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MOTION PICTURE HERALD

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A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

JUNIOR SHOWS

Serving the younger audience, making both money and new customers—by Rita C. McGoldrick

LABOR SITUATIONS

Reports from 63 cities give a complete picture of the status today

RCA TUBE SETTLEMENT

What it means to the exhibitor's equipment and to the industry

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METRO-GOLDWYN

HERE'S A TOAST!

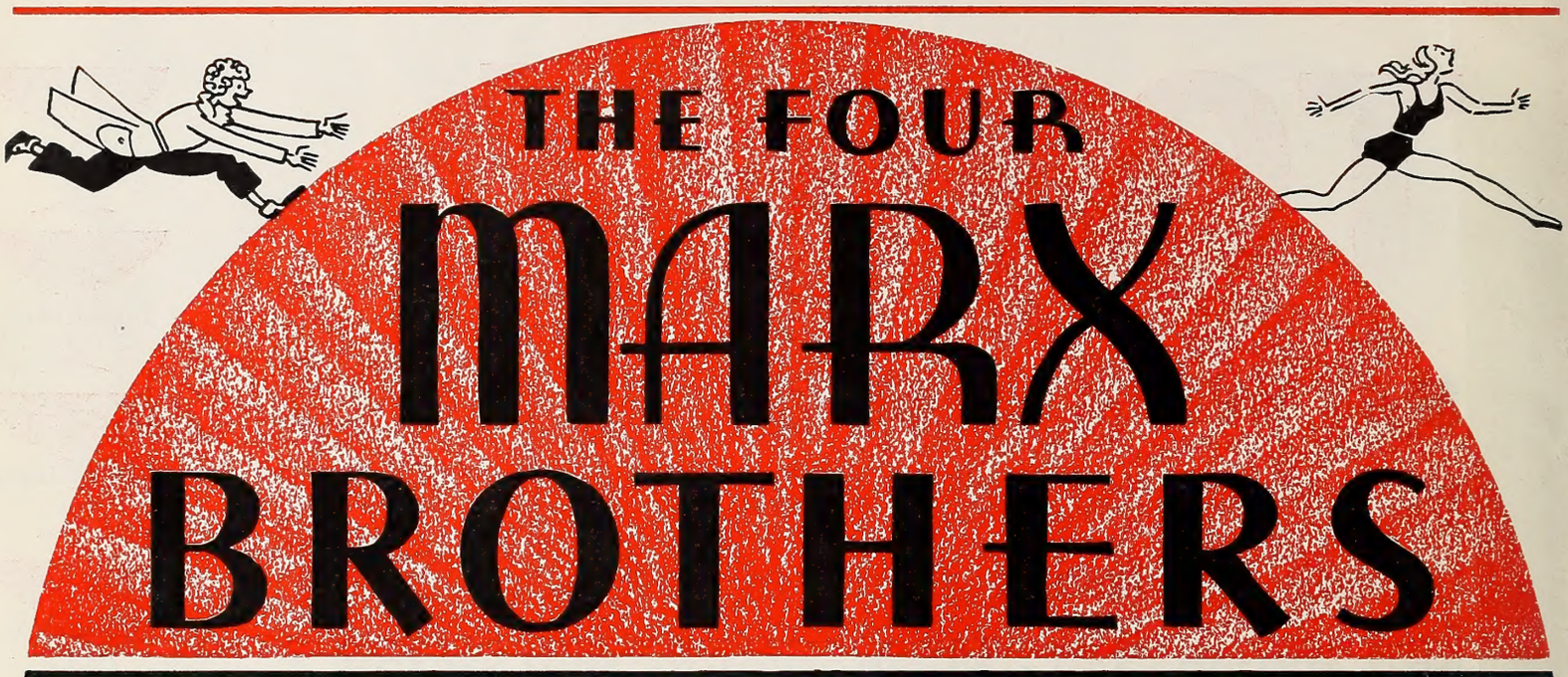
MAY EVERY exhibitor in 1931-32 enjoy the security which M-G-M showmen had during the trying times of the past year, and which M-G-M showmen will enjoy in coming months with MARION DAVIES, GRETA GARBO, NORMA SHEARER, ROBERT MONTGOMERY, JOHN GILBERT, RAMON NOVARRO, WALLACE BEERY, WILLIAM HAINES, JACKIE COOPER, JOAN CRAWFORD, BUSTER KEATON, LAWRENCE TIBBETT, ALFRED LUNT - LYNN FONTANNE, MARIE DRESSLER, CLARK GABLE. *It's a pleasure!*



MAYER



Showmen and public SHOUT mighty box-office hit smashes



"MONKEY BUSINESS"







This is the type of newspaper advertising that is telling the nation about this great comedy.



Directed by Norman McLeod

with joy as PARAMOUNT'S records from coast to coast

PITTSBURGH

Sensational opening Stanley theatre. Biggest grosses ever despite terrific heat and tough opposition.

CINCINNATI

Palace theatre records cracked wide open. More money than they thought existed.

SEATTLE

Smashing business at Paramount theatre. A sure cure for the blues!

DES MOINES

Outgrosses previous Marx Brothers hits by hundreds of dollars at Des Moines theatre.

SAN FRANCISCO

Played to greatest number of people in any single day since Paramount opened.

KANSAS CITY

Crowds jammed Newman theatre from morning until late at night. Biggest business in months!

LOS ANGELES

Terrific smash at United Artists theatre. More business than any single week in years.

HARTFORD

All house records broken at Allyn theatre. Audiences go crazy!

BOSTON

Opened day and date Uptown and Washington Street theatres. Thousands turned away during run!

INDIANAPOLIS

Indiana theatre packs them in for days. Business better than boom times!

Check over the entire country. Every engagement is a sensation!

Large cities, small towns, it's all the same. Broken box-office records!

Is it any wonder exhibitors are happy they signed a 1931-32 contract!

• S. R. O. HITS

PARAMOUNT!

Brand New Kind of Star!

She's always on time at the set, isn't a bit upstage, never misbehaves off the screen, can sing, dance, play, ride and swim, and combines the simplicity of Mary Brian, the subtlety of Norma Shearer, the fire of Garbo, the sweetness of Joan Bennett and the allure of Dietrich. You'll never guess who! It's Betty, new leading lady for Bimbo in the Fleischer Talkartoons!

—*Screenland Magazine*



BETTY-BOOP

Miss Betty Boop. Popular leading lady in Max Fleischer's Paramount Talkartoons elevated to stardom by public demand. She's the hit of every show!

Just another big seat-seller in Paramount's 1931-32 line-up of quality shorts, which includes PARAMOUNT SOUND NEWS, 104 issues. 32 TWO-REEL COMEDIES. 52 ONE-REEL PRODUCTIONS, INCLUDING SCREEN SOUVENIRS. 18 SCREEN SONGS. 18 TALKARTOONS (here's where Betty shines). 12 PARAMOUNT PICTORIALS.

PARAMOUNT SHORTS

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OCT -3 1931

MOTION PICTURE HERALD

Vol. 105, No. 1 — October 3, 1931

Creating Young Customers

IN a section devoted to the "Junior Shows," meaning special programs and presentations for children, Rita C. McGoldrick in this issue of MOTION PICTURE HERALD presents an assembly of material of unusual value to showmen in particular and in general to the whole industry. In something akin to a national survey she discovers a wide realization among aggressive exhibitors of the importance of serving this special audience, and an eagerness for service and information of value.

"Junior Shows," properly conducted, have several values considerably beyond the important one of direct revenue. Service of the younger audience helps the theatre and the industry by the creation and education of customers for the motion picture. It brings the adults of the family to the theatre for other shows. And, most significantly, the special attention to the junior audience and careful selection of material presented tends to reduce and eliminate censorship agitations. When the youngsters get picture fare which meets the approval of fathers and mothers, the militant clubs and reform organizations have fewer complaints and pass fewer resolutions.

A considerable proportion of censorship agitation has in the past come as an indirect expression of an unsatisfied demand.

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When White is a Color

SOME of these days as likely as not the masters of fashion will discover for the public a new color, "Pickford Grey," which now promises to be a rule-enforced standard for Hollywood studios. As many laymen now know, the white of linens, of women's dresses and the broad bosoms of men's dress wear, because of halation creates glare on the screen. The studios have tried everything from pink to coffee stain to eliminate halation. Now the photographic department of Paramount's West Coast studio has completed a series of researches, reported by Mr. Virgil Miller in the American Cinematographer, which reveals a pearly tint called "Pickford Grey" as the most acceptable workable standard. An endeavor to make it the standard for the industry is under way among cameramen.

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"The Guardsman" on Main Street

ON a snappy and otherwise cheerful September morning, we pause to get annoyed at certain observations by the volatile Mr. Maurice Kann in MOTION PICTURE DAILY anent M-G-M's "The Guardsman" as observed at its recent New York opening. He seems to feel that the picture is too good to be of any use outside the range of the Theatre Guild's areas of influence and those regions where the fame of Alfred Lunt and Lynne Fontanne is established. ". . . along the Main Streets," he observes, "we have very serious doubts." He mentions, with all the ardor of a film salesman looking for a handy selling handle, the value of "a definitely established draw like Norma Shearer," etc.

Now if the art of the motion picture is not to be encouraged in such able products as "The Guardsman" with such able players as Lunt and Fontanne, one may wonder from where progress is to come. If Main Street does not care for "The Guardsman" it will be because some very inadequate selling is done.

The unhappy motion picture will be thrice accursed if it is to be limited to the provincial personnel of the artistically incestuous cliques of Movieland. Mr. Kann's point of view as a critic and a box office seer is in this instance obviously fenced about by the all too common sense of limitation which assumes that the motion picture is an independent art and industry ordained to exist in a self-complacent goldfish bowl. There was a time, as we recall it, that Main Street did not know about John Barrymore, a time when "Trader Horn" was just a book enjoyed by highbrow persons who read books, a time when the Garbo was an unknown alien. If Lunt and Fontanne in a consummate performance are not sold to the motion picture public of these United States at the box office, then the box office ought to be indicted.

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The Irishman's Blanket

SOME of our big eleemosynary movements suggested for relief of unemployment would be deliciously funny if they were not concerned with so grave a matter. There is, for instance, that delightful notion advanced by Mr. Herbert J. Yates of Consolidated and other enterprises, who would have the industry cut salaries and wages 10 per cent and then apply that to the payment of additional employees. In other words, more jobs and more work at no payroll increase. Once upon a time, so folktale goes, there was an Irishman who had trouble keeping his feet warm at night, so he cut a foot off the top of his blanket and sewed it on at the bottom.

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The Trade Press and Failure

AN investigation of failures, mergers and discontinuances of businesses, for the eighteen months ending July 1, just made public by the American Trade Council, shows that in the 12,003 cases examined 11,297 were concerns which did not promote and advertise their activities in their special trade publications or directories. That was probably not all that was wrong with this 93.968 per cent of the failures, but it clearly was an indicative part of it. Anemia begins at home.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

The MICHIGAN CATHOLIC, the official organ of the diocese of DETROIT, edited by Anthony J. Beck, M.A., which is at pains to keep informed about motion pictures, editorially remarks, under a headline: "Will Censorship Come," thus:

Our generous friend, The Baltimore Catholic *Review,* invites us to join it in a fight against indecent motion pictures. We have been in this battle from the beginning and have frequently denounced vicious movies. Besides this negative action, we have worked positively by urging movie fans to patronize the better pictures and to demand enforcement of the code which was announced more than a year ago by film magnates and which had the approval of ecclesiastical authorities.

Our Baltimore friend says we are doomed to disappointment in our dwindling hope that the code will be applied. Even if this prediction becomes true, we have helped to eliminate some filthy photoplays at their source as well as considerable salacious advertising. We have advocated a constructive policy which, we feel, is more practical than mere condemnation.

The *Review* reminds us that several national Catholic organizations have made "known their stand against motion pictures that are destructive to the morals of the people." Has this had any appreciable effect on the producers, the exhibitors and the public? If these organizations will induce all their members to avoid objectionable movies and get others to do likewise, their protest may be effective. For years Catholics and Protestants have denounced vicious movies. But our Baltimore contemporary stated a few months ago that conditions were growtive way to curb vicious films.

The one thing left seems to be government censorship, which is fraught with dangers of graft, paternalism, etc. Voluntary censorship, applied to new movies and enforced by public opinion, would be the simplest and most effective way to curb vicious films. We have never had any illusions as to difficulties on that score.

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The NEWS-HERALD of BOULDER in Colorado writes in editorial recognition of the fact that the only real obligation of the theatrical motion picture is to be entertainment. This is obvious enough, but has been insufficiently recognized by the press and various professional vociferators. The editorial remarks:

. . . The movies are performing an educative service through their newsreels that are filmed wherever there are important happenings in the world. There are films which inspire one with the desire to read more history and more literature. There are films which combine both clean entertainment and the teaching of a sound moral. And there are also films which have no true entertaining value.

. . . Fundamentally, so we agree that movies at the theatres are for entertainment instead of educative purposes. Just as motion picture producers should have clean and attractive entertainment as their everlasting ideal, so should others realize that a theatre is not a school or a church.

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THE ATLANTA CONSTITUTION editorially tends to the opinion that Hollywood is not quite in step with the United States and its people. It also touches on certain aspects of European influence, worth a thought, thus:

There are abundant signs that what will be gobbled with salacious greed on Broadway is much below the mental taste and moral psychology of the millions of less cosmopolitan and less sex-obsessed Americans who live outside the atmosphere of the great white way in Manhattan.

Much of the depraved character recently given to the films projected upon the public is due without doubt to the employment in Hollywood studios of directors imported from European countries where criminal and sexual exploits have always been more tolerated.

This Week

Exhibitors are gaining ground over unions in fight on contracts, nationwide investigation shows — Page 9

MOTION PICTURE HERALD will announce 15 box-office champions of 1930-31 — Page 11

Settlement of tube fight between RCA and independents ends three-year battle that has become a major phase of whole radio-sound patent war — Page 10

Allied will not "tolerate" contract prosecution under copyright law—campaign will be discussed in board meeting at Detroit convention — Page 12

Kentucky showman leads fight for establishment of censorship board after fight for new booking and protection deal with distributors — Page 14

British distributors toss bomb on exhibitors juggling receipts—agree to bar pictures — Page 27

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The JOURNAL-POST of KANSAS CITY, with an urbane neutrality, admits there are some aspects of the motion picture industry which are not exactly the public's business, among them the salary of Constance Bennett:

Charges that the movie industry is run on an extravagant basis have long been made. Bankers protested at the beginning of the depression and forced retrenchment. Now the independent distributors are taking a hand as a result of the 10 per cent raise in the price of Metro-Goldwyn-Mayer films. They are demanding that the producers lower costs instead of boosting prices.

The controversy centers around Constance Bennett, a star reputedly paid $30,000 a week. The independent theatre owners say that such a salary is outrageous. Declaring that the industry is facing a crisis, they have adopted the slogan, "Deflate Hollywood."

It is a dispute in which the public is interested, but not vitally so. After all, the movies are not a necessity. Retribution for too-high prices will be sure and swift, because attendance will fall off in direct proportion to excessive charges, especially in times such as these.

As for Miss Bennett's salary, the only basis upon which to determine what it should be is the amounts she earns for her employers. If she brings money into the box office in such quantities that the producer can make a good profit over and above her salary, then she is worth $30,000 a week.

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The REPUBLICAN of SPRINGFIELD, Massachusetts, is interested in the decentralized development of circuit theatre administration and sees in it prospect that entertainment will thereby be better attuned to its public:

. . . patrons of the pictures may have reason to hope that the more flexible system now to be put into practice by one of the largest producing and exhibiting concerns may result in pictures better suiting public taste in a particular region. It has been one of the weaknesses of the chain system that theatre managers have been compelled to use whatever pictures were made by the controlling producer. This restriction will be removed, and public taste will be paramount in the selection of pictures. . . . The producers have sometimes spent more energy in trying to unload their failures on the local theatres than in trying to discover what patrons prefer when they have a free choice. . . . The industry has had its delusions of grandeur, and its adviser, Mr. Hays, has often been called a "czar," but the field of popular entertainment is in reality highly democratic, and the public for some time has shown that it wants better fare than it has been getting.

EXHIBITORS GAINING GROUND OVER UNIONS IN BATTLE ON CONTRACTS

The Right to Dream

THE art of the motion picture stands somewhat in the place of a pretty young girl enslaved in the kitchen down on the farm, driven by a bitter father with the stains of sin and tobacco in his whiskers and a grimy brow furrowed with worry about the mortgage.

The lovely young art of the motion picture is hard ridden by financial responsibilities and the prejudices of her masters.

Someway it has come about that the motion picture has lost utterly that essence of the heritage of all the arts, the right to dream, the right to do things because they have promise, because they have beauty, because they express a faith, a hope or a love of humanity.

The hard bitten, world worn, tired men who are found to be the masters of the art in today's state of screen evolution have their job to do as they see it, but that job has made a drudge and a slave of that art to which a fair destiny might have promised glamour. One may fear that striving so to get the money all the glamour is squeezed out, and it may be that, yielding in youth, weakness and weariness, the art may, like human sisters, sometimes go wrong. All too easily, of course, she is forgiven for that, if only she comes home with the money to raise the mortgage. However, too often in song and story and fact, if she who goes wrong does come home, it is in sack cloth and ashes.

TERRY RAMSAYE.

Electric Shifts Sales Department

The industrial sales department of the Westinghouse Electric and Manufacturing Company has been reorganized under the direction of O. F. Stroman, industrial sales manager, to more effectively serve the electrical requirements of all industries.

The reorganized department is composed of units grouped according to main classifications of industry. Two assistant sales managers and 14 divisional managers have been appointed; the new arrangement also providing for the grouping of specialized engineers with every sales division. Bernard Lester and C. B. Stainback have been appointed assistant sales managers.

Friday Adopted as Opening Day in Numerous Key Spots

Friday opening date, beginning with the new Fall show season, has been widely adopted by theatres in situations which heretofore started their show week on Saturday or Monday.

Majority of de luxe downtown runs in key centers have been using Friday opening over a lengthy period. Second-runs and neighborhoods are now finding advisable the switch to a day earlier.

Two MPTO Meetings Scheduled

The MPTO of Nebraska and the Allied Theatre Owners of Wisconsin will hold their annual conventions on October 13, 14. The first will be in Omaha and the Allied meeting in Milwaukee. Al Steffes and Abram F. Myers are expected to attend the Milwaukee session.

Urges Writers Be Subsidized

Frank Gilmore, president of the Actors' Equity Association, will shortly present to the League of New York Theatres a plan for subsidizing promising new playwrights to free them from financial worry for a period of one to three years while at work.

The plan, which is understood to have been presented unsuccessfully several times before by Gilmore, provides for a fund contributed by the producers and allotted according to the needs of the writers.

Eight Offers Are Made For British Broadhead Circuit

Eight offers have been made in London for the Broadhead circuit of British theatres, from London, the North of England and the United States. Harry Buxton is known to be one of the bidders.

Percy Broadhead has said the offers are in the hands of the trustees of the will of his late father and that nothing can be done until probate is granted.

South Africa Adds Amusement Tax to Heavy Import Duties

The South African government has introduced a heavy amusement tax in addition to the recently increased duty of 3 pence per foot on imported sound films.

The added burden is seen as dealing a heavy blow to the industry there, and will react severely against British films, since the tax gives them no preference.

14 Towns Go "One Man" as 11 Others Fight For It

Theatres in 40 Towns Seek Lower Wage Scale, M. P. HERALD Investigation Shows

Theatre owners in 28 important towns, widely scattered throughout the country, still are having difficulty in adjusting new contractual agreements with union projectionists, stage hands or musicians.

One month following the Labor Day climax of one of the most far-reaching and sensational battles ever staged between theatre and union labor finds the situation clarified in 42 other important towns, to the point of uninterrupted theatre operation, although in numerous towns where new agreements now exist, union help can not be said to be in complete harmony with the contracts just signed. And this because of lower wage scales and reduced staffs in booth, orchestrapit and backstage.

Generally, the exhibitor has been victorious in his fight with labor to hold down mounting theatre costs. The country's economic condition has, for the first time on record, stemmed the tide of salary advances, a yearly occurance with union help, particularly with projectionists. Increases were not asked for as in other years, and operators obtained them at only four towns, in two of which previous agreements stipulated slight increases.

In investigating the labor situation throughout the country, MOTION PICTURE HERALD checked conditions at numerous locations, where, it was revealed, the one-man to a booth movement had gained widespread attention and is the cause of much concern in union ranks, local and national. The bitter battle for its adoption continues, with exhibitors having already entered into union agreement for its usage at 14 towns.

In many spots, the one man problem was fought heatedly and still remains in unsettled condition at 11 cities.

In 18 cities, projectionists were completely victorious in routing the one-man booth, although musicians lost much ground in reduced staffs and loss of overtime payments and extras which were made when musicians played pit and stage shows.

Fights were waged in 40 towns over lowered wage scales, which were finally adopted at 13 spots and continue unsettled at 11.

Salaries remain as of the old basis in only 14 towns; that is, excluding possible victories for union help in the remaining 11 spots which still are to be adjusted.

New independent "unions," with local charters, including Movie Projectionists of Amer. and Sound Projectionists sprang up in at least three territories as regular I. A. T. S. E. affiliations were locked out of theatres upon failure to accede to exhibitors' demands, which this year were

(*Continued on page 24*)

TUBE SUIT SETTLEMENT LOOMS AS FACTOR IN SOUND SUPPLY MARKET

Nationwide 16 mm. Exchange Planned

Plans for the establishment of 150 exchanges in principal cities throughout the country for the distribution of 16 mm. film are now under way, according to Rudolf Mayer, president of International 16 MM. Pictures, Inc., who announced that the first 10 exchanges would be in operation by October 25. The first three exchanges will be established in Boston, New York and Philadelphia, it was said.

Financing of the exchanges will be done by prominent equipment manufacturers. The initial distribution centers, according to report, will be sponsored by Peko, Inc., Chicago; Sprague Electrical Specialties Corp., North Adams, Mass.; Sparks-Withington, Jackson, Michigan; Pacent Electric Co., and International Projector Corporation. Numerous other equipment manufacturers have also signified their willingness to participate in the financing of the 16 mm. film exchanges.

The distribution centers will be film exchanges exclusively, manned by experienced film men, according to Mayer.

Florabel Muir and Husband Denny Morrison in New York

Mr. and Mrs. Dennis Morrison, which is to say Florabel Muir and Denny Morrison, are spending the week in New York and mostly on Broadway.

Miss Muir is of course known widely to the readers of Motion Picture Herald as an occasional contributor, and as a columnist of *The Hollywood Herald*, the West Coast daily journal of Quigley Publications. Incidentally she is the editorial representative and correspondent in Los Angeles territory for the *Daily News* of New York, with a million and odd readers of her daily contributions to that great newspaper.

Mr. Morrison, formerly with various metropolitan newspapers, and for some years non-fiction editor of Liberty magazine, is now engaged in special writing for various magazines on subjects pertaining to the motion picture and the activities of Hollywood.

The Morrisons have a happy home amid some acres in the San Fernando valley, at the other end of the long-distance telephone line to New York.

British Tax Starts November 9

Britain's new and drastic increase in admission taxation becomes effective on November 9. The impost was legislated by Parliament as an aid to the country's economic structure.

Gardiner Now on His Own

John Gardiner, formerly with Visugraphic Pictures, headed by E. F. Stevenson, has formed the Gardiner Syndicate, New York, specializing in publicity work.

Represents Move to End Mess of Litigation

Affects Manufacturing Field To Which Film Industry Contributes Market of Two Millions a Year

Settlement of the RCA-Independent tube fight, ending a three-year battle that has become one major phase of the whole radio-sound patent war, is long-awaited oil for the production machinery in a manufacturing field to which the motion picture industry contributes a yearly market valued at between two and three million dollars.

The settlement, indeed, follows the recent vigorous efforts on the part of the makers of tubes and other radio mechanisms used in sound recording and reproduction, to find a place in the talking picture "sun"—to share in the enormous market for their products that Western Electric and RCA Photophone cut out for themselves in the early days of sound. With these two companies manufacturing the bulk of the equipment and therefore in a position to specify, by basic design or otherwise, the use of their tubes and parts, the independent has begun adapting his product even to Western Electric and Photophone equipment, with such recommendation as lower prices may have to the exhibitor. No one, however, could be found to predict, at this time, what immediate effect the tube settlement of two weeks ago might have on further reduction of tube prices in the open market.

The DeForest tube interests, instigators by their original suit in 1928 of the entire tube controversy, stand out as a principal beneficiary of the settlement, which is the culmination of a long series of court actions against RCA that reached its climax in the refusal last spring of the U. S. Supreme Court to review the decision of the lower court in favor of the independent manufacturers. Of the several millions understood to have been paid by RCA in settlement of the damages claimed under the Clayton antitrust law, DeForest received approximately one million.

An additional arrangement between DeForest and RCA has special interest in the light of the current trend of thought toward the creation of a general radio-sound patent pool, such as the motion picture industry itself contrived in 1907, and like that of the automotive industry. RCA and counsel for the independent tube manufacturers balk at calling the RCA-DeForest arrangement a "pool." It is admitted, however, that the infringement proceedings against each other have been quashed, and that the one has been given rights in the tube patents of the other. Thus a score of principles in the radio-sound tube are claimed by these pioneer interests, have been taken out of litigation and placed at the disposal of each.

The settlement, as a whole, in fact, represents an effort to get rid of the entire

(*Continued on page 28*)

Fox Tabloid Has Unique Success

Fox theatres in the Metropolitan district have used for the last six months a rather unique and apparently highly effective method of general circulation in the individual communities of the weekly programs at the houses. Called the *Fox Amusement News*, the paper is put out in tabloid form, as a newspaper, being 12 by 17 inches in size.

It is either mailed or delivered weekly, whichever is found more convenient from the distribution standpoint. The idea was that of Harry W. Woodin and was developed by him shortly after he was named general manager of the Fox theatres in Manhattan and the Bronx. The paper covers every neighborhood in Manhattan, Bronx and Long Island which has a Fox theatre. The success of the idea is attested by the fact that the total circulation in the three sections has reached a figure to date of 230,000 copies weekly.

Bell & Howell Offers Free Survey of Medical Pictures

A survey, prepared by William F. Kruse of the educational department of Bell & Howell Company, Chicago, and which will be distributed free, covers "Medical Films and their Sources," with 450 titles listed.

In this total is contained 538 reels of 16mm. safety film. The survey points out the increasing interest of medical bodies as well as lay organizations in medical films, and gives complete information, as to source, availability point, rental or purchase price and the like.

General Theatres Arranges a Renewal Of $10,000,000 Loan

General Theatres Equipment has arranged for a renewal of the $10,000,000 bank loan made to finance purchase of Class A shares of Fox Film in its deal with William Fox. Last renewal was in April.

The company is reported ready to pay interest of more than $9,000,000 due this week on its six per cent convertible debentures and to meet sinking fund requirements of $222,720 in cash or par value of debentures.

Publix and RKO Split Warner Product in Minneapolis Deal

Warner-First National product will be equally split between Publix and RKO first-runs in the twin cities, Minneapolis and St. Paul, during the coming season by a deal just completed.

The negotiations were carried through by Nicky Goldhammer for Warners and Eddie Ruben and Emil Franke for Publix and RKO, respectively. Each circuit will have available 35 pictures of the two companies.

BOX OFFICE CHAMPIONS OF YEAR WILL BE ANNOUNCED BY HERALD

SMPE Fall Meet Opening Monday With Election

The annual fall convention of the Society of Motion Picture Engineers is scheduled to get under way next Monday, October 5, at New Ocean House, Swampscott, Mass. The convention, which will continue through Thursday, October 8, will be called to order at 9:30 A.M., Monday morning, with the address of welcome to be delivered by President K. T. Compton of the Massachusetts Institute of Technology.

The election of officers will also be held at the opening day session, which will be featured by the reading of various papers pertaining to different phases of 16mm. photography and projection and a continuation of the discussion of the inclination of theatre floors, which was introduced at the spring meeting in Hollywood by Ben Schlanger of New York. He will read a paper, "Utilization of Desirable Seating Areas in Relation to Screen Shapes and Sizes and Theatre Floor Inclination."

See End NextWeek In W. B.-Erpi Tilt

Hearings before a board of arbitrators this week were expected to continue into next week in the Warner-Erpi dispute over the former's claim of royalties due under its 1927 working agreement with the Western Electric interests. No definite day would be cited as to when taking of testimony would be completed, but it is expected that the proceedings will keep close to the original schedule of about two weeks.

What progress the hearing is making toward ironing out the four-year squabble could not be learned because of the secrecy pact entered into by the two companies. It was stated that the arbitrators would probably issue the joint statement to be given out, but it is not now known whether this will come when the hearings end, or when the arbitrators' decision is reached.

United Artists Will Close Studios for Three Months

United Artists will shut down its studios at Hollywood for at least three months, starting November 1. Samuel Goldwyn has completed "Arrowsmith" and Gloria Swanson will finish the picture "Tonight or Never" by October 15. Howard Hughes is cutting "Scarface" and is completing an air picture.

Executives and cutters will remain at the studios during the shutdown.

Data Now Being Compiled From Actual Receipts

Best Films of 1930-31 Are Being Determined from Statistics of Theatres in 29 Key Cities

Statisticians of MOTION PICTURE HERALD's staff are now engaged in research and the compilation of data on the fifteen best box office pictures of the year. Their findings, the first report of its kind in the industry, will be presented in an early issue.

This list of the best pictures of the year, and its accompanying analysis, will be entirely from the point of view and interest of the exhibitor, whose business is selling entertainment.

The pictures elected in this presentation will be known as "The Box Office Champions of 1930-31."

Covers Receipts in 29 Cities

This listing, which will cover the period from September 1, 1930, to September 1, 1931, will be derived from the HERALD'S weekly statistical reports of box office receipts from theatres in 29 key cities of the country.

For the first time in the annals of trade journalism in the motion picture industry, a listing of this kind will be based on actual figures, gathered from a comprehensive and detailed week-by-week survey of the nation's representative theatres. It will indicate to exhibitors and producers alike the titles of the pictures, the types of features, with regard to theme, plot structure and the like, and names of players, which have proved their worth from the exhibition standpoint at the nation's box offices in diversified communities, in the terms which are most expressive of the value of a merchandised product, the public's dollar.

Based on Box Office

The compilation will not be based, as have others in the past, upon exhibitor opinions, with relation, necessarily, to their own theatres and communities, or on the votes of various directors, producers or previewers who cannot base their judgments upon anything but personal opinion, however tempered by past experience with previous successful film efforts. Instead the HERALD'S compilation will reflect financial success of those films as attested by the picture-goers of the country.

MOTION PICTURE HERALD, the dominant business publication of the motion picture industry, will present a purely business analysis of the most successful pictures of the past season, only from the standpoint of artistic merit and dramatic beauty as those qualities are reflected in the monetary returns derived from these pictures at the country's theatres.

Publix Sells Fox Three

Publix has sold the Paramount and Strand at Cheyenne, and the Paramount at North Platte, Neb., to Fox.

Native Casts for Universal Foreign Product: Laemmle

Universal's French, German and English pictures will be made with casts chosen in the countries where they are to be produced, Carl Laemmle told THE HOLLYWOOD HERALD on his return to the Coast from a seven weeks visit in Europe.

"We are starting the production of pictures in Germany, France and England to meet the demand of foreign exhibitors who are desirous of getting product made in their own countries," he said. "In Germany we will make ten pictures. Six of them will be in conjunction with the Tobis-Klangfilm company and three with another production company. One picture, 'The Stork Strikes,' a comedy, is already completed and ready for release. At present the studios in Berlin are dubbing the German version of 'Seed'. Incidentally, all dubbing of German and French pictures will be done abroad and not in this country."

As to the pictures to be made in France, the president of Universal said:

"At the Consortium studios we will produce from four to six pictures this season. The first of these will be based upon the story, 'Little Accident,' which was one of our last year's product in this country. The French pictures, as the German, will be made solely by German casts and technicians."

In England, Universal will make a serial, "Heroes of the Law," with six five-reel episodes. This will be released in America as well as in the British Empire. It will be under the supervision of Henry MacRae.

Laemmle said that, with pictures in German, French, Spanish and English, the product could be used universally.

All of Universal's Spanish talkers will be made in Hollywood. "East of Borneo" has been given a dubbing in Spanish and will soon be ready for release. Approximately twelve pictures will be made for the Spanish-speaking market.

"'All Quiet on the Western Front' will be released for public showings in Germany next month," said Laemmle. "At the private showings the picture was well received and we expect it to go over well in that country. In France it was a sensation and the same is true in England. Another picture made by Universal to do big business in England was 'Dracula'."

Business conditions abroad are similar to those in America—no better, no worse, he said. While abroad the film chief spent three weeks in Carlsbad, taking the baths and getting a rest. The other four weeks were spent in England, France and Czech-Slovakia.

Laemmle leaves the Coast for New York in about two weeks for a month's visit.

ALLIED WON'T "TOLERATE" CONTRACT PROSECUTION UNDER COPYRIGHT LAW

Gross of U. S. Firms in Britain Is Cut Down 10 to 14 Per Cent

Effect of Gold Holiday in Canada Negligible, But Australia's Condition Is Held Critical

American motion picture distributors now are operating in England, principal foreign market for our talkers, at a gross loss of from 10 to 14 per cent as a result of the lower money rate which followed abandonment of the gold standard last week.

Although foreign department executives at New York home offices, from which source the percentage estimate emanated, refuse to divulge the actual monetary loss, it is understood that cheaper British money will lower gross rental receipts thousands of dollars weekly.

Motion picture financial experts, immediately after Britain ordered the gold holiday, predicted that total net income of American companies would show a loss of 1¼ per cent, but foreign chiefs discount this, contending that the higher commodity prices which usually follow such a crisis in from six to eight weeks will automatically make up whatever decrease is suffered in the interim. The loss, therefore, is of a temporary nature only, they say.

American companies faced a similar situation in both France and Germany when those countries experienced a severe money crisis.

Not until England stabilizes the pound sterling, which is expected momentarily, will the definite and direct loss and result be accurately gauged. British earnings of American film companies are paid in sterling and are then exchanged into U. S. dollars.

Branding as "false" current reports in the English trade press which state that "latest estimates show that Hollywood's big problem is shrinking foreign markets," executives at several foreign departments in New York entirely discounted the story which estimated that foreign business of American distributors now is less than 20 per cent as compared with between 35 and 45 per cent as of pre-sound days.

The British situation has not keenly affected Canada, but the motion picture business in Australia is generally conceded to be passing through its most critical period. Burdened by terrific overhead, occasioned mainly by sound commitments and high cost of film, independent exhibitors, in nine cases out of ten, are scarcely finding it possible to operate without loss; leading circuits, looked upon two years ago as investments as safe as any offering on Australia's "Wall Street," have now forgotten all about dividends, and having brought operating costs down to the irreducible minimum, are more than satisfied to break even, glad to escape the crushing burden of continued deficits, and hoping, from week to week, that conditions will show a sudden upward trend.

Among the independents, the New South Wales section has been the most active in its efforts to stem the downward slide. Having reduced costs to a point where no further economies could be made, independents in that group considered a suggestion to declare a general closure of all suburban theatres for three nights a week, leaving a maximum running time of three evening performances and one matinee. The idea was to avoid unnecessary opposition, and to endeavor to attract the same amount of patronage in a limited period of time as over a full week. Through lack of accordance among all interested parties, the scheme was negatived.

A deputation was then appointed to approach the N.S.W. Government to ask for legislation giving effect to a moratorium covering rental agreements, under the terms of which exhibitors would not be required to liquidate rentals for film until a term of several months had elapsed. That request is still before the government awaiting decision. If put into practice, its outcome would be distinctly favorable to theatre-owners of N.S.W. although as far as distributors are concerned, it would be distinctly unsatisfactory. They would have to wait for their money, and in turn, the American parent companies would also be kept waiting.

Conspiracy Charge By Momand Upheld In Oklahoma Court

A charge of conspiracy to violate the anti-trust laws of Oklahoma was upheld against several distributors, theatre circuits and individuals in a ruling handed down Thursday by District Judge Hal Johnson. A. B. Momand, president of Momand Theatres, was one of the complainant witnesses. Defendants were Griffith Amusement Company, Paramount Publix, Fox, M-G-M, Columbia, Universal, RKO-Radio, and Roy Heffner, Paramount branch manager at Oklahoma City, and John Terry. The judge held that due to conspiracy and monopoly Momand and other independent exhibitors were unable to obtain sufficient product to operate their theatres. Demurrer to the evidence was overruled and hearing on application for an injunction was set for October 12.

A separate suit by Momand for damages will be heard in federal court in December.

Legal Differentiation of Each Group Sought

Directorate to Meet Monday at Michigan to Outline Campaign For Copyright Amendment

A definite campaign seeking amendment of the Copyright statutes which will distinguish between violation of contract and violation of Copyright law will be sought at a meeting of the board of directors of Allied States Association to be held in conjunction with the annual three-day meeting of Allied Theatre Owners of Michigan, at Mt. Clemens, starting Monday.

Amendments to the Copyright statutes which will be sought by Allied, in particular, will seek to make further prosecution of exhibitors for holdovers and falsification of returns impossible under the Copyright statutes.

"Allied does not condone such dishonest practices," said Abram F. Myers, president. "However, to equalize conditions as between licensor and licensee, both or neither should be subjected to arbitrary penalties having no relation to actual damages in case of mere breach of contract as, in our opinion, is the case in the matter of holdovers.

"Allied also contends," Myers said, "that the general law affords a sufficient remedy in cases of alleged false returns by theatres playing on percentage, and that to invoke the Copyright law in such cases is a clear abuse which will not be tolerated. The association is pledged to secure an amendment of the Copyright law to this end."

Allied board of directors will also formulate and adopt a program "for meeting the announced determination of the producers to extend the zoning and protection system to Allied territory," Allied headquarters announce. This plan refers to the resumption of efforts to install uniform zoning and protection systems throughout the country which will be undertaken in the very near future, as revealed exclusively by Motion Picture Herald two weeks ago.

Allied directors will also give further consideration to percentage contracts and checking and will map out a campaign for legislation against the music tax to be undertaken, along with that seeking the amendment of the Copyright statutes, during the coming session of Congress, according to an official Allied announcement.

Allied directors who will be in attendance at the meeting are, in addition to Myers, H. M. Richey, general manager of the Michigan unit; Aaron Saperstein, president of Allied Theatre Owners of Illinois; Al Steffes, former head of the Northwest Allied unit; Nathan Yamins of Fall River, Massachusetts; Fred Harrington, Pittsburgh, and Charles Metzger of Indianapolis.

Myers will report to the board on the association's participation in the industry's plan for unemployment relief, and on other issues which have arisen since the last meeting of the board.

In this industry there is one dominant business publication, with 12,842 paid up exhibitor subscribers and a coverage in the whole field of 17,627

MOTION PICTURE HERALD

MAKE YOUR OWN DEDUCTIONS

In a recent survey published by the American Trade Council as to the number of failures, mergers or discontinuances of businesses among advertisers, interesting information is disclosed, tending to show that 93.968% of these passé activities did not attempt to promote or stimulate their business through their particular trade's publication or directories.

The story is fully but briefly told in the following table:

	number of reports	non-advertisers	advertisers
Automobile Supplies	1,113	1,037	76
Banks and Bankers	437	419	18
Beverage Producers	169	158	11
Construction and Material	713	667	46
Cosmetics	395	381	14
Drugs and Pharmaceuticals	737	711	26
Farm Implements	714	612	102
Food Products	947	928	19
Hardware	832	789	43
Hotels	1,497	1,456	41
House Furnishings	921	813	108
Machinery	597	584	13
Office Equipment	613	586	27
Radios and Supplies	914	883	31
Textiles	651	598	53
Wearing Apparel	753	657	96
Totals	12,003	11,279	724

This survey, just compiled by Otto Baedeker & Associates, covers a range of eighteen months, ending July 1st, 1931, and is based on a careful check of all trade papers and directories published in the United States during that period, compared with the "failures", "consolidations", or "discontinuances" of activities which function along lines that would have been justified or expected to advertise in trade publications within their field; many of which did advertise in other mediums such as local newspapers, outdoor signs, radio, catalogues and circular letters.

KENTUCKY SHOWMAN LEADS FIGHT FOR CENSORS AFTER BOOKING TILT

Dow-Jones Sees Paramount 'Black'

Paramount-Publix is "substantially in the black," according to the Dow-Jones ticker service, with expenses in theatres "greatly reduced" on present grosses. The service states that receipts over the last week-end in Publix houses were greater than any week-end since last March.

Receipts have been down more than seasonably since June due to excessive heat in July and August, the report declares.

"Paramount has obligations to purchase between September 1, 1931, and April 1, 1932, common stock of the company which will necessitate payment of approximately $11,000,000," says the report. Paramount will have a balance of $6,000,000 at the end of the year, according to Dow-Jones, with the usual cash balance of about $6,000,000 or more on hand at the time.

NBC to Bolster Day Programs On WEAF With Strong Talent

National Broadcasting Company is planning for WEAF a revision of daylight radio programs, to make them equal in quality to those rendered on Sundays and at night. It is said the change is the result of demand for such action.

It is understood the move is an effort to bolster up the daylight programs, which have always been weak in comparison to the night broadcasts. WJZ is not affected by the change, having made a similar shift a few months ago.

MPTO of St. Louis Will Meet Oct. 6; To Discuss Percentage

The tenth annual meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois is scheduled for Tuesday, October 6 at the Coronado Hotel, St. Louis.

Among the questions set for discussion will be percentage playing and possible zoning. The legislation committee will also report on enactments in Missouri and Illinois during the recent sessions.

MGM Starting New Booking System In Cleveland Office

The Cleveland MGM exchange has put into operation a new booking plan, under the direction of Louis Freiberg. Each booker will have definite districts and will handle both features and shorts.

To Consider Sunday Bill

Members of the Standing Committee "B" of the House of Commons, which has been considering the Sunday Performances Bill, will meet on October 22, until which time no further action on the measure will be taken.

Moffitt Urges Owensboro To Adopt Local Law

Condemns 'American Tragedy' and Urges Church and Civic Units To Aid Him in His Battle

One of those extremely rare situations which finds an exhibitor repudiating the cause of the theatre owner and turning on his fellow showmen by leading a fight for the creation of a board of censors in his town has developed at Owensboro, Kentucky, where Lee W. Moffitt, of the Seville Amusement Company has aroused the countryside in a call to arms to adopt drastic censorship measures.

Moffitt, evidently, is disgruntled because of his inability to strike a new booking and protection deal with Warner Brothers and Paramount exchanges at Louisville, and, as a result, has launched a bitter tirade in public against these companies, the product which they distribute, the industry in general and its alleged "pandering to the grosser passions!"

Moffitt has "about decided" that censorship for Owensboro "would be a good thing." At present, he is using "An American Tragedy" as one reason for a board's creation, having planted in *"The Shopping News,"* an Owensboro gossip sheet in which he is said to have controlling interest, the following editorial, which currently blazons forth in heavy display:

"OWENSBORO NEEDS A BOARD "OF CENSORS FOR THEATRES

"Not a Question of What the Public Will "Stand for, But Where Can They Get "The Most Indecent Pictures "To Show Patrons"

"The showing of such pictures as 'American Tragedy' at one of the Frederica street theatres should be condemned by the lovers of good pictures and the various civic organizations of our city. Pandering to the grosser passions in their desire for good grosses, they have lost sight of the fact that there is a limit beyond which they must not go.

"As an entertainment the picture is a failure. It is immoral and will leave many a parent in a nightmare. Far better to pay for the picture and not run it.

"We ask the cooperation of the Parent-Teachers' Association, Women's Clubs and any other organization interested in the welfare of our young people. Parents should advise the management of their disapproval of such pictures.

"We have the assurance of the management of the Seville that 'The American Tragedy' will not be shown at his theatre."

Moffitt has charged Warners Kentucky theatres with demanding excessive protection over his house, and with seeking to induce others to make rentals prohibitive.

Records Gone; Exchanges Halt

Film exchanges in Toronto have been greatly inconvenienced recently through the action of the police authorities in moving tons of records, books and correspondence from the offices under the direction of the Ontario provincial government in preparation for the prosecution of distributors under the Combines Act.

Police are reported in some cases to have taken almost everything in sight, leaving the office bereft of materials for the carrying on of ordinary routine business. Even personal files were confiscated in the wholesale exodus of records.

The preliminary hearing is set for October 5, and men are working to sort out the material against that date. Considerable confusion has prevailed. Ontario started prosecution in behalf of Ontario, Saskatchewan and Alberta following the Peter White report.

Jewish Charities Give Quota Of $150,000 to Theatre Group

The theatrical and motion picture division of the Federation for the Support of Jewish Philanthropic Societies in New York, has been allotted a quota of $150,000 in the 1931 campaign.

Eugene Zukor is acting chairman of the division for the business men's council of the Federation, the money raising unit. The $5,230,000 budget which must be raised supports 91 charities. Annual pledges have brought in $3,000,000 leaving a deficit of $2,230,000 to be gathered.

RKO Gets Break on Broadway

New York Roxy has booked RKO's "Smart Women," week commencing October 9. The deal is the first at this Fox de luxe stand in many months and will be followed by a week for the same opus at the Fox key house at Brooklyn. Warners has signed for the showing of Radio's "The Gay Diplomat" at the Warner on Broadway beginning October 9.

New Publix House In Detroit

Publix has opened its seventeenth house in the Detroit metropolitan area. Seating 3,000, the house is known as the Eastown. Admission will be 10 cents for children, all times, and adults, 15 cents and 25 cents, matinees and evenings, respectively.

New Jersey Warner House

Work has begun on a new Warner house in Ridgewood, N. J., to be part of the New Jersey group. Seating 1,700, the house was designed by Thomas Lamb, architect. Opening will be next spring.

THE CAMERA REPORTS







COMRADES. *Cecil B. DeMille, who is now making an extended tour of Europe, is shown with a companion in Moscow, Russia, upon his visit to Comrade Petrov (center), chairman of the Society for Cultural Relations. (Acme photo)*

BACK TO WORK. *At least the three-month vacation in Europe is over as Marion Davies returns to the U. S. A., arriving in New York on the Bremen. The M-G-M star's last picture is "Five and Ten."*



BRUNETTE. *But just because the script wouldn't let her be herself. So this is how Claudia Dell appears in Tiffany's new production, "Leftover Ladies."*

WHEN CHAPLIN CALLED ON GANDHI. *At the home of Dr. Katial in East End, London, as the great comic met the Indian nationalist leader come to the British capital for the round table conference on the liberation of India. Gandhi granted the interview at Chaplin's request—and 'tis said it got lively for a moment when Charlie objected to the Mahatma's opposition to modern machinery. (Acme photo)*



CONTRACT PLAYER. *Gene Raymond, who has joined Paramount's player staff for regular assignments. He has appeared on the stage as Raymond Guion. His first screen role will be with Sylvia Sidney in "Ladies of the Big House."*

CONTRACT IN SOUND

The first contract to be made on film was produced on the next to the last day of the Radio World Fair at Madison Square Garden, New York, by Samuel Goldwyn and Eddie Cantor. Cantor was in New York for the opening of his new Goldwyn vehicle, "Palmy Days," at the Rialto theatre.

Regular telephonic connection was made between the RCA booth and Goldwyn's Hollywood office, with arrangements for recording the sound of the telephoned voices on film. At the same time, a camera was set to photograph Cantor.

The affair had the earmarks of a stunt, but it was serious enough. It actutally did affect new contractual relations between the comedian and the producer, in a very unique way, with even the signatures to the "contract" being merely the variations in the frequency wave of the sound track. RCA Photophone was used.

Serious the purpose of the thing really was. Nevertheless, Cantor was Cantor. He got the Goldwyn office. "Hello, hello! This is Cantor speaking." . . . "Cantor, Cantor!" . . . "Cantor, I said—the fellow who made Sam Goldwyn!"



SAYS CANTOR TO GOLDWYN. *Eddie Cantor, musical comedy and screen star, as he was recorded both visually and vocally in his long-distance contract negotiations with Samuel Goldwyn. The conversation at both ends of the wire were thus inscribed on film, the recorded frequencies serving as signatures.* *(Story below)*



BULLYING THE BOSS. *Just to show what the help does at the Hal Roach studio when Mister Roach shows up! We don't think a couple of comediennes have a chance to do it off the screen, but here are Zasu Pitts and Thelma Todd doing what they can toward giving the boss an unwanted dip.*



RESPONSE. *Don't know who or even what it was up there between the camera and the subject, but here is the effect it had on Genevieve Tobin, another well-known stage star who has "gone in for pictures." She has been assigned the principal role in Universal's forthcoming production of "Oh, Promise Me."*



MODERN. *In background, foreground, on any grounds—those in question happening to be the RKO-Radio studio. The gown is of satin with the skirt intricately gored for fullness—as though such things matter when Lita Chevret is inside!*



EVENTIDE. *A sailor lad poised on the gunwail as the sun ascends to its highest point in the sky. Sunset pictures are common—this one was taken at mid-day while the United Artists-Roland West company were on location for "Corsair." The star, Chester Morris, is here blackened against the waters.*



LASKY. *Jesse L. Lasky, vice president of Paramount in charge of production, shown with a plaster model of a bust made of him by Boris Lovet-Lorski, noted European sculptor. The final work, executed in marble, will be exhibited in New York this fall.*

SEE 25 CENT EXEMPTION IF SEAT TAX IS VOTED

Would Raise 50 Millions Without Materially Affecting Theatre Business, View at Capital

BY FRANCIS L. BURT

Determination of the financial policy to be followed by the Government throughout the remainder of the depression period is now under consideration by Administration leaders, with treasury experts attempting to estimate the possible revenues for the remainder of the present year and throughout the fiscal year, 1933.

Any taxation which may be deemed advisable by the Administration must be determined upon within the next few weeks, in order that it may receive full consideration and approval of the President, the treasury department and the bureau of the budget before Congress convenes in December.

Admission Tax Called Probable

Present indications are that any program of taxation which may be drafted will have as its main feature a partial sales tax, including, in all probability, reimposition of admission taxes on tickets costing less than $3, the present minimum. Any revision of income tax which may be sought is expected to be confined to the higher brackets, probably applying to income of $100,000 or more a year. A gift tax, supplementing the present estate taxes, also is expected to be featured.

Imposition of a sales tax is sponsored by a number of members of Congress, who believe it to be the most equitable way of raising revenue. Some suggestion has been heard that the tax apply to everything, to be at the rate of one-half of 1 per cent, but this meets with the objection that it would apply to necessities of life during a period of widespread unemployment when the greatest importance should be laid upon the ability of those out of work to continue to support themselves.

The partial sales tax, therefore, appears to be most favored. This would apply to such commodities as automobiles, jewelry, furs and possibly expensive clothing, sporting goods and other products which do not come within the class of necessities. If adopted, undoubtedly one of its important features would be a tax upon admissions.

Raised 80 Millions in Wartime

The wartime admissions tax raised as much as $80,000,000 in the year when the exemption was only 10 cents. It is possible that the exemption now would be made 25 cents, but even so, it is contended, possibly as much as $50,000,000 or more might be raised; at the same time it is claimed that an exemption of 10 cents, as during the war, would be all right, based on a supposition that anyone who can afford to go to the theatre can afford to spend an additional few cents.

A deficit possibly approaching $1,500,000 by the end of next June now confronts the treasury department. A revenue of $50,000,000 to $75,000,000 or more from admissions would go a considerable distance in meeting that deficit. The burden of the tax would be spread out over many millions of people and it would not materially affect the theatre business as it did not during the life of the war taxes, it is held there. Also the present situation is declared by the White House to be an emergency second only to war in its magnitude.

Kaplan Is Under Fire As Alleged Union Racketeer

The Court of Appeals of New York state at Albany has handed down a decision in favor of Arthur Polin and Charles Schneider, Brooklyn projectionists, against Sam Kaplan, president of the Motion Picture Machine Operators' Union of Greater New York. At the same time, Governor Roosevelt, to whom charges against District Attorney Thomas C. T. Crain of New York for disposal of cases against the local 306, had been made, has forwarded the charges to Crain for answer.

The projectionists were said to have been evicted from the union for alleged criticism of a gift of $20,000 made to Kaplan by the local. The projectionists, by the court decision, which set aside a lower court verdict, were reinstated to membership, and Polin received $1,955 and Schneider recovered $1,622.40, both with interest.

Charges against Crain are based on his alleged failure to investigate alleged racketeering of officials in conducting the union. Charges were instituted by Samuel B. Birnbaum, attorney for the union members.

Big Four Pushing Production Of Three Pictures On Coast

Three units are working on Big 4 production on the Coast. "Cyclone Kid" Barton western, is nearing completion; a second Custer western is in preliminary production and "Dance Hall Kisses," designed for Class "A" houses, is being cast.

R. O. Jaynes, formerly with Warners, has been named contact man for Big 4, and leaves shortly on a trip to various distributors of the company product. B. N. Judell, Inc., has been named distributor for Milwaukee, Indianapolis, St. Louis and Chicago.

Radio Plans Big Campaign On Seth Parker's Picture Debut

Radio's advertising and exploitation staffs are getting behind Phillips Lord as the Seth Parker of the air and of Radio's feature, titled "Other People's Business," which stars Lord and his "neighbors."

A nation-wide campaign of newspaper, fan and trade paper advertising will be undertaken in connection with the tour of 70 cities which Lord will engage upon and various tie-ups with stores and papers throughout the country.

The Fiction Buyers Guide

The Best Sellers and Best Renters of the month, based upon the actual count of sales of The Baker & Taylor Company, one of the country's largest retailers of fiction and other types of books, is printed below with the courtesy of The Retail Bookseller, published by Baker & Taylor, as a guide for producers and exhibitors. The August to September period is covered in these reports.

Best Sellers

August 18 to September 14

1. The Ten Commandments, by Warwick Deeping.
2. Belle-Mere, by Kathleen Norris.
3. Shadows on the Rock, by Willa Cather.
4. The Story of Julian, by Susan Ertz.
5. Finch's Fortune, by Mazo de la Roche.
6. Susan Spray, by Sheila Kaye-Smith.
7. Young and Healthy, by Donald Henderson Clarke.
8. The Good Earth, by Pearl S. Buck.
9. A White Bird Flying, by Bess Streeter Aldrich.
10. The Opening of a Door, by George Davis.

▲

Best Renters

August 10 to September 10

1. Shadows on the Rock, by Willa Cather.
2. The Good Earth, by Pearl S. Buck.
3. Belle-Mere, by Kathleen Norris.
4. Kindled Flame, by Margaret Pedler.
5. A White Bird Flying, by Bess Streeter Aldrich.
6. Call Her Savage, by Tiffany Thayer.
7. Hatter's Castle, by A. J. Cronin.
8. The Bridge of Desire, by Warwick Deeping.
9. The Last Days of September, by Pamela Wynne.
10. The Sixth Journey, by Alice Grant Rosman.

William Hagerty Named Sales Chief of White Engineering

William J. Hagerty, formerly of Sentry Safety Control, Philadelphia concern, is now general sales manager in charge of sales promotion for the White Engineering Corporation, also Philadelphia.

The firm is manufacturer of White Safety Control and Automatic Change-over for motion picture projectors, and the White Automatic Record Changer for combination radio and phonograph machines.

Seybold Named Comptroller

Roscoe Seybold has been appointed comptroller of the Westinghouse Electric and Manufacturing Company. He has been with the organization since 1907.

Movietone News In Deal With Mussolini



HARLEY L. CLARKE
President, Fox Film



PREMIER MUSSOLINI



TRUMAN TALLEY
Chief, Fox Newsreel

Truman Talley, Movietone general manager, Thursday announced exclusively to MOTION PICTURE HERALD the consummation of a deal with Italy and the immediate inauguration of an Italian Movietone news. Rome becomes the fifth Movietone production center.

In establishing the reel, Movietone enters into partnership with the Italian government. The reel, known as Luce-Movietone-News, becomes the official screen mouthpiece of Mussolini and will be released in all Italian sound houses.

Negotiations were started by Talley in Europe early this year and were then carried on by Benjamin Miggins, European director. Baron Sardi, President Instituto Nationale Luce, Italian bureau in charge of public relations, press and motion pictures, represented Mussolini. On signing, Baron Sardi cabled Harley L. Clarke, Fox president, that he believed the deal opened doors between the two countries for a wider field of cooperation.

The contract, running for a number of years, while it does not give Movietone exclusive rights to make pictures in Italy, does put the reel in a privileged position for news gathering.

Miggins will direct establishment of an Italian editorial force, while Fred Leslie, European technical director, will supervise education of other workers. Ettore Villani, former New York newspaper man, who has been in charge of the camera work for Movietone in Italy, will continue, and his sound technician, Louis Girolami, will break in new field soundmen.

Thursday, two weeks after the contract was signed, Miggins had the initial reels ready for review. Premier Mussolini was the guest at the first show and Baron Sardi cabled Talley that Il Duce was satisfied.

Industry In Germany Showing Decided Decline For 1931

German trade reports from Berlin indicate that the number of German motion picture concerns which went out of business during the first half of 1931 exceeded by 48 the number newly organized.

Newly invested capital, however, is in excess of that liquidated by 158,000 marks. The depression in Germany's film industry is further attested by the decline of 14 per cent in receipts from the entertainments tax. Theatre attendance for 1930 in Berlin dropped 2,000,000 from 1929.

Hays Bars Three Gang Films As Glorifying Racketeering

Will H. Hays has ordered three features returned to the studios for revision or shelving because they glorified gangsters and beer-runners. The productions' producing cost is estimated at a total of more than a million dollars.

Glorification of the gangster is a violation of the promise of the industry last spring and it is understood that the leaders of the industry on both Coasts have concurred in the Hays action.

Attack Licensing Law

A test case in the municipal court of Hamilton, Ohio, is attacking the constitutionality of a city ordinance providing for the licensing of projectionists.

KATZ URGES RETURN TO COSTLESS SELLING PLAN

Publix Chief Sees Conditions Ripe For Definite Upswing In Grosses At Circuit's Box Office

Sam Katz, president of Publix Theatres, has called specifically on every manager in the national circuit to concentrate on the "costless" selling activity which he inaugurated some months ago, now that weather conditions, product and theatre conditions are more favorable than they have been for some months past for a definite upswing in box office grosses.

Calling on the managers to put all possible energy, showmanship and ingenuity behind their efforts to merchandise intensively every attraction without an increase in cost, Katz adds: "If we cannot, within the next few weeks, boost our circuit gross to new highs for the year, we never can. I say this because it is obvious that theatre conditions are better now than they have been this year and the time to capitalize on this situation is now."

The Publix executive points out that all companies have scheduled for release within the next few months "some of the finest pictures that have ever been produced." He then indicates the obstacles in the way of easily capitalizing on the approaching theatre season, among them the re-opening of schools, the football season and the like.

Katz mentions the value of cashing in on such events as fall fashion shows, fall trade jubilees, harvests and the like, and suggests that managers co-operate in every way, but he warns: "I must caution managers, however, against dissipating their selling strength by supporting the general movement only, rather than making a diligent effort to sell the particular attractions they will feature during this period. We are in the business of selling specific pictures just as merchants are in the business of selling specific articles of food or clothing and in any community drive for fall business, we must push our wares to the front."

Katz then goes on to say that the foregoing is not to be construed as "an admonition to lay down on the job of fall selling."

THE JUNIOR SHOW

by RITA C. McGOLDRICK

THE intelligently handled Junior Show is a gold mine! This is the consensus of theatre men from all sections of the country who have experimented with special juvenile performances and found them very much worth their while. MOTION PICTURE HERALD is directly interested in those agencies that will bring about box office results to the theatre man. It is particularly interested that these results are won through the exploitation of *better pictures,* for in this lies the larger vision for the future of the motion picture industry. A theatre serving its community with high-grade entertainment, taking care of its children with a view to their growing needs, considering the forceful influence that a motion picture theatre may be in any community—that theatre is filling a civic need and, in pleasing the citizens who are its customers, is pushing farther into the background the crippling bugaboo of censorship.

The department YOUR PUBLIC has, for several months, been making a careful survey of the theatre field in an effort to summarize the results that have been achieved by those theatres fostering Junior Matinees, Motion Picture Clubs for Children and Family Night performances. Letters were sent to every theatre that we knew of where juvenile performances have been experimented with. Letters were also sent to the women's clubs of the country whose committees have been carrying on a Better Films Movement. We expected some polite answers. We knew that some theatre managers would give us encouraging reports. But we were not prepared for the avalanche of magnificent material that has poured in upon us. Evidently every theatre man in the country, and every woman's club, is interested in sponsoring a Junior Matinee, if they have not already successfully done so. Out of the mass of material which the MOTION PICTURE HERALD has received two facts stand out predominantly:

1. *Well exploited Junior Matinees, and Junior Motion Picture Clubs are a community and a box office success.*

2. *Leadership in the community is the important element, well organized local women's clubs being the basic factor for Junior Matinee success.*

THE NEIGHBORHOOD THEATRE

The most interesting results noted in the letters that have come in to us have been accomplished by neighborhood theatres. There are logical reasons for this. The downtown first-run houses are not always accessible to groups of children; their admission prices are necessarily high. The parents of children prefer they attend the motion picture house of the neighborhood which is within easy reach of the home. There is something of advantage in this situation to both the downtown theatre and the neighborhood theatre. If the larger house wishes to present a children's performance it may do so more expensively on a citywide scale. In most cities, the downtown theatres make an effort to do this at Christmas time or on some special holiday. The smaller houses have the advantage of an all-year-round season; for this reason the Saturday morning or the Saturday afternoon Junior Matinee offers shining possibilities to them.

METHODS OF PROCEDURE

In various communities many methods for the development of Junior Clubs or Junior Matinees have been tried more or less successfully, the results depending largely upon the energy and viewpoint of the theatre man and the degree of his cooperation with the citizens in his community interested in his project.

The Fox West Coast Theatres, cooperating in a fine meshing of gears with the Washington State Better Films Association and the Washington Congress of Parents and Teachers, have established successful Mickey Mouse Clubs which have spread over the length and breadth of the State of Washington, all agreeing to sponsor the same selected program. This is usually made up of a Mickey Mouse playlet, a serial or comedy, and a feature chosen with care and consideration for children from 6 to 16 years of age. Children are admitted for 10 cents, and mothers accompanying them for 15 cents. These children elect officers; they open their program with community singing and a Salute to the Flag, then in concert they recite a Mickey Mouse creed which has more of underlying seriousness than its name would imply.

The creed is: "I will be a square shooter in my home, in school on the playgrounds, or wherever I may be. I will be truthful and honorable and strive always to make myself a better and a more useful little citizen. I will respect my elders, help the aged, the helpless and children smaller than myself. In short, *I will be a good American!*"

This movement has won the interest of prominent citizens, important newspaper comment, and packed theatres on Saturday mornings or Saturday afternoons.

A number of other theatres have adopted Krazy Kat Klubs with small buttons as badges of membership. Wilmington, Del., has an exceptionally well organized children's group called The Young Timers.

SCHOOL AND SCREEN CLUBS

A number of letters from theatre men have asked us: "Why not School and Screen Clubs?" This, of course, seems to us a most happy suggestion. Why not School and Screen Clubs? MOTION PICTURE HERALD *offers a School and Screen service without cost to theatre men, educators and women's clubs. School and Screen is an intelligent excuse for approaching your schools and inviting the children into your theatres.*

It offers the theatre manager an opportunity to invite school teachers and club women as his guests of honor. It furnishes him with pre-release data and carefully prepared information on those pictures of the month having educational value as well as entertainment appeal with which to build up a high-grade children's program. But perhaps more than all of this it presents to the thousands of theatre men, interested in an increased juvenile patronage, a plan that has uniformity and background. The questionnaires printed by the SCHOOL AND SCREEN service become a definite link between the theatre and the schools in the locality which it serves.

The SCHOOL AND SCREEN pamphlet used in connection with the monthly list of selected pictures printed by this department obviated the troublesome necessity of previewing pictures which so many of the clubs now request before they will sponsor any film for a juvenile program. This free service of the MOTION PICTURE HERALD is *available,* and at your disposal.

LETTERS TELL THE STORY

The letters that have poured in tell a thrilling story. More than that, they demonstrate the fact that among theatre managers there is a fine spirit of cooperation, an alertness to opportunity. Out of the mass of material returned to us with surprising promptness and a wealth of detail we have selected the following letters for reprint because of the practical plans they outline, which have brought greatly increased business and envied new patronage to these theatres that have pioneered in selected juvenile programs.

GOLDEN STATE and RUBIDOUX THEATRES

Riverside, California

Roy C. Hunt, Manager

We are glad to give you the following information concerning our Junior Matinee.

The Saturday matinee at the Golden State theatre has been developed through our "Krazy Kat Klub," named so by popular vote of the children themselves. Each member is registered by name, address, and birthday, and is issued a pin bearing the Krazy Kat emblem and a number. During the summer months, interest in the Klub has been stimulated by means of the following stunts:

On a certain date, those holding pins ending in an odd number were admitted free. At another date the even numbers admitted the owner free of charge.

Birthday cards were sent to the members who had birthdays during the week, inviting them to be guests of the Klub at the Saturday matinee. These cards were written, rather than printed, to give a more personal touch.

Klub members were admitted to Nite-Ball games during the summer by presentation of their membership pins.

Members who maintained a certain attendance average were guests of the Klub at an afternoon performance of the Circus.

A picnic for the entire Klub was held at a local park. Competitive games were played, with theatre passes, stamped with the Krazy Kat emblem, given as awards.

Another successful stunt was a pet parade. This was worked out with the cooperation of one of the newspapers, and with the local merchants. Prizes were furnished by the merchants and the theatre. All children who en-

NEIGHBORHOOD HOUSES GET RESULTS

(*Continued from preceding page*)

tered pets in the parade were guests of the Klub at a special children's matinee.

For a period of 10 weeks, a toy monoplane was given away each Saturday. The local merchants distributed coupons, which the children deposited in a box at the theatre. Each Saturday a drawing was held, and the child holding the lucky number received a monoplane.

If the picture scheduled for Saturday is not of a type suitable for children, we endeavor to arrange a special for them. Sometimes we book a program entirely of short subjects, but usually a special feature picture is secured.

In order to make the children feel that their Klub is established for a definite purpose, a milk fund is maintained by the Klub. Through the cooperation of the Woman's Club, milk bottles bearing the Krazy Kat emblem are located in various stores for the purpose of collecting pennies. The money collected in this manner, with one-fourth of the receipts from each Krazy Kat matinee, is placed in a fund. This fund is used to provide for two tubercular children from this county, who are in a sanitarium near here. During the winter, the Klub furnishes milk for the undernourished children in various schools.

▲

PARK THEATRE
Sioux City, Iowa
J. C. Duncan, Manager

This theatre is located in a suburb of Sioux City, and the possibilities in the way of Junior matinees are limited, particularly in the school season, which really covers about nine months of the year. School closes as late as 4:15 in the afternoon and to put on a matinee after that hour would run into the night performance.

We do, however, put on a Saturday matinee starting at 2:30. This is largely a juvenile affair and so far we have found it very successful. For our Saturday program we endeavor to arrange a program which will interest children—and, at the same time, prove acceptable entertainment for our evening shows. We have found that our business has increased very materially by running a serial or chapter picture, together with a good Western subject or action picture and shorts in the way of cartoons or single reel comedies. While personally we think very little of serial entertainment, *it seems to be necessary* as it appears to have a great deal more drawing power than an average two-reel comedy.

In our experience, we believe that every spot requires different treatment and our plan might not work out satisfactorily for the average how, especially in small towns. However, we are glad to give you the details. We look forward with interest to the series of articles on this subject which you intend to publish in the near future.

▲

PUBLIX THEATRES CORPORATION
RIALTO THEATRE
Brockton, Massachusetts
M. F. Morrison, Manager

Concerning the Junior Matinee idea, here is our setup.

1. We have in the year a series of 12 kiddies' Saturday morning shows with pictures suited for children.

2. Tickets are printed with copy on the front side pertaining to the special shows and 12 blocks set off to be punched weekly. A local merchant contributes the tickets for the privilege of his ad on the back of the card.

3. The price of admission is 10 cents for each of the first 11 weeks, and on the twelfth week, providing for first 11 blocks have been punched, the child receives a free admission.

4. We offer a series of prizes which we award on the twelfth, and a special show. In order to win one of the prizes the child has to be present in the theatre.

5. Our last set of prizes were awarded by the Mayor, who is very pleased to help out in any way for the advancement of special children's shows. Each week we have favors for the children which are donated by local merchants. These we mention in typed trailers as well as in our daily ad.

▲

FLORIDA THEATRE
Jacksonville, Florida
Guy A. Kenimer, Manager

Our Saturday Morning Children's Matinees have been in effect in this theatre since its opening. These matinees are sponsored and chaperoned by members of the local Better Films Committee. Our price is 10 cents for all seats, except when we show a first-run feature; then it is necessary to charge the regular adult price of 50 cents for those persons over 15 years.

We try to book for our matinees pictures of both educational and entertainment value, with stars that appeal to the youngsters. We run a serial, feature, news and cartoon on each Saturday morning.

Local dancing schools, kid orchestras, and child performers give their services on these matinees to enhance the attraction for the juvenile audience. Practically every Saturday morning we have some kind of prologue. Community singing, with popular song slides projected on the screen, is another medium which we use to advantage. Local merchants furnish us with occasional souvenirs.

Our matinees have been very successful, and now since school has started again, the crowds have become larger. On pictures which lend themselves to contests, such as "City Lights," we gave prizes for those kids most arrayed like Charlie Chaplin.

▲

CAPITOL THEATRE
Auburn, New York
Seymour L. Morris, Manager

We have organized a Kiddie Club around the cartoons which are shown at this theatre every Saturday. We call a regular meeting of the children at stated times at which matters of interest to them are discussed. To each child a cartoon book is given at the time he joins the Club. This book contains drawings of the Dinky Cartoons. After seeing the cartoon the child is supposed to color the corresponding picture in his little book. Prizes are awarded to them for outstanding work on the art books. In this plan we have the cooperation of local stores. The cards are furnished by one store which has its advertisement on the back, the buttons are sent from another merchant. The members receive postal cards informing them whenever we have a picture suitable for children.

▲

FOX WEST COAST
ALEXANDER THEATRE
Glendale, California
Cliff C. Cheleew, Manager

Note: At a meeting of the Associated Women's Clubs and Parent-Teacher Association groups of California this theatre was characterized as "the most successful in exploitation of children's shows."

This theatre has organized a Brownie Club with a membership of more than two thousand children. Every Saturday afternoon 1,300 to 1,500 youngsters, under the age of 14, storm through the doors of the theatre. Many of them bring their parents. The gross income of the theatre for Saturday afternoon has been increased on an average of *more than* 100 *per cent.*

Brownie Club members in good standing are admitted for seven cents each if their credentials are in order. To obtain this special club price they must bring a letter from their parents stating that they have been good Brownies during the week, have helped with housework in a willing manner, studied hard, bathed and washed regularly and in general conformed with the Brownie rules.

Any perfect grade in school is also a credential for the cut-rate ticket. The paper must be shown at the box office. A card showing Sunday school attendance likewise admits to the special rate.

For 26 consecutive Sunday school attendances a free admission is given. Members are also admitted free on their birthdays. The entire proposition is a game. Every member of the club has a membership card and a membership button.

The manager is called The Great White Brownie, the orchestra leader is The Great Musical Brownie, the organist is The Great Organ Brownie. These thousands of children go out talking and cheering for the Alexander Theatre. Every week brings in hundreds of letters from parents regarding the children—the letters being statements of how good the Brownies have been during the week. This gives me direct personal contact with these parents. That means goodwill for us.

Any rough actions, refusal to be quiet when told to be, or other violation of club rules meets with a suspension from the club for a three weeks period of time or more.

The Junior Matinees are the best all-round advertising this theatre gets.

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FOX WEST COAST
FOX THEATRE
Boise, Idaho
F. P. Larson, Manager

I am outlining below our methods in handling our children's matinee:

Our children's show was organized under the name of Fox-Falk Mickey Mouse Club. Our club has been handled in conjunction with one of the local department stores which carries practically all our advertising for us on these shows; also furnishes the prizes for different occasions, and also souvenirs for children about once a month. The only benefit the department store gets from our children's club is that we have used their name in connection with ours in the naming of the club.

We have a special stage program each Saturday morning. The children have their own officers and conduct their own programs from the stage. We have a total membership of 1,200 and we keep a record of this membership, sending each child a birthday card on his or her birthday which admits the recipient and one companion.

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CAPITOL THEATRE
Binghamton, New York
Fred Perry, Manager

I shall be most happy to look forward to the series of articles forthcoming on this interesting phase of theatre work. I have little to tell you as yet in the way of actual achievements in this department.

We are in the midst of plans for beginning

WOMEN'S CLUBS COOPERATE FULLY

(*Continued from preceding page*)

this work, however, and I shall outline our present program in the hope that it may suggest posssibilities to others similarly situated.

We have just arranged for a tieup with Spaulding's Baking Company, located in our city, whereby this concern will put coupons in all their products to be redeemed in tickets to a special Spaulding's Junior Capitol Club Matinee to be held every Saturday. Under this plan, fifteen coupons will entitle the holder to a free ticket, and the baking company pay for all tickets so distributed at the regular junior admission price. Some idea of what we expect may be gained from the fact that the company will distribute approximately 30,000 coupons per day, or in the neighborhood of 200,000 per week.

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SAENGER THEATRE
New Orleans, Louisiana

Fifteen thousand youngsters are registered members of the Saenger Theatre Booster Club, which has been in operation 18 months. Branch clubs throughout the city meet in halls, barns, spare rooms and vacant lots. The largest convenes in the backyard of Ted Liuzza, radio editor of the *Item-Tribune*. There is a stage and curtain. Uncle Joe, the club's sponsor, is Joe M. Estes, publicity director, and his assistant is Herbie Koch, theatre organist. Members pay dues of 5 cents a year.

Members of the club in good standing are admitted for 10 cents to the Saturday morning shows. The regular price for non-members is 15 cents.

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WOMEN'S CLUBS' COOPERATION

There are thousands of organized groups, better films councils, Parent-Teacher Associations, federated clubs, Daughters of the American Revolution, International Federation of Catholic Alumnae and smaller units scattered over the entire country cooperating with theatre men to build up child patronage for better pictures. The reports from many of these are astonishing. The material would make a sturdy book rather than a magazine article. In the state of Ohio alone, for instance, there are 550 women's clubs interested in motion pictures as they concern their community. The influence of this whole movement has made itself felt with growing emphasis during the past year. The letters from these groups, as well as from the theatre men in answer to MOTION PICTURE HERALD'S inquiry, are a revelation in results.

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DEI AWARE STATE FEDERATION OF WOMEN'S CLUBS
Mrs. Edmund Barsham,
Chairman, Motion Pictures

The Delaware plan for special program for children is now six years old. Its work is divided into two classifications, one for the neighborhood theatre in small cities and towns, and the other the central city plan for the chain theatre sections. The fundamental methods of procedure are the same for each. Our organized children's programs are not called Children's Matinees, but are titled Matinees for Young People, and the film programs are selected by committees of women working in cooperation with the exhibitor.

The program of the day is as follows: The music supervisor of the public schools leads the singing. The program opens with an organ processional and the march of the Boy Scouts to the stage. One Scout recites the Pledge to the Flag in which the children join. Following this the entire audience sings a national anthem, followed by "My Delaware," the state song. Usually a soloist among the children will sing or play some instrument. Small orchestras or glee clubs from public schools are often invited to take part. In the central city theatre matinees plan it is difficult to form club organization of the children, hence no badges and seldom prizes. In the smaller theatres, however, regular club organization has worked out and small prizes occasionally awarded for contests, but generally speaking prizes are avoided.

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BETTER FILMS COMMITTEE
Birmingham, Alabama
Mrs. Myrtelle W. Snell

The Better Films Council of Birmingham, originally called the Better Films Organization, will be ten years old October 13. It has grown till it now represents over five thousand persons.

The original object of the organization was to put on pictures for children and these presentations were called Children's Matinees; later the name was changed to Junior Matinees. They have been held off and on for the past ten years.

The plan here is to obtain the cooperation of the theatre manager or managers where the matinees are to be presented, to have all possible publicity through the Parent-Teachers Association, Federated Clubs, the daily newspapers and a school bulletin issued by the superintendent of schools and mailed to the principals of the schools, to put on a series of matinees on Saturday mornings at a straight ten cent single admission and also sell season books at $1.00 for 14 matinees for children of 12 and under, $1.75 for those over 12. We always book the pictures for the matinees, sending one of our members to Atlanta for that purpose. We usually open the series with a free matinee, securing a fine picture free, the union men giving their time (operators, stagehands and an organist), the use of the theatre being donated. This free matinee starts the series off with a big crowd. Sometimes we have had to turn away some young people but we gave them tickets for the next matinee.

Prologues are furnished by schools and also by the leading dancing instructors and the playgrounds when we have had matinees after schools have closed. We open with community singing with a competent leader, then Boy Scouts march in with a large flag, go on the stage and give their salute to the flag, all children in the theatre standing and saluting.

The prologue comes next, then appropriate short subjects, sometimes a serial, then the feature picture.

JUNIOR MATINEES
ALABAMA THEATRE
SATURDAYS, 9:00 A. M.
AUSPICES BETTER FILMS COMMITTEE
THIS TICKET GOOD FOR ONE ADMISSION
CHILDREN UNDER 16 YEARS

A small booklet of tickets like the above, and the same in size [illegible] used by the Alabama theatre, of P[illegible]m, Alabama. The stubs a[illegible] d [illegible] and the b[illegible]

BETTER FILMS COMMITTEE
Rutherford, N. J.
Mrs. H. G. Grover, President

Rutherford New Jersey Study Club blossomed from a handful of members in the first year into a Better Films Committee, sponsoring special programs for children and Family Week-end Programs resulting in crowded houses for the cooperating theatre man and a Friday after Thanksgiving matinee for children drawing eighteen hundred youngsters to the show. In a small city like Rutherford, where the head of the family belongs to that distinct social class called "commuters," the theatre goers become the motion picture theatre man's family audience. Now the Committee, having won the interest of thousands of members from the town, has established the *Weekly Photoplay Guide* in Rutherford's weekly paper which is a signpost to the intelligent public for the selected pictures shown in our theatre. We have diligently canvassed Parent-Teacher groups and women's clubs for support.

Reports of excellent results with morning matinees in many parts of the country have reached us but our women thought Saturday morning not a good time for children to go to the movies. Saturday morning was the time for music lessons, dancing lessons, the practice of the fine art of housekeeping, but *not* for movies. Saturday afternoon children could go to the movies. Would the Better Films Committee please arrange it and see that all the programs were perfect for all ages, from the wee toddler up to the discriminating high school miss—and would we please see to it that all the awful stuff was kept out. And so we have hit upon the Family Week-end Program with features that all the family could see to advantage. We found our manager willing to listen to the proposal, revolutionary as it sounded,—provided we could *prove that it would pay*. He was willing to give our suggestion a trial because we had enlisted the interest of the Board of Education and had been granted permission to advertise fine pictures through the schools, a favor *he* had often asked and been refused. He found that everything we did helped him; he knew we had never tried to run his theatre or reform it. It has all been a grand success. Now we have a Junior Matinee Committee which our young people manage and they sponsor a surprise kiddie frolic of fine short features, all of which have been a tremendous success at the box office.

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OTHER GROUPS

The reports from other club groups that have come in answer to our question are too long and detailed to be printed at this time. Then there are other Better Films Committees whose work is so outstanding that we have already carried their plan in detail in these columns in the past year. Notable among these is the Macon Better Films Committee of Georgia, whose chairman, Mrs. Piercy Chestney, has built up consistently over a period of more than ten years an increasing juvenile patronage for endorsed pictures in her city. Her results are so surprising that they are frequently listed as the Exhibit A of all club groups' work in the juvenile matinee field. Further details of her plan, or any other plan mentioned in these columns, will be forwarded upon request.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

EDWARD (actor) ROBINSON . . . seen backstage at the New York Palace . . . where we learned that gunman-gangster-toughman "Little Caesar" Eddie . . . is a Rumanian. But (he'll tell you, too) he's trying to live it down . . . and would like to forget . . . that it ever happened . . . there. . . .

Eddie . . . whose birth certificate reads Emanuel Goldenberg . . . will not smoke ciggies . . . because they're too sissified. . . . And to make matters worse, he brags about never having had his fingernails cleaned! . . .

His big worry in life is caused by falling hair. . . . It has him scared lifeless and he most certainly would appreciate suggestions to prevent a threatening shiny "dome." . . .

Robinson sleeps only with the upper half of his pajamas. . . . The lower half was lost in the Spanish-American War (or did it happen in Eddie's hasty exit out of Chicago when some real bad men are supposed to have postscripted threats to our own "Little Caesar!")

He implied that the late Lon Chaney was a piker in comparison to his characterization capabilities . . . and that Chaney was only a make-up artist . . . whereas he's an artist! . . .

▼ ▼ ▼

Pete Harrison . . . figures the total exhibition value . . . of RKO's 28 features of the 1930-31 season . . . at $22,600,000 . . . Or $807,140 per. . . .

▼ ▼ ▼

When a HERALD newsman the other day . . . told a telephone operator at Radio Corporation . . . that he desired to talk with Dr. Alfred N. Goldsmith . . . the li'l lady in her sweetest voice informed him: "There is no Goldsmith at our office!" . . .

However, we can understand the boner . . . in view of the fact . . . that the Doc is a vice-prexy . . . and it sometimes takes years and years . . . even for a learned student . . . to memorize the names . . . of an electric's vice-presidents.

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Eddie Cantor . . . long-distanced Sam Goldwyn at Hollywood, from New York . . . and, in true style, without any thought of rapidly mounting toll charges, the operator asked Eddie: "Who's calling Mr. Goldwyn?" . . .

"Cantor," hurried the comedian.

Again he was asked: "Who?" . . . followed by another half-dozen . . . "Who's?"

"Cantor, Cantor," . . . shouted the exasperated Eddie. . . . "Mr. Edward Cantor—the guy who made Sam Goldwyn famous!"

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Goldwyn . . . incidentally . . . has Western Electric sound equipment at the studio . . . and RCA Photophone . . . in his home! . . .

▼ ▼ ▼

Ask Felix Feist, M-G-M sales chief . . . to show you that scorchy letter . . . which he received recently from Frank J. ("Industry Defender") Rembusch! . . .

▼ ▼ ▼

Taking the Paramount lot as a typical example . . . we find that . . . one-fourth of all players under contract . . . hail from New York. . . .

Only five . . . of the 60 listed . . . are native Hollywoodians. . . .

▼ ▼ ▼

Rebuilding a 400-seat theatre . . . into one accommodating 1,200 . . . taking a year to do it . . . and not missing a performance! . . .

B. E. Gore, Scott Leslie tells us . . . increased his 400 Garden at Tampa first to 600 . . . and then built a new house around the old one . . . removing the dilapidated structure piecemeal, taking out about ten feet at a time . . . reseating and reconstructing each small section . . . until the job was completed . . . and accommodations for 1,200 were made available. . . .

An Average Print

An investigation has shown that an ordinary film print runs through a projection machine between 260 and 300 times in the course of its physical life. An exact figure of 280 runs is reached by figuring the average number of bookings of a print as 35; the average number of exhibition days for each booking as two and the average number of times a print passes through the machine each day of the booking as four. These figures, multiplied, equal 280, giving the total average machine runs of a single print.

Back in August. . . . Fox home office chiefs . . . warned company managers against using the sex angle in "Bad Girl." . . .

However, some managers, many in key spots, disregarded the order . . . with "a few men," according to a new Fox communication, deliberately setting out "to cheapen it in their advertising. . . .

The result of this sad mistake, they say . . . was a drooping box-office . . . at houses where managers "muffed the selling angle." . . .

▼ ▼ ▼

Not all of the country's picture palaces have discontinued the showing of silent pictures. . . . Sound still is to be heard in numerous small towns and hamlets. . . .

▼ ▼ ▼

Ten years ago this week:

Mary Pickford was making "Little Lord Fauntleroy." . . . Famous Players answered Federal Trade Commission charges of unfair competition and violation of the Clayton Act. . . . Robert Lieber headed First National. . . . Hodkinson prepared to open a national exchange system. . . .

Film laboratories were fighting Eastman Kodak, charging the raw stock company with a conspiracy to invade the developing field in competition to labs. . . . Metro's proxy was Richard A. Rowland. . . . C. C. Pettijohn penned his name on letterheads of American Fiscal Corp. . . . AMPA elected "Bill" Yearsley president. . . .

Marshall Neilan and Alan Holubar were "big-name" directors of the day. . . . D. W. Griffith started "Two Orphans." . . . Marquee-light honors went to Earle Williams, Clyde Cook, Miss DuPont, Douglas MacLean, Carmel Myers, Larry Semon, Al St. John, Lottie Pickford. . . .

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A smart thought . . . that of Fox executives . . . which suggests to circuit managers . . . that they step around to the company's branch office. . . . and become acquainted with the local exchange manager . . . with a view to creating mutual good will . . . for the benefit of the little o' box-office. . . .

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United Artists' theatre at Portland, Ore. . . . made one of the quickest decisions on record . . . in holding over "Street Scene" last week. . . .

"Unholy Garden" was in the projector . . . with the sound track all set in the notch . . . when word was flashed to hold it. . . .

▼ ▼ ▼

Wesley Barry, kids' hero of [illegible] other day . . . is safely tucked [illegible] the Bainbr[illegible]e

[illegible] not come up.

THE West is up in arms! . . . over the proposed change of Thelma Todd's name . . . which prompts Ralph Cokain, advertising chief of the Fourth Avenue circuit, at Marion, Ind. . . . to rush forth with this:

"Attention, Roland West!!

"If you change Thelma Todd's name to Alison Lloyd, for "Corsair" . . . you will do her more harm than good. . . .

"The public has known and admired Thelma for a long time . . . and that admiration grows with each new screen appearance. . . . They are eager to see her in a feature-length picture . . . but they will resent a change in her name. . . . It will cause no end of confusion. . . .

"Gloria Swanson was once a Mack Sennett comedienne, for that matter . . . but it never required Numerology . . . or a change of name . . . to make her one of the screen's supreme actresses. . . .

"Be sensible! . . . Let Thelma Todd remain Thelma Todd. . . . The fans know her that way . . . and will hesitate to accept her under any other name. . . ."

▼ ▼ ▼

Has the economy wave hit United Artists? . . . Monroe Greenthal, home office press agent, was seen touring Broadway with a dollar Brownie camera . . . looking for a "Palmy Days" window display. . . . A photograph of which he desired to send to Sammy Goldwyn on the Coast . . . to show the boss how the boys back East . . . put over Eddie Cantor's New York opening. . . .

▼ ▼ ▼

Is it not true . . . that the headline: . . . "Producers Making Pictures for Distributors to Market to Exhibitors Who Sell to Picturegoers." . . . Just about covers everything? . . .

▼ ▼ ▼

We know of at least two groups of employees at New York home offices who would feel plenty happy . . . if their bosses followed Carl Laemmle's decision . . . in restoring previously made salary reductions. . . .

▼ ▼ ▼

That home office order to cut out passes to Broadway MGM houses . . . was authored by President Nicholas M. Schenck. . . . So don't ask! . . .

▼ ▼ ▼

Via the Sid (New York News) Skolsky route comes the info that. . . .

The E in Joe E. Brown's name stands for Evan . . . and if you had it you'd hide it, too. . . .

▼ ▼ ▼

Every studio in Hollywood has an official bootlegger . . . who has a pass to get on the lot. . . . It's mighty difficult for a Paramount bootlegger to crash in on M-G-M business, etc., etc. . . .

Marlene (Legs) Dietrich . . . was born Marlene Von Losch. . . .

Irving Caesar is the inventor of the heart-to-heart talk. . . . Ha, ha, ha! . . .

Ronald Colman sent a note to Samuel Goldwyn . . . stating he would be grateful . . . if Mr. Goldwyn wouldn't talk to him! . . .

▼ ▼ ▼

Who is the generous soul . . . who has filled to overflowing . . . the money coffers . . . of the new Selznick-Milestone production combination? . . .

▼ ▼ ▼

Of much interest to Hollywood . . . should be . . . "Good Diction Week," . . . scheduled for late October . . . when members of the American Academy of Arts and Letters . . . conclude their annual search . . . for the best voice. . . .

SITUATION CLEARED IN 42 BIG CITIES

(Continued from page 9)

more insistent and firm than ever before in exhibition history.

Operators, particularly, found themselves faced with a tough battle when they met at round table confabs with theatre owners. Heretofore, after slight hesitation, theatres agreed to union demands, partially, at least. But with existing economic conditions forcing reduction in theatre overhead, owners stood ready to battle.

Dynamite bomb outrages were only reported at Chicago, Akron, Birmingham and Springfield, Ill., although stench bombings were more frequent. Police failed to apprehend culprits in practically all instances.

The battle in Chicago continues, having this week reached the point of nation-wide interest in union circles of all crafts. Nine bombings were reported up to yesterday and police are unable to successfully cope with the racketeering forces which have undermined the morale of theatre personnel and audiences in neighborhood sections which have suffered these outrages.

Total membership of the I. A. T. S. E. & M. P. Operators, national association, exceeds 24,000 projectionists and stage hands and estimates place at 6,000 the number of those involved in the nationwide fray which is rapidly nearing an end.

Generally, circuit operators—national and local—confined their demands to lower wages with continuance of present booth staffs. There are exceptions, of course, as in the case of Kansas City, where Fox Midwest theatres and Hughes-Franklin both darkened 22 houses rather than continue with a full complement of operators. On the other hand, independents operating suburban and subsequent runs concentrated on reduction of booth employees, with several instances of subsequent demanding both one-man and a salary cut.

Circuits benefited by lower wage scales in innumerable spots, with stage hands and musicians agreeing to give concessions in the form of eliminating overtime, less men and discontinuance of extras. New contracts signed are not, generally, of the two, three and four-year period as had been their nature previously. More one-year contracts were agreed to than ever before.

Independents had little to do with musicians, practically all contractual relations of the latter existing with circuits. The outlying houses and subsequent runs discontinued orchestras during the summer and previously and refuse to re-employ.

The two-man problem was the season's big fight. Agitation of national proportions developed tremendously early in August, one month before the deadline. By Labor Day, it had involved 2,500 projectionists in 1,100 theatres and initial attempts to enforce it caused closing of 500 theatres in the first September week. Three hundred reopened in a fey days, majority with non-union and "imported" help on a one-man basis. There were few strikes, but many lockouts.

Exhibitor demands for wage scale reductions are based on decreased revenues or the expectancy of lower grosses. Operators' concessions of this summer, involving a voluntary reduction of 7½ per cent for 10 weeks, amounting to a saving to exhibitors of $800,000, were made in recognition of existence of a depression and sufficiently demonstrated, it was said, labor's willingness to co-operate with exhibitors in periods of emergency.

The union situation in various key cities widely scattered throughout the country, presented in city-by-city form, is as follows:

Akron Bombings Arouse Police

AKRON, Ohio—Unsettled conditions prevail here. Police are guarding, day and night, RKO's Palace, Strand and Colonial, since those houses were made targets for stench bombs. No clue to the identity of the perpetrators has been established. Several others have been bombed with stench and dynamite bombs in the past several months. Wage scale reduction and the one man in a booth fight started the trouble.

Old Deal Gives Albany Raise

ALBANY, N. Y.—Projectionists received an increase of $2 per week in salary, as a result of a 1930 agreement, which still has two years to run. There is no change in the situation. The contract calls for two men in a booth. There has been no labor trouble of any sort. In view of the fact that practically all no longer employ musicians, they do not enter into the situation.

Operators at Ann Arbor Back

ANN ARBOR, Mich.—Butterfield Circuit and operators adjusted differences, signing a new contract with minor changes, following a lockout by the chain.

Dismissal for Atchison Men

ATCHISON, Kan.—Non-union projectionists are expected to take places vacated by union operators who were ordered dismissed by Fox West Coast after failure to agree on cuts and one man in a booth.

Legislation Feared at Atlanta

ATLANTA—Labor leaders are believed backing legislation prohibiting one man in a booth. Exhibitors will fight it. Downtown runs demand cuts, suburbans want second operator eliminated. Situation deadlocked, both firm.

All Serene in Baltimore

BALTIMORE—Quietest town in the country insofar as theatres-unions are concerned. Operators, stage hands, musicians working under agreement which has until 1934 to run. Few signed agreements on August 31. No trouble, everything status quo.

Plenty of Heat in Birmingham Battle

BIRMINGHAM, Ala.—Projectionists-musicians situation chaotic. In nine weeks preceding Labor Day, 12 theatres closed because of wage disagreement and the one man to the booth fight. Eleven reopened (all circuit) with new independent projectionists union. Only one man in a booth is used, on old scale of wages.

One Man Fight on at Boise

BOISE, Ida.—Bitter battle waxes hot over exhibitors' demands of one-man to each booth.

Musicians at Boston Take Cut

BOSTON—Overtime reduction and slight wage decrease paved the way for clarification of disagreement between theatres and musicians. No trouble.

Wage Cut Continues at Buffalo

BUFFALO—Operators agreed to continuation of former temporary 10 per cent. wage reduction. Two men were permitted to be slashed from staffs of Century and Great Lakes.

Tranquillity Reigns at Charlotte

CHARLOTTE, N. C.—No cut in salaries of stage hands or projectionists and if anything a raise in wages is expected. One man in the booth trend has not affected Charlotte and there is considerable doubt whether it will. No labor troubles. Indication of serenity existent can be gathered from aid given union houses by Charlotte Labor Journal, which editorially urges citizens to patronize them.

Sign Agreement at Chattanooga

CHATTANOOGA, Tenn.—Exhibitor interests at Chattanooga and suburbs signed with operators on practically the same basis as the previous agreement.

Chicago Continues Hot-Bed

CHICAGO—Nine theatres bombed in four weeks. Outlook unpleasant. Since reopening of 104 independents with imported operators, following decision to operate on one man basis, the breach between independents and union has widened until pressure on both sides is making it necessary to seek some compromise or truce.

Bombings have had demoralizing effect on attendance. Blasts have left shattered windows and thousands of dollars in damages in immediate vicinity—a grim picture to haunt the box office. Circuit houses, represented by Jack Miller, face renewal of contract with operators in January. At that time, according to Miller, chain houses will make a stand for one man in the booth plus wage reduction.

No difficulties appear with stage hands and musicians.

In the latest move to find a solution, operators' union proposed a conference with independents on a new wage scale in January, 1932. Suggestion was rejected by exhibitors

Unknown thugs have kidnapped, robbed and beaten imported operators. Police continue vigilance in watching houses. Attention turned toward circuit houses by racketeers who have bombed a B. & K. theatre has caused speculation, in view of the fact that the fight is between independents and the union.

Fight at Cincinnati

CINCINNATI—Although no trouble exists with musicians and stage hands, and relations between first runs and operators are satisfactory, a deplorable condition developed between suburban and subsequent runs and the operators' union, dating from Sept. 1, when contracts expired and were not renewed.

Although exhibitors felt a wage reduction was in order, this was relegated to the background in view of the two man issue.

One-Man Fight Ends at Clarksburg

CLARKSBURG, W. Va.—Efforts of Warners to effect one-man order were unsuccessful. All quiet.

Two Men Continue in Cleveland

Situation settled in almost every situation. Independents succeeded in getting a 30 per cent cut by operators at subsequent runs. No effort was made to reduce to one man.

Colorado Springs Continues 2 Men

COLORADO SPRINGS, Col.—This is the only town in Denver territory which will continue two men in a booth operation without exception.

Columbus Operators Take Cut

COLUMBUS, O.—Terms of the new agreement signed this week between exhibitors and projectionists are nearly identical with those in the old contract. Slight salary cut.

EXHIBITORS STEM TIDE OF PAY COSTS

(Continued from preceding page)

Bluffs' Suburbans Set, DeLuxes Not

COUNCIL BLUFFS, Ia.—When projectionists iron out salary and personnel cut differences with downtown first runs, the labor problems of this town will have been clarified. Independents agreed to an increase of from $5 to $12 per man each week, but succeeded in obtaining a one man booth.

Staff Halved at Dallas

DALLAS—Hughes-Franklin, principal local operators, agreed to employ union help after the latter accepted a slash in booth personnel. H-F originally intended to go non-union. Wages did not enter into the four-week squabble.

Strike Threatens Fox Denver Runs

DENVER—Only discordant note is the threatened strike of operators and stage hands in the four Fox houses, forced by discharge of a stage hand at the Mayan. Strike notice was served on Fox, and they sought court relief, court granting temporary restraining order, forbidding the unions to strike or pay benefits while the order was in effect. A strike would affect 50 employes.

Disorganized at Des Moines

DES MOINES—Thirty Publix houses contracted August 1 to use same booth personnel, with 5 per cent cut and relief of rehearsals. Twenty-two Blank theatres use non-union men and one-man booth, no salary cut. Independents, too, rapidly lining up one-man policy.

Musicians Take Cut, Operators Okay

DETROIT—No projectionist labor differences for the next year at least. Agreements will not expire until Labor Day, 1932. Agreements with musicians were reached, Publix having secured a reduction in the stage playing charge amounting to $25 per man per week, which was paid to each musician who worked in both pit and on the stage. Hereafter, this extra charge will not be paid.

Quiet Adjustment at Fall River

FALL RIVER, Mass.—With but one exception, theatres here have contracted with stage hands and operators to continue along previous lines.

Non Union Help for Fort Dodge

FORT DODGE, Ia.—Three local theatres have gone open shop. They sought salary reductions and a one man booth and could not strike an agreement with union help.

Little Trouble at Fort Worth

FORT WORTH, Tex.—No serious trouble here. Slight tilt with stage hands at one house over number employed.

Wages Houston's Problem

HOUSTON, Tex.—Circuits are conferring with operators on a lower wage scale. They agree to continue with two men per booth, but both factions refuse to budge on the salary problem. No trouble has marked negotiations nor is any expected. Musicians are not involved because of dearth in stage shows, etc.

Musicians Back at Indianapolis

INDIANAPOLIS—No union difficulties other than with musicians. Projectionists's contract expires in 1932, and ditto stage hands. Musicians and theatres ran into difficulties over salary, but the trouble has been ironed out now and the musicians are back. The scale is understood to be the same.

There has been no movement as yet toward one man in the booth.

Terrific K.C. Fight Continues

KANSAS CITY, Mo.—Charges and counter-charges are being made in public prints between operators and theatres who are nearing a climax in the lengthy fight over new agreements. Situation is centered in insistence of theatres for one-man and equally stubborn insistence of unions for continuation of two-man policy with last year's wage scale. Thirty-three suburbans have broken with Local 170. Of these, ten Fox theatres will remain closed until union agrees to one operator. Five Hughes-Franklin houses and one in Independence, a suburb, are also dark, but may reopen with one operator. Of 17 independents, a majority launched a one-man policy on Thursday, signing with Sound Projectionists Association, new union, which promises theatres "protection" and offers to take all responsibility arising from its members being employed. The association requires only one operator.

Lincoln Goes Open Shop

LINCOLN, Neb.—With but one exception, the town's entire theatre lineup has gone non-union after attempts of exhibitors and operators to adjust differences over lower salaries and a one man booth proved unsuccessful.

Quiet at Los Angeles

LOS ANGELES—Like Baltimore, this town is in complete ignorance of labor trouble. Summer voluntary reduction by operators continues until times are better, but this, too, is voluntary.

Conditions at Louisville Satisfactory

LOUISVILLE—Differences with operators just do not exist here. Trouble was ironed out in early summer and operators and exhibitors are working in harmony. De luxe theatres continue with two men, but suburbans secured an agreement whereby they use one operator and a helper.

Mansfield Retains Wage Scale

MANSFIELD, O.—Warners and Publix abandoned their fight for a wage reduction and signed with operators on the old scale. No effort was made to enforce one man.

Memphis Labor Situation Quiet

MEMPHIS—Situation quiet, arguments having been settled September 9. Salaries same as during summer, meaning continuation of 7½ per cent reduction for operators. Amicable relations between operators, managers. No one-man trend.

Wage Scale Remains at Meriden

MERIDEN, Conn.—Operators were victorious when Fox-Poli and Warners decided to retain present wage scale. A staff reduction in booths was not asked for.

Slight Pay Cuts at Miami

MIAMI, Fla.—Agreements with major exhibitor interests in this town were signed by operators this week. The new contractual deal remains practically the same as the old, except for slight wage reductio[illegible] lem did not come up.

Milwaukee Men Get Increase

MILWAUKEE—New wage scales between exhibitors and stage hands, musicians, projectionists, were settled amicably after several weeks. There were no material changes. A two-year contract had been signed last year with projectionists, which provided for a five-cent per hour increase. Theatres sought to have the projectionists operate on the same wage scale, but were unsuccessful.

There were no violences whatsoever during negotiations. Operators, it is understood, may go to the legislature with a bill guaranteeing continuance of two men per booth.

Minneapolis Goes Un-battled

MINNEAPOLIS—Peaceful, insofar as projectionists, musicians and stage hands' contracts go. Since the trouble between the projectionists and independent theatres one year ago, there has been no disturbance.

Montreal Exhibitors Pull Lockout

MONTREAL—Independent Amusement Circuit locked out union help at 30 houses, following failure to effect amicable adjustment on new contract calling for salary cuts and one man booth.

Things Jammed in New Orleans

NEW ORLEANS—Theatres and projectionists, stagehands and musicians have been conferring since August. No definite agreement has been reached and conferences will probably continue another month while crafts affected remain on the job, protected by an extension. Strikes are not considered probable, and all extended agreements, with the exception of musicians, are subject to conditions embodied in new contracts, which will be dated Sept. 1. Musicians may take a cut in orchestra quotas.

Chief sources of disagreement are: Length of contracts; cut in staffs; lower salaries.

Stagehands have been requested to take a ten percent cut, which they refuse. Other concessions have been asked with regard to number of men employed in a crew.

Managers are willing to increase salaries of certain projectionists, but wish to eliminate a man in the booths of certain other theatres.

New York Comparatively Quiet

NEW YORK CITY—Metropolitan New York, largest single territory in the country, has the least number of union squabbles of any important key town in the country. There exisits no wholesale salary slashing or one-man booth movements and whatever trouble prevails is between a few independent operators and projectionists. The biggest battle is being waged between Lee Ochs, upper-Manhattan circuit owner and the regular IATSE local. Others are unimportant and purely local.

Omaha DeLuxe Runs Settled

OMAHA—While operator's contracts with de luxe houses have just been signed, outstate and local suburban theatres are enjoying benefits of agreements made weeks ago.

Omaha operators gave neighborhoods a reduction of one man to a booth, but engineered a wage raise ranging from $5 to $12 per man. The agreement also stipulated that sound film only would be used. Contracts were signed for two years. Suburban contracts effect 24 houses. In the Nebraska division of Paramount-Publix, all "A" houses will retain two [illegible] in a booth, but with a wage cut of 25

ONE-MAN IN BOOTH IS BIG PROBLEM

(*Continued from preceding page*)

per cent. In the "B," or second houses in each town, one projectionist will be retained with a wage increase of 7½ per cent.

Jersey Town Settles Contract Jam

PATERSON, N. J.—A one-year agreement has been negotiated between theatres and operators. Terms remain the same, but operators take a slight salary cut. Two men continue.

Trouble Closes Theatres Temporarily

PERTH AMBOY, N. J.—When operators and exhibitors failed to get together, the town's theatres darkened but later reopened with non-union men. Still negotiating on salary cut with regular union staff.

Musicians' Deadlock in Philadelphia

PHILADELPHIA—Strike situation is at a standstill as far as musicians' negotiations with Warner are concerned and the de luxe downtown theatres are continuing to advertise that "all the show is on the screen." Negotiations with Fox are proceeding and it is expected that favorable arrangements will be reached in a week. Musicians have withdrawn from Paramount houses, and Paramount has decided to eliminate musicians for the year. Independents have agreed to former conditions and terms.

The Musicians Protective Association has communicated with Governor Pinchot and Senators Reed and Davis, all of whom had agreed to do everything in their power to settle the differences.

The union is broadcasting news of the strike over the radio four times a week.

Warners hold firm for a reduction from 135, former winter personnel, to 50 men.

Kansas Town Unsettled on Slash

PITTSBURGH, Kan.—Refusal of union operators to accept salary reductions at Fox houses leaves contract signing unaccomplished. The matter now rests with Fox executives at New York, but in the meantime, projectionists continue on the old scale.

Pittsburgh Operators Get Tilt

PITTSBURGH—Nothing definite is in line for the one man to a booth movement which circuits and independents have been attempting to put over. Operators now get five per cent over last season's scale and signed a two-year agreement. Projectionists prefer a slight wage cut rather than accept the one man basis.

Stage hands, musicians continue unchanged.

Portland, Me., Unsettled

PORTLAND, Me.—Home offices of Publix and RKO are considering action on new contracts following refusal of operators to take wage reductions. They continue at their posts.

Okay at Portland, Ore.

PORTLAND, Ore.—First runs and projectionists have amicably settled differences. The fighting parties have signed an agreement which reads practically the same as the old contract except for a $2.50 weekly increase. Neighborhoods continue using one man per booth.

Scale, Two Men Stay at Providence

PROVIDENCE—Whatever differences existed have been straightened out and harmony is expected. There have been no wage cuts and two men still hold forth in the booths. With the exception of the attempted bombing of the Liberty, outside the downtown belt, there has been no disturbance of any kind.

Richmond Divided on Labor

RICHMOND, Va.—"A" houses continue two men on 5 per cent cut. "B" and "C" houses adopted one-man policy without cut. No trouble over new deal. Stage hands continue old basis.

Still Negotiating in Western N. Y.

ROCHESTER—Syracuse and this town have not settled on new contracts with operators, stage hands, musicians. Indications are that the old contract will be re-signed.

Musicians Lose Out at St. Louis

ST. LOUIS—Situation clear. Three small houses are using non-union operators. One has reported to police on several occasions that stench bombs were dropped to annoy patrons, but aside from that situation there has been little to disturb locally.

The St. Louis Amusement chain and all independent neighborhood and suburbans are operating without orchestras. The musicians' union, however, placed additional members in all first run houses. New agreements have been signed by the theatres with their projectionists and stage hands on the basis of the old contracts.

St. Paul Quiet in Labor Situation

ST. PAUL, Minn.—Quietness of Minneapolis labor conditions holds true here, with one man booths continuing as of last year and operators' and musicians' wages remaining unchanged. Stage hands, however, are negotiating, but their scale, too, is expected to continue.

Saginaw Continues on Old Basis

SAGINAW, Mich. — Butterfield Circuit signed contract with operators for another year, continuing on basis of old agreement.

Quiet at Salt Lake After Slight Tilt

SALT LAKE CITY—Operators have adjusted differences with circuits here, both agreeing to the old contract stipulations. Wage cuts and one man booth were sought.

Wage Revision Expected

SAN ANTONIO, Tex.—This town will go along with Houston in whatever agreement is reached with operators, who are balking at circuits' demand for lower salary. The two man problem will remain unchanged.

Little Trouble at San Diego

SAN DIEGO, Cal.—Except for stage hand trouble at a Fox house, which finally abandoned its policy, labor difficulties did not crop up here as in other towns nearby.

Quiet in Northern California

SAN FRANCISCO—Labor troubles are absent in San Francisco and Northern California, harmony prevailing between picture houses and projectionists, musicians, stage hands.

In September, the controversy over scales of projectionists at Fresno, Cal., was settled, with projectionists gaining an increase of $3 a week.

At San Francisco, salaries of musicians were reduced during summer and while this period has passed the lower wage still is accepted. Several orchestras have been dropped.

Projectionists have agreed to the one man in a booth plan in smaller theatres, but two men are the rule in larger houses.

Seattle Working Quietly

SEATTLE—Situation here has been ironed out amicably. Two operators at slight cuts.

Bombing Following Jam

SPRINGFIELD, Ill.—A bomb was exploded on the roof of the Capitol on September 27. Two weeks prior to the blast the management had declined to employ four projectionists instead of two.

Springfield, Mass., Signs Contract

SPRINGFIELD, Mass.—Another year will elapse before labor trouble exists, Publix and Warners having given operators a new contract on the basis of the old one, salaries and two men continuing.

Springfield, Mo., Showless

SPRINGFIELD, Mo.—While the labor situation is sizzling in Kansas City, Fox and Publix-Dubinsky houses in the territory are also seeking a one-man-booth policy. All theatres in Springfield will be closed for an indefinite period pending a settlement, leaving the city showless until the union meets the circuits' demands.

One Man in Booth for Tampa

TAMPA, Fla.—Practically free of labor turmoil. All but two theatres employ union men. Starting Sept. 1, the two men in the booth arrangement is out. Salaries remain same as last year.

No Trouble Expected at Capital

WASHINGTON, D. C.—No labor trouble in Washington, theatres operating under old agreement pending consummation of new one, probably without change. Little unemployment, either in theatre or other industries.

Booth Intact, Lower Scale at Wichita

WICHITA, Kan.—Fox Theatres signed new contracts with the projectionists' union here for four men at a reduction in scale.

The Canadian Situation

TORONTO—With one exception, very little change is noted in labor conditions in Canada. The exception is at Montreal, where operators and United Amusement, operating 19, have been at odds. Company reserved the right to engage or discharge men in the booth, agreeing otherwise to pay union scale or more and to accept working schedules. Many operators gave their assent to the offer but the union, as a body, placed pickets at the theatres—until United Amusements secured an injunction restraining the officials or representatives from picketing. Further, United issued a writ for $10,000 damages against the union; the case is pending.

All else is quiet on the labor front in Canada although a rumble of hostilities has been heard in the declaration of Oscar Hanson, of Associated Exhibitors, representing 75 independents, that steps would be taken to relieve the burden of small owners by requirement of two men in the booth. This works out to four operators in the case of theatres giving continuous shows.

Wages for operators, stage hands, electricians and what musicians there are unchanged.

Houses at Hamilton and Ottawa, other than chain theatres, continue to operate under open shop and the booths are manned by members of a so-called independent union as for many months past.



THE PICTURE YOU'RE WAITING FOR!

O. Henry's romantic bad man, with Warner Baxter in a new adventure of the character he made famous in "In Old Arizona," springs to life again in

The CISCO KID

The



with

WARNER

BAXTER

EDMUND

LOWE

Conchita Montenegro

Nora Lane

Directed by IRVING CUMMINGS



CISCO KID

TERROR TO MEN . . . TENDER TO WOMEN

•

A swashbuckler with a heart. A rogue who lived for romance. A villain only to men. A hero to women.

A rough-riding, quick-shooting, hard-living son-of-a-gun—that is the "Cisco Kid."

They'll rise to him as he's brought to life by Warner Baxter!







The CISCO KID





ROMANCE WITH A WALLOP!

A walloping, galloping romance of the old Southwest. Loaded with heart-interest. As full of action as a rodeo.

As good for the de luxe house as the neighborhood theatre. Men and women thrill to its romance and splendid acting. Youngsters to its dynamic go and vigor.

Baxter won the Academy award for the finest performance of the year as the Kid in "In Old Arizona." Now he re-lives his greatest role in a new and amazing adventure in "The Cisco Kid."

It's box-office.

ANOTHER SMASH HIT TO JOIN "BAD GIRL," "YOUNG AS YOU FEEL," "MERELY MARY ANN" *and* "TRANSATLANTIC"

FOX HAS THE PICTURES

ANOTHER **FOX** SMASH HIT

PRINTED IN U. S. A.

BRITISH DISTRIBUTORS TOSS BOMB ON EXHIBITORS JUGGLING RECEIPTS

Fox in Fight to Finish on Kansas State Blue Laws

Fox Midwest Theatres and Fox West Coast are preparing for a finish fight, in the United States supreme court if necessary, against the antediluvian blue laws in Kansas.

This declaration is contained in a statement issued to circuit managers by E. C. Rhoden, division manager of Fox Midwest, following the issuance of an injunction in federal court restraining state and county officials from interfering with Sunday operations of Fox theatres in four counties in Kansas.

The enjoining order is hailed by theatre owners as a signal victory and as the opening wedge in a powerful assault on the troublesome Sunday labor and merchandise laws under which exhibitors have been harassed since the birth of motion pictures.

A hearing on the issuance of a permanent restrainer is scheduled for Friday. Should the circuit obtain a permanent order it will give relief to Fox Midwest for eight to eighteen months, or until the matter can be adjudicated by the U. S. court of appeals. A reversal by this court would result in an appeal to the highest court in the land. In the meantime, however, the Kansas legislature will convene and a united effort will be made to repeal the archaic laws. In this Fox will have the united and enthusiastic support of every independent and every circuit operating in the state.

The blue fight at present centers in Wichita, where three independents, including a woman exhibitor, have been arrested for several successive Sundays.

Auto Cinema Opens A New Sales Office In New York

Auto Cinema Sales Company, Inc., has opened sales and promotion headquarters at 370 Lexington Avenue, New York. Horace Parker is the newly elected president.

The company is sole distributor of the Auto Cinema Sound-on-film Advertising Projector, which is manufactured by the International Projector Corporation.

Columbia Plans Buck Jones Ranger Club As Theatre Aid

Columbia plans the inauguration of Buck Jones Ranger clubs over the country as a box office spur. Designed along the lines of the Boy Scouts and Campfire Girls, the organizations will be initially formed by theatre managers, with the children carrying on the activities.

Finn Starts New Monthly

"International Projector," monthly equipment periodical, has been launched by James Finn, formerly with Mancall Publications.

SHORTS ON BROADWAY

Week of September 25, 1931

ASTOR
- Bali ..... M-G-M
- Olympic Events ..... M-G-M

BEACON
- Hocus Pocus ..... Vitaphone

CAMEO
- Thanks Again ..... RKO Pathe
- Laughing With Medbury in Turkey ..... Columbia

HOLLYWOOD
- Old Lace ..... Vitaphone
- Gypsy Caravan ..... Vitaphone

MAYFAIR
- Blue Rhythm ..... Pathe

PARAMOUNT
- Bimbo's Express ..... Paramount

RIVOLI
- Moving Day ..... Paramount
- Lesson in Love ..... Paramount
- My Wife's Jewelry ..... Paramount

RIALTO
- Little Annie Rooney ..... Paramount
- Hollywood Beauties ..... Paramount
- Screen Souvenirs ..... Paramount

ROXY
- Red Men Tell No Tales ..... Columbia (Eddie Buzzell, "Specialties")

STRAND
- For You—Organ Solo ..... Vitaphone
- Man Eaters ..... Vitaphone (Adventures in Africa)
- The Clyde Mystery ..... Vitaphone (S. S. Van Dine Mystery)

WINTER GARDEN
- Playing With Fire ..... Vitaphone

WARNER
- Speaking Out of Turn ..... Vitaphone
- Rhythms of a Big City ..... Vitaphone
- Southern India ..... Vitaphone

New York M. P. Club Plans Yearly Entertainment

First annual dinner, entertainment and ball of the Motion Picture Club of New York will be given February 20 at the new Waldorf-Astoria. Lee Ochs is president. The affair will be staged each Washington's Birthday Eve thereafter.

Paul Gulick, club secretary, is chairman of the general committee, and serving with him are: Si Seadler, William Ferguson, Al Selig, Joe Weil, Bert Adler, Jack Hess Ralph Lund, William Adler, Martin Stern, Alex Moss, De- Mersereau, A. P. Waxman, Ray Gallagher, and "Red" Kann.

10-Reeler for Dodge Brothers

A large cast has been selected to appear in "More Power to You," 10-reel film which Educational Talking Pictures Company is making for Dodge Brothers Corporation. Hobart Bromwell is directing.

Joint Committee Agrees To Bar Pictures

Many Thousands of Dollars Lost Through Dishonest Accounting On Sharing Terms

BY WM. H. MOORING, London

Kinematograph Renters Society has just sent a hand grenade bursting about the ears of dishonest cinema owners. If that has no effect they probably will execute their threat to blow up theatres involved by means of an economic mine.

For months past the joint investigation committee of the K.R.S. and the Cinematographic Exhibitors Association has been busy investigating suspicious cases in which there appeared to have been some dishonest accountancy under sharing terms of film rental contracts.

Will Bar Bookings

Now they have decided that it is no longer of any use merely to issue warning notes. With a pretty serious state of affairs revealed by its inquiries, the committee went to the K.R.S. and recommended that in future all exhibitors found guilty of "cooking" recepit accounts shall be blacklisted and refused further films through the members of the K.R.S. That would mean that in nearly every case exhibitors so punished would be unable to continue their business, the K.R.S. embracing all but the Gaumont-British distributing units.

The K.R.S. resolved to accept this advice, and has issued a sensational warning that in future where cases of fraud are proved to the satisfaction of the committee, the exhibitor offending will find his theatre as dark as his fingers were light.

Cases of a suspicious nature are reported from all over the country, and it is regarded as likely that the renting organizations of this country have lost many thousands of pounds through this form of dishonesty.

Tax Increase to Be Resisted

This movement is characteristic of the strong line which the K.R.S. has taken over since Sam Eckman, Jr., started his year of presidential office; clearly Eckman intends to clean up the industry before his year comes to an end.

The C.E.A., while recognizing that the film industry must bear its share of extra taxation called for in the present financial crisis, is to make serious efforts for alteration of the incidence of the increase due to commence November 9, in order to relieve the added burden on the lower priced seats. At the moment the proposal is to increase the tax more on the lower seats than on the higher ones. The C.E.A. is to ask that a substantial reduction be made in the tax on the 6d. (12 cents) (which make up the bulk of country theatre seating), and that the difference shall be put on the higher priced seats.

NEW ERPI PLAN PERMITS PAYMENT OF PERCENTAGE OF GROSS RECEIPTS

Opens A New Field Among 400-500 Seat Houses

New Sales Policy Seen Responsible For Sharp Installation Increase Throughout Past Summer

Inauguration of a new Erpi sales policy by which exhibitors are permitted to pay for installations on a percentage of the theatre's gross has resulted in opening up a new, large sales field among small theatres of 400 and 500 seats, heretofore practically untouched by Western Electric.

The new sales policy is conceded by Erpi sales officials to be primarily responsible for a sharp increase in installations throughout the entire summer, and for boosting the number of Western Electric installations during July to the company's highest monthly total since the inception of the sound era. In the four-month period from June to September, inclusive, Erpi averaged nearly one hundred installations per month, with the peak being reached in July with almost 150 installations.

C. E. Bunn, Erpi general sales manager, conceded that the new sales policy was of primary importance in opening up the smaller theatre field for the company's equipment, although he maintains that an accumulation of other factors aided in boosting Erpi's summer sales record to its high level.

"In addition to the desirability of the new sales policy to owners of small theatres," Bunn said, "keener competition between theatres also aided in creating a large volume of equipment sales this summer. The fight for theatre patronage today makes good sound reproduction of vital importance. Exhibitors, realizing this, are equipping their theatres with a view to meeting the competition of the best in their locality.

"Sales this summer," Bunn continued, "were also aided by the defects in so-called 'bootleg' equipment which are now beginning to show themselves. Breakdown of this equipment, together with improper and unsatisfactory servicing of it, has discouraged many exhibitor-owners of it; and such equipment is now being replaced with accredited sound apparatus."

Still another factor which contributed to this summer's sales volume, Bunn said, was the seasonal replacement and improvement of temporarily closed theatres readying themselves for fall openings. The convenient percentage-payment plan adopted by Erpi this summer, however, is said to be of greatest individual significance.

By virtue of the new sales plan, a selected theatre list is offered Erpi equipment solely on the basis of payment on a percentage of the gross receipts of the theatre. Servicing of equipment is also paid for in the same manner.

Erpi sales officials declare that the policy is proving highly satisfactory to both the manufacturing company and to exhibitors, availing themselves of it. Only theatres whose financial records show promise and whose credit reputation is established are approached by the manufacturer. Installation of the sound equipment in such theatres, it is said, has resulted in increasing grosses approximately 15 per cent.

The plan, which has also been placed in effect by Erpi abroad, makes new equipment installations available to a large number of theatres of less than 1,000 seating capacity which found it impossible to purchase the equipment under former arrangements. This is demonstrated by a study of Erpi's summer sales records which show that the bulk of the summer installations this year were in 400 and 500-seat houses.

Tube Settlement Factor in Films

(*Continued from page* 10)

costly mess of litigation that has been regarded as an impediment to both individual profits and industrial progress ever since the fight took on the interminable aspects of an old Kentucky feud. This desire to wipe the slate clean, and to do so amicably, is given as one reason why the actual cash damages realized in the settlement were so far short of the $47,500,000 claimed. Another reason, besides the obvious one derived from an inability to prove damages or not pressing proof, lies in RCA's suits charging a number of the 21 manufacturers involved with patent infringements, in which group were such leaders as DeForest and Gold Seal. Where these counter actions had effect, all suits, brought by either side, were dropped.

Some of the independent concerns, among them such major tube manufacturers as Arcturus, Gold Seal, Diamond and Republic Radio, also settled with an arrangement whereby they were granted licenses to produce tubes under RCA patents. Objection is still made to calling this phase of the settlement anything pertaining to the movement toward "patent pooling," but at least it now throws open to a number of competing companies rights in the radio-sound tube art claimed exclusively for use by RCA, much as the Edison and Selig processes were extended to the other producers in 1907, stimulating the motion picture industry in its first step toward importance as a medium of public entertainment.

W E's Market Largest

The tube settlement is called just such a step by C. H. Braselton, president of the Arcturus Radio Tube Company, while Samuel E. Darby, Jr., of Darby & Darby, New York, counsel for the independents, states that "not only has disturbing litigation been ended, but practically all important tube manufacturers will be licensed on equal terms with RCA with the result that the industry should become stabilized." The same position is taken by David Sarnoff, president, and Dr. Alfred N. Goldsmith, vice-president and general manager of RCA.

The significance of this clarified condition in the radio field extends at once to the motion picture industry through the relatively new activity of the radio tube manufacturer in the film theatre, exchange and studio market. And the theatre tube bill alone (based on list prices) amounts to a million and a half dollars a year in just the United States.

The bulk of this market is sold to by Electrical Research Products for Western Electric equipment, which is used in about 5,250 of this nation's 11,500 wired theatres. Deep inroads by independent manufacturers of radio supplies, are admitted, however, in the business accruing to Erpi by its provision for the use of only WE tubes. Part of this provision is by contract, part is by the very design of the equipment to fit only WE tubes. But even where it is a matter of design, independent tubes have in some instances become adaptable and are being purchased by large circuits as well as small theatre interests for WE equipment. Sound engineers are not in agreement as to whether it is a good practice to disturb Western Electric's matched apparatus. Prices are proving a strong argument, however, with theatre men pointing to such examples as a WE rectifying tube costing $65, while a tube used for the same purpose is priced by DeForest at $40.

Tubes Replaced Twice Yearly

In general, it is pointed out, WE tubes, manufactured under RCA patents granted in the Radio-Audio Agreement of 1919-1921, cost from 50 to 60 per cent more than interchangeable tubes purchased on the open market at list prices.

RCA Photophone, with upwards of 3,000 installations, employs regular radio tubes, as do the "independent" makes of sound reproducing equipment. Tube replacements represent wide variation in cost due to the differences in complexity and power of systems. A sound system represents a financial outlay in tubes varying from $70 to $174 (excluding the original large-size WE system, which required tubes totaling about $324 in price). The tube investment in the present WE system for medium-size theatres, representing the majority of WE installations, amounts to about $106. In the average installation, tubes are replaced about three times a year.

At the same time that the tube fight, originating over the original Clause 9 in the RCA radio set licenses, appears as a definite gesture toward opening up its immediate field to the independent, the U. S. Department of Justice action against A. T. & T., RCA, General Electric, Westinghouse and others, is encouraging talk of extending patent rights generally throughout the radio-sound industry. One basis for settling the suit, which charges A. T. & T. and the RCA interests with participation in an exclusive patent pool, would be a proposal to grant all companies the privileges of these patents under license. It is known that the government would look favorably upon such an arrangement, and strong effort is now being made by the companies thus charged with violation of the Clayton anti-trust act to settle the case out of court.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

In this section of MOTION PICTURE HERALD'S *survey of new product, Mr. Charles E. Lewis, an exhibitor as well as editor of the Managers Round Table department, presents his view, as a showman, of some contemporary pictures. It is the purpose of this page to give to the exhibitors an exhibitor's evaluation of the merchandise value of the pictures discussed. Regardless of other considerations and other values, the primary concern of the theatre man is what can be done about it at the box office. And here, in this manner, we endeavor to serve.*

—TERRY RAMSAYE.

"MAD PARADE." Looks like that dog-gone war ain't ever gonna end . . . and having run short of other themes for war stories, they now pick on the women's side of the fracas . . . and that's where your best selling slant comes in . . . A picture of the ladies . . . by the ladies . . but not alone for the ladies . . . 'cause the men are going to be curious to see just what the women did in that thar man's war besides . . . serving doughnuts. . .

If "names" count much at your b. o., you have some pretty good ones here . . . story . . . just one of those things, and even wiping off the windows of the box office so as to see the value of this one a bit clearer . . . we find it has audience appeal and if your cash customers don't draw the line at one girl murdering another . . . regardless of the reason . . . then everything is jake. . .

Whether you will do big business with this one is something hard to predict, but you can surround it with a campaign that ought to create enough interest at the box office to make up for what it lacks in entertainment . . . then build up your show with some cracker-jack shorts and your patrons will go home feeling that the evening was not such a bad one after all. . .

▲

"PENROD AND SAM." If pictures of this type appeal to your class of patronage you'll do a good business with Tarkington's favorite story. But you will agree that it is not as good as "Skippy." That goes for story, cast and direction. But what you are chiefly concerned about is whether it will do any business for you.

We think "Penrod & Sam" is box office in the sense that its the type of story the audience of today is looking for. It won't overtax their imagination and where the hard-boiled reviewer finds fault they will find entertainment. It's "audience" to the extent that it will amuse and give them laughs; maybe a tear or two if they are sensitive to another "dead dog" gag. Of course the names may not be quite as well known in your community, but the picture does lend itself admirably to exploitation and all sorts of advertising and ballyhoo.

We can think of no reason why "Penrod and Sam" should not bring you some business, and suggest that you get behind it to help it over the rough spots.

▲

"AN AMERICAN TRAGEDY" was caught immediately following the picture previously discussed and having shed a few stray tears over the loss of Penrod's dog—(yes, we're that soft hearted in every way except picture buying)—we found it almost impossible to find another tear to shed for Clyde Griffiths.

Here's a picture that is "box office" for most every community in the country. It will get them in and then make them wonder why they wanted to see such a morbid picture, so that lets out about all the "audience" appeal you may think it possesses.

It is cold, dreary entertainment . . . but it is entertainment no matter how you look at it Fortunately, there are not too many yarns like this being made into pictures. Especially in these days when laughs are so essential. Not a single giggle in the entire picture, just heart throbs and more heart throbs; so surround it with plenty of "extra good" shorts full of hearty laughs.

Theodore Dreiser's name is probably known all over in connection with the book and every effort should be made to convey the thought that this is a faithful portrayal of his story. Grim life, as viewed by this author, is what the producer has brought to your booth. Selling angles are not lacking and any enterprising showman should clean up with this picture.

May we also suggest that the attraction immediately preceding and following this one be something other than "heavy stuff"?

▲

"RIDERS OF THE PURPLE SAGE".—Zane Grey notwithstanding, your audience will not accept this as anything but a "Western," so don't let anyone tell you that it's better than just that. We are quite certain that most houses will have to treat it as they do all other stories of this kind.

We do wish that the major companies would "lay off" delivering pictures like this one because they are not worth the usual "average" price charged for their other product.

▲

"EAST OF BORNEO." There is something fascinating about this sort of title, maybe that's why they can be stamped "box office." Where pictures with such magnetic titles fall down is the adverse word-of-mouth talk that starts circulating after the first show, if the picture is punk.

"East of Borneo" starts off with every promise of living up to the interest and intrigue provoked by the name, but it does not quite come up to all expectations. And by virtue of the same argument, it does not fall down completely. It's darn good entertainment of the so-and-so order that any audience will enjoy, but they won't call their friends on the 'phone to tell them not to miss seeing it.

You have a "box office" title to start with. Use it to good advantage and you will be more than satisfied with the returns. Offering many worthwhile slants for merchandising, a manager possessing any ability at all should have little difficulty building up a fine campaign that will shake the folk out of that after-dinner nap and send them hustling to the theatre. You have an added angle, too, the kids. Although it is far from a picture with youngster appeal—so far as story goes—the jungle, animal and savage slant will give them plenty of good reasons to go home and tell Mom and Pop about it. They'll like it.

The volcano eruption is particularly well handled and will revive the use of a lobby or marquee volcano belching forth anything from confetti to real smoke or steam. The jungle setting gives you plenty of opportunity to display your ability as a creator of atmospheric fronts.

So, making up a final analysis of this picture; it's a "box office" title, plus entertainment of the satisfying variety, plus a lot of good exploitation and ballyhoo slants. What else do you want?

CHARLES E. LEWIS.

Lullaby

(M-G-M)

Drama

Helen Hayes, a great Broadway star, makes her first bid for cinematic fame in "Lullaby," from the play by Edward Knoblock, and her performance in this production will go on the records as one of the most outstanding of the year.

And it might be observed that if they get a few more of these Helen Hayeses and Lynn Fontannes out here in what are commonly known as "the movies"—well, the winters are likely to get cold and long for some of the sweet things who now pretend to be stars.

"Lullaby" is not a great play. M-G-M folk have labored long and earnestly to make it a good picture. Considerable of it was reshot after it was first previewed. I did not see the first preview, so I cannot say how much it has been changed. But with the performance of Miss Hayes it is certain to rank among the distinguished dramatic offerings of the screen season.

Miss Hayes, herself a very charming and lovely creature, does an exacting role which calls for the simple girlishness of sixteen, and all the way to the ghoulishness, the ghastliness, of a broken-down old hag of fifty-five or sixty. In spite of the deadly revelations of camera range, she portrays each moment of a life of tragedy with completely convincing perfection. In fact, the transformations from the sweet innocence of girlhood down to the bitterest dregs of life are at times shocking, so expertly and so courageously does she bury her own natural beauty and wholesomeness.

"Lullaby" is a story of sacrifice and betrayal, a story of a woman whom life treats with unfailing cruelty. Her lover deserts her. Her child grows to manhood scarcely knowing her. In the end, her identity unknown to him, he takes her from the streets and gives her a good home. Because he has become famous and successful as a physician, she buries her secret of motherhood deeply in her all but broken heart. No frothy fare, this "Lullaby," but what an absorbing drama!

Although the entire action is centered at all times around Miss Hayes, excellent support is given her by a splendid cast which includes Lewis Stone, Jean Hersholt, Neil Hamilton, Robert Young, Cliff Edwards, Marie Prevost, Karen Morley, Charles Winninger, Alan Hale, Halliwell Hobbes and Lennox Pawle. Particularly good were the few lighter moments given by the performances of Miss Prevost and Cliff Edwards. Miss Prevost has done two or three similar roles recently, each with consistent cleverness.

The production was directed by Edgar Selwyn, who has made the most of his star's genius and kept a rather slow and episodic story running smoothly throughout. The screenplay and dialogue are credited to Charles MacArthur, who also is the husband of Miss Hayes. Oliver Marsh contributed an excellent



THE 4 MARX BROS.



in A Grand Box Office Tonic for

"MONKEY BUSINESS"



HERE'S just the kind of picture the industry needs! It brings record-breaking crowds into theatres. It sends them out laughing, resolved to come again. While box-office grosses leap to new highs. That's "MONKEY BUSINESS". The greatest audience picture in years! Entertainment for everyone from six to sixty—and a barrel of dough for exhibitors! It's a 1931-32 PARAMOUNT hit! .... Directed by Norman McLeod.



PARAMOUNT'S

GIANT GIFT TO THEATRE PROSPERITY

piece of photography. Tom Held did the film editing expertly.

Produced and distributed by M-G-M. From the play by Edward Knoblock. Directed by Edgar Selwyn. Dialogue and continuity by Charles MacArthur. Edited by Tom Held. Photographed by Oliver Marsh. Release date, August 8, 1931.

THE CAST

Madelon ..... Helen Hayes
Boretti ..... Lewis Stone
Larry ..... Neil Hamilton
Jacques ..... Robert Young
Victor ..... Cliff Edwards
The Doctor ..... Jean Hersholt
Rosalie ..... Marie Prevost
Alice ..... Karen Morley
The Photographer ..... Chas. Winninger
Hubert ..... Alan Hale
Roget ..... Halliwell Hobbes
St. Jacques ..... Lennox Pawle

Leo Meehan

East of Borneo

(Universal)

Drama

Universal offers a drama set in the jungle, with multitudinous crocodiles, snakes, apes, lions and so on, adding to the jungle scenery and meant to provide the thrilling moments, as Rose Hobart penetrates the wide fastness of Malay in an effort to find the husband who had left her, believing she no longer cares for him.

The husband is found, in the person of powerful and colorful Charles Bickford, as the almost always intoxicated personal physician to the prince, Rajah of Marudu, but the doctor is in a sullen mood. Her trip down the narrow stream through the heavy, overhanging verdure is spotted with various and sundry dramatic encounters with tigers, snakes and the crocodiles which infest the waters.

The following tale was termed as not altogether new, since it revolves about the attempt on the part of the prince to get rid of Bickford and take Miss Hobart for himself. Realizing the danger, Bickford attempts an escape with his wife, but the prince beats him to it, and after one of Bickford's rousing fights the two are captured. The prince forces his attentions on the girl and she shoots him. The doctor is called to tend the dying prince, but before much can be done, an adjacent volcano erupts with a dramatic forcefulness, and the lava and resultant landslide mow down everything in the path, palace and people, while animals of the jungle scurry to safety and the now reunited pair make their struggling way through crocodiles and frightened, maddened beasts to the refuge of their barge, which immediately sets forth down stream, away from the crumbling and disappearing kingdom of the rajah.

The film appeared to hold the attention of the audience at the New York Mayfair without effort. Praise was accorded the performances of Miss Hobart and particularly Bickford, who is generally appealing as the strong, he-man type. George Renavent, playing the rajah, comment indicated, made rather too much of the sinister aspects of his role, while the only other names in the cast, Lupita Tovar and Noble Johnson, as natives, were termed satisfactory.

Produced and distributed by Universal. Directed by George Melford. Adaptation by Dale Van Every. Dialogue by Edwin H. Knopf. Cameraman, George Robinson. Release date, September 15, 1931. Running time, 74 minutes.

CAST

Linda Randolph ..... Rose Hobart
Dr. Allan Clark ..... Charles Bickford
Prince Hashin ..... Georges Renavent
Niela ..... Lupita Tovar
Osman ..... Noble Johnson

Other People's Business

(Radio)

Comedy-Drama

Radio Pictures has compressed a whole grand summer holiday in Maine into six or seven reels of film. If enough people see the picture, and everyone should, the population of New England might rapidly increase. Right now Radio is calling it "Other People's Business," though I understand a change of title is in the offing. Never mind what they call it, the picture is one of the sweetest, most wholesome pieces of entertainment of the year.

It features Phillips Lord, the nationally famous "Seth Parker" of the radio. It will bring joy unconfined to Seth Parker's vast radio audience. It should add millions more to his auditors. I, for one, hereby declare myself a Seth Parker fan, radio or screen.

Radio has surrounded Mr. Lord and his wife, the "Liz" of his broadcasts, with a cast that is about perfect. Every one of them seems to have been seized with the spirit of the thing, and the results are tender, wholesome, laughable, romantic and even thrilling. I've never seen a better screen "chase" in my life than when old Seth tries to beat the villain (and what a swell villain!) to "the 9:30 local" at the Junction. Old stuff? Take a look and see what really can be done with hokum.

This Seth Parker picture has a most interesting story, too. It has sustained interest and realism that keeps you cheering for someone, or hissing the villains, from start to finish. Here is the best and most reliable hokum of the stage and screen for these many years, all burnished up and turned into a story which Jane Murfin wrote with obvious sincerity and which Bill Seiter directed with inspired fidelity to his characters and their backgrounds. Max Ree's sets are delightful and Roy Hunt has done a superb job with the photography, both interior and exterior. The locations are ideal. Carl Dreher, RKO director of sound, and his recordist on this production, Hugh McDowell, have done one of the most perfect jobs of sound recording I ever have heard.

Space doesn't permit special commendation on each member of the cast, but in addition to Mr. and Mrs. Phillips Lord, fine characterizations are given by Effie Palmer, Bennett Kilpack, Raymond Hunter, Frank Albertson, Bette Davis, Oscar Apfel, Stanley Fields, Dorothy Peterson, Frankie Darro and Wade Boteler. I was particularly happy to see Frankie Darro again in a part where he stands out for what he is, one of the best child actors ever on the screen.

Produced and distributed by Radio. Story by Jane Murfin. Directed by William A. Seiter. Supervised by Pandro Berman. Art director, Max Ree. Cameraman, J. Roy Hunt. Sound, Hugh McDowell.

CAST

Seth Parker ..... Phillips Lord
Ma Parker ..... Effie Palmer
Liz ..... Mrs. Phillips Lord
Cephus ..... Bennett Kilpack
Captain ..... Raymond Hunter
David Clark ..... Frank Albertson
Mary Lucy ..... Bette Davis
Wobblin ..... Oscar Apfel
Rufe Turner ..... Stanley Fields
Runaway Rosie ..... Dorothy Peterson
Bobb.e ..... Frankie Darro
Income Tax Man ..... Wade Boteler

Leo Meehan

Local Boy Makes Good

(First National)

Comedy

With the wellknown stage play, "The Poor Nut" as the basis for Joe E. Brown's latest comedy effort, the wide-mouthed comedian does extremely well, in the general opinion of an audience at the Forum theatre on the Coast. It is something of a clear indication of the comedian's ability and his success in this film, that a good part of the dialogue was completely lost to the audience, drowned in the din of laughter in the house.

Brown, as the bashful and botanically inclined college bookstore clerk, proves rather conclusively that his note as a comedian is not entirely based on his cavernous mouth, but rather on his ability to render amusing lines in a really amusing manner. The audience was equally generous with its greeting to Ruth Hall in the opposite lead, Dorothy Lee, Edward Woods and Eddie Nugent.

Mervyn LeRoy's direction of the play adaptation, was termed expert, while the adaptation itself, the work of Robert Lord, was noted as clever.

The story, replete with hokum, and plentifully be-sprinkled with laughs, of which the most was made, concerns Brown's sudden emergence from the obscurity of botony and books to the restless motion of school activities. His secret love for Dorothy Lee becomes known when a letter he has written is revealed. When she visits him, Brown is forced to live up to the reputation he had fictitiously built for himself, and goes out for the track team.

He displays unusual speed, and runs in the big meet, where, however, he suddenly exhibits a streak of "yellow," which cannot be overcome by his love for Miss Lee. The "overcoming" is accomplished, though, when Miss Hall applies a few kisses and rubbing alcohol (internally), and Brown wins the relay race, the meet and audience, by a good margin. There is plenty of slapstick in the race scenes, though it does not detract in the slightest degree from the laugh-getting qualities of the sequences.

Produced and distributed by Warner-First National. Suggested by play "The Poor Nut," by J. C. and Elliot Nugent. Adapted by Robert Lord. Directed by Mervyn LeRoy. Photographed by Jack Okey. Edited by Jack Kilifer.

CAST

John Miller ..... Joe E. Brown
Julia Winters ..... Dorothy Lee
Marjorie Blake ..... Ruth Hall
Spike Hoyt ..... Edward Woods
Wally Pierce ..... Edward J. Nugent
Coach Jackson ..... John Harrington
Doc ..... Wade Boteler
Colonel Small ..... Wm. Burress

The Beloved Bachelor

(Paramount)

Comedy-Drama

The women especially and the audience as a whole seemed to thoroughly enjoy Paul Lukas's latest effort for Paramount, when the film was shown at the Boulevard theatre on the Coast, recently.

Lukas, in the title role, was enthusiastically received, and the comedy supplied by Charlie Ruggles and Harold Minjir drew many laughs from the patrons. Dorothy Jordan and Vivienne Osborne were accorded praise for their work, and the balance of the cast was termed highly satisfactory.

Lukas, a sculptor, decides to raise Leni Stengel's child when the mother is killed, since she was a friend and his model. Miss Osborne sees him with the child, and thinking it is his own, breaks their engagement. Many years later, the child, now a woman, played by Dorothy Jordan, falls in love with Lukas, but he, still considering her a child, laughs at her feeling. But Miss Jordan, aided materially by Charlie Ruggles and Minjir, plans and executes her campaign, and Lukas returns her love.

The direction of Lloyd Corrigan received much favorable comment for the clever manner in which he handled the piece and for the maintenance of a fast pace throughout the film. Termed expert, were the adaptation of Ray Griffith and Agnes Brand Leahy and the dialogue of Sidney Buchmann.

Produced and distributed by Paramount. Directed by Lloyd Corrigan. From the play by Edward H. Pepe. Adaptation by Ray Griffith and Agnes Brand Leahy. Dialogue by Sidney Buchmann. Photographed by Charles Rosher. Release date, October 24, 1931.

CAST

Michael Morda ..... Paul Lukas
Mitzi Stressman ..... Dorothy Jordan
Elinor Hunter ..... Vivienne Osborne
Jay Wells ..... Charles Ruggles
Hortense Cole ..... Marjorie Gateson
Jimmy Martin ..... John Breedon
Winthrop Cole ..... Harold Minjir
Julie Stressman ..... Leni Stengel
Mitzi Stressman (child) ..... Betty Van Allen

Left Over Ladies

(Tiffany)

Comedy-Drama

An audience at a theatre in San Bernardino, on the Coast, derived a great deal of pleasure from this Tiffany feature, a screen adaptation of the Ursula Parrott novel. Ex-husbands, ex-wives and ex-sweethearts form the theme of the piece, and the patrons' attention was fastened to the screen throughout the film, which was followed by sincerely appreciative applause.

Claudia Dell and Walter Byron were generously received for their work in the leads, but the supporting cast also came in for a fair

share of appreciation, particularly Marjorie Rambeau and Roscoe Karns, whose comedy was deemed one of the best bits in the entire picture.

The film story concerns Claudia and Walter Byron as a couple who decide that they cannot make a go of marriage and accordingly agree to separate. Claudia is determined to be a writer and refuses alimony. A reporter, played by Roscoe Karns, asks why she refused alimony and for answer dates her for a party at which he promises will be several editors who will use her stories. The party guests, principally ex-husbands and wives, also include her ex-husband. She meets the host, Jerry, a writer of some repute and they discuss her career.

Though her stories do not sell, she refuses Jerry's help. When she finally does go to him for aid, she finds that he has become reconciled to his wife, through his love for his son. Claudia takes a job with a salary attached until her "ex" comes to the rescue.

Produced and distributed by Tiffany. Directed by Erle Kenton. Story by Ursula Parrott. Adapted by Robert Presnell. Edited by Martin Cohn. Photographed by John Stumar. Release date, October 1, 1931.

CAST

Pat ..... Claudia Dell
Ronny ..... Walter Byron
The Duchess ..... Marjorie Rambeau
Jerry ..... Alan Mowbray
Scoop ..... Roscoe Karns
Vera ..... Rita LeRoy
Amy ..... Dorothy Revier
Churchill ..... Selmer Jackson
Benson ..... Franklin Farnum
Buddy ..... Buster Phelps

Range Feud

(Columbia)

Western

This latest Western effort for Columbia by Buck Jones was not greeted too enthusiastically by an audience at the Forum theatre on the Coast recently.

The story concerns Jones as a sheriff, whose friend becomes involved in a range war over disputed property with the adjoining ranch owner. In a parley, Jones decides against his friend and the friendship ends. John Wayne, as the son, falls in love with the daughter of the opposing owner, and when the young man declares himself he is ordered off his father's property. The girl's father is unexpectedly killed and the boy accused of the murder.

Wayne is convicted, though Jones is himself convinced that rustlers are responsible for the murder. In attempting to capture a suspect to clear up the case, he is shot, but just succeeds in arriving at the hanging party staged for Wayne in time to discover the real perpetrator of the murder and save the boy's neck for his fiancee.

General opinion of the audience indicated that dialogue was principally to blame for the film falling short, since it served to slow the action considerably. The story, also, was thought rather indefinite, though the mystery angle was a novel idea which helped to a great extent.

Produced and distributed by Columbia. Story, adaptation and dialogue by Milton Krins. Continuity by George Plympton. Directed by Ross Lederman. Photographed by Dan Kline. Film editor, Maurice Wright. Release date, December 1, 1931. Running time, 56 minutes.

CAST

Buck Gordon ..... Buck Jones
Clint Turner ..... John Wayne
Judy Walton ..... Susan Fleming
John Walton ..... Ed Le Saint
Dad Turner ..... William Walling
Hank ..... Wallace MacDonald
Vandall ..... Harry Woods
Biggers ..... Frank Austin

Platinum Blonde

(Columbia)

Comedy-Drama

This is Frank Capra's latest directorial effort for Columbia, with Jean Harlow in the title role and Roger Williams the center of sometimes moving and sometimes amusing events. The film was decidedly well received at a recent Coast showing.

There is perhaps a good deal more comedy than drama in the simple story, as Williams, in the role of the slow moving and smart talking reporter, supplies the ever-recurring laughs.

He is detailed to get a breach of promise suit yarn from the Schuyler family, considerably important, in its own estimation. The last thing they desire is publicity of any sort. However, the reporter succeeds, has the nerve to phone his story from the house telephone, and then proceeds to fall in love with the blonde daughter of the house, of course, Jean Harlow, who is fond of unusual men. They marry, and like it or not, he moves into the Schuyler home, and becomes "the husband of Ann Schuyler."

But it soon appears, to both of them, that members of the society elite are born, not made, and the climax comes when Williams entertains a group of his newsy friends while the Schuylers are away. Their return starts a riot, or something like one, and Williams leaves those parts to return to his pal, played by Loretta Young, whom, he realizes, he has loved from the first.

Unstinted praise was accorded the work of Williams, thought to be perfectly fitted for his role. Nor is he hampered in its execution in any way, being given every opportunity to make the most of the part, which he does. The dialogue was unusually successful with the patrons, indicating its sparkling quality. Both Miss Harlow and Miss Young were greeted, in matter of performance, with not a little praise, and Louise Hale was accounted as excellent Mrs. Schuyler. Unanimous was the verdict of merit accorded Frank Capra for his direction.

Produced and distributed by Columbia. Story by Harry E. Chandlee and Douglas W. Churchill. Adaptation by Joe Swerling. Continuity by Dorothy Howell. Dialogue by Robert Riskin. Directed by Frank Capra. Photographed by Joseph Walker. Sound engineer, Edward Bernds. Film editor, Gene Milford.

CAST

Gallagher ..... Loretta Young
Stew ..... Robert Williams
Ann ..... Jean Harlow
Grayson ..... Reginald Owen
Mrs. Schuyler ..... Louise Closser Hale
Conroy ..... Edmund Breese
Michael ..... Donald Dillaway
Smythe ..... Halliwell Hobbes
Valet ..... Claude Allister

Heaven On Earth

(Universal)

Drama

If Universal will change the title of this one from "Heaven on Earth" to "Hell on a River" I'll help them talk Colonel Joy into selling the idea to General Hays.

There may be a lot of people who will be interested in the lives of "river rats" and wildcat skippers of river boats, but in spite of all the heroic efforts made to resuscitate the story with a flood at the end, which may make the producers of "Noah's Ark" envious, the water seemed to be shed in vain. It is all a little bit too unreal and uninteresting to hold attention, and down in the Democratic constituencies there may be complaints about the pseudo-southern accents attempted by some of the players.

Like "Reckless Living," which Universal previewed last week, this seems to be an attempt to make a human story with people who may be human all right enough, but who aren't very interesting. In one case it was tin horn gamblers and bookmakers. In this latter case it is a crowd of half-wits who live in the mud on the river bank, and the story relates their life-long feud with the steamboat operators who take an unreasoning delight in making them unhappy.

In spite of all Lew Ayres could do, Elizabeth Patterson did the one outstanding characterization. Harry Beresford, a splendid actor, was handicapped by an inconsistent part. Anita Louise was just blah. Her faulty accent was particularly noticeable. Russell Mack's direction was undistinguished.

Lew Ayres had a few good moments, proving his consistency as a performer when he has the opportunity, as he did in "Notre Dame." He should also be credited with having a swell mongrel pup named "Fido," who did some excellent work and should be promoted to those dog comedies.

Produced and distributed by Universal. Directed by Russell Mack. Supervised by Maurice Pivar. Continuity and dialogue by Ray Doyle. From the novel, "Mississippi," by Lucien Burman. Editor, Milton Carruth. Photographer, Charles Stumar. Release date, October 13, 1931.

CAST

States ..... Lew Ayres
Cowhead ..... Anita Louise
Captain Lilly ..... Harry Beresford
Vergie ..... Elizabeth Patterson
Butter Eye ..... Alf P. James
Preacher Daniel ..... Har an Knight
Dr. Boax ..... Charlie Grapewin
Chicken Sam ..... Peter Richmond
Marty ..... Robert Burns
Andy ..... Lew Kelly
Buffalo ..... Jules Cowles
Maggie ..... Louise Emmons
Voo Doo Sue ..... Louise Beavers

Leo Meehan

Is There Justice

(Sono Art-World Wide)

Drama

This film was found to be moderately pleasing to an audience at Loew's New York theatre, where it was seen on a double bill. The story is fair in the matter of interest, comment indicated, and the direction received a similar rating.

The cast includes Rex Lease, Blanche Mehaffey, Robert Ellis, Helen Foster and Henry B. Walthall. The story concerns the attempt on the part of Rex Lease to "get" the district attorney who sent his sister to prison though she was innocent. Lease's sister dies in prison, hence the intended vengeance.

But he decides not to go through with the design when he falls in love with the daughter of the district attorney, and assists her in living down a scandal being perpetrated against her by his brother-in-law for reasons of his own. Lease is later committed to prison for the death of his brother-in-law, which expedient was used by Lease as the only satisfactory way out of a bad situation.

The girl, however, comes to his aid and her father completes the job for the benefit of the two.

Produced and distributed by Sono Art-World Wide. Directed by Stuart Paton. Supervised by Clifford P. Broughton. Story by Betty Burbridge. Release date, October 4, 1931. Running time, 62 minutes.

CAST

Jerry ..... Rex Lease
Kay Raymond ..... Blanche Mehaffey
District Attorney Raymond ..... Henry B. Walthall
Dan Lawrence ..... Robert Ellis
June Lawrence ..... Helen Foster
Shorty Gray ..... Ernest Adams

Convicted

(Artclass Pictures)

Mystery

A mystery, involving two murders, and a number of possibly guilty individuals, occurs on board a ship bound from New York to Los Angeles, and is solved by Jameson Thomas as the detective who happened to be a passenger, in this second film from the Weiss Brothers, Coast independent producers.

Aileen Pringle plays the leading role, and becomes so deeply implicated that all evidence, though circumstantial, points definitely to her as the murderess. Thomas, however, happens to be in love with her, and convinced of her innocence, contrives to unearth the man who had committed the original murder for the money with which the victim had absconded from New York, and then murdered the only man who knew he had committed the first.

Supporting, in a satisfactory manner, the two leading players are Harry Meyers, Dorothy Christy, Richard Tucker and Wilfred Lucas. Christy Cabanne, who directed the film, was considered to have handled the suspensive action with reasonable success, while the actual identity of the murderer was safely hidden until the denouement, a bit of necessary plot more than a little overlooked in film mysteries.

The work of the leading players, in particu-

lar Thomas, Miss Pringle and Miss Christy, was noted as good.

Produced by Supreme Features, Inc., Ltd. Distributed by Weiss Brothers, Artclass Pictures. Directed by Christy Cabanne.

CAST

Aileen Pringle	Richard Tucker
Jameson Thomas	Wilfred Lucas
Harry Meyers	Niles Welch
Dorothy Christy	John Vosburg

SHORTS

Football Thrills
(Columbia)

Great

This is far from the first of the short football series, but it comes sufficiently close to being the best of the lot to rate that title, at any rate from the standpoint of the football fan picturegoer, which is of some importance. There are six in the list, with an average running time of approximately 10 minutes. The manner in which this series differs, successfully, from the regular run lies in the fact that the footage is devoted almost exclusively to picturing numerous major teams actually in the course of their big games, rather than in highly technical practice maneuvers on their home gridiron.

Southern California, Notre Dame, Army, Washington State, all are seen engaging in major battles, before the huge, colorful crowds which add considerably to the effectiveness of the films. Perhaps the most unusual and punch-providing feature of this new series, is the synchronization of Ford Bond, NBC announcer, who accompanies the filmed games with a rapid fire description as though he were actually broadcasting over the radio from the field. He chooses salient points in the game and explains the plays in the course of his description, and with his splendid recording voice and "punchy" comment, puts a real kick into this group of shorts. In a number of the films, Knute Rockne appears, explaining special plays of his team. Photography is splendid. Claude Elliott directed the series and Leonard Mitchell very competently edited and supervised. Titles are "Air Attack," "Behind the Lines," "Backfield Strategy," "Military Tactics," "Nerve Wreckers" and "Precision."

Hocus-Pocus
(Vitaphone)

Different

Starting with the conventional ventriloquism setting, Edgar Bergen diverges from the regular run of such acts at the moment when he has a woman come to the stage for a watch-vanishing stunt. When the watch is extracted from between the layers of a ham sandwich the trick has been achieved—with the exception that it isn't the same watch, in fact, it's such a poor one that the lady in the case calls a cop. Then comes the trial. With the "dummy" on the stand, a bell rings. And out from under his coat comes a deluge of watches, rings, bracelets and other jewelry.—Running time, 10 minutes.

Battling With Buffalo Bill
(Universal)

Action Serial

Universal offers something spectacular, and something very exciting from the youngster standpoint in this new serial, which has much to do with the life of William F. ("Buffalo Bill") Cody. However, adults have probably seen it all before in the early Indian pictures, with the redskins attacking the white settlers, and the soldiers riding hard to the rescue, with Buffalo Bill as their scout. The Indians whoop it up in great style, the villains do their worst as though they meant it, and the youngsters, far and wide, should let go with the full power of their collective lung. The first episode, "Captured by Redskins," unleashes the full strength of the action plus, and while the following two, "Circling Death" and "Between Hostile Tribes" let down a bit, they are still strong enough by far to bring the younger generation back for more. Tom Tyler plays Buffalo Bill, while in the supporting cast are Lucille Brown, Rex Bell, William Desmond, Francis Ford and Jim Thorpe, well known Indian athlete of another day. The serial contains 12 episodes in all. Ray Taylor handled the direction.—Running time, 17 minutes, each episode.

Fried Chicken
(Terry-Toon)
(Educational)

Amusing

One of the commendably interesting angles of the Terry-Toon cartoons is that the music is not blatant or jarring. This particular issue has a Southern setting which is carried out in the singing. While there is no particular sequence to the cartooned events, at least the hero wins his sweetheart and that's sufficient.—Running time, 7 minutes.

A Journey Through Germany
(Standard Film)

Interesting

This Ideal production, presented by M. J Kandel, lives up to the virtues of its predecessors in the series by giving a straightforward pictorial story of a trip through Cologne, Munich and Dresden. An auditory description and a musical background add to the picture.—Running time, 10 minutes.

The Utmost Isle
(RKO Pathe)

Interesting

The third of the new series of Vagabond Adventure travel shorts, formerly done by Tom Terris, now supervised by Elmer Clifton. This one is concerned with the island of Ceylon, and pictures in interesting fashion the scenery, temples and customs of the people who flock the streets. Oxen here take the place of horses or motor cars. The accompanying dialogue is well rendered and tells something of the modes and manners of a people which dates its origin back many centuries.—Running time, 11 minutes.

Torchy
(Educational)

Fine

Educational has something in the juvenile comedy line in this "Torchy" series of the famous Sewell Ford stories, with Ray Cooke, bright youngster in the title role. Here we find the most enjoyable Torchy, the office boy, hired, fired and hired again, by reason of his smart escapades and excessive willingness. When his boss asks him to buy a birthday present for his daughter, Torchy takes as advisor a girl in the outside office, who unknown to Torchy, is the daughter herself. Supporting cast is good, and Torchy should be throughly appealing to anyone, young or old.—Running time, 21 minutes.

Fast and Furious
(Universal)

Slapstick

What this comedy lacks in cleverness and real amusement, it makes up in sheer slapstick. Both masculine and feminine players are decorated with pies, kicked, hit with furniture, thrown into wash tubs and scalded with hot water. Charles La Monte directed. The thing is explained when it is discovered that Daphne Pollard plays the lead. Hardly funny.—Running time, 19 minutes.

Thanks Again
(RKO Pathe)

Good

Ed Kennedy in one of RKO Pathe's "Average Man" comedy series, with Ed doing amusingly well as the average man, beset by a chattering wife, an annoying mother-in-law and a pestiferous brother-in-law. He attempts to build an airplane and live with the "family" in the hangar at the same time. This, naturally enough, is sufficient setting for all sorts of possibly amusing situations. They are all there, and many of them are humorous, though repetition of particular bits becomes tiresome. Good comedy.—Running time, 20 minutes.

The Starbrite Diamond
(Educational)

Good

One of the William J. Burns "Detective Mysteries," in which is revealed the solving of the sudden disappearance of a valuable diamond from a wall safe at a house party. Burns appears merely initially, indicates the case and then the scene shifts to the home and the circumstances of the robbery. Enacted without outside explanation, the short is of interest and to an extent suspensive. Rather worth while.—Running time, 11 minutes.

Mickey Steps Out
(Columbia)

Fun

Mickey, the animated mouse, goes jazz with a vengeance while Minnie supplies the music and inspiration. Gained a number of laughs in New York, and good synchronization does its part.—Running time, 8 minutes.

20,000 Legs Under the Sea
(Paramount)

Good

A Talkertoon number from which an audience at the New York Paramount extracted a great deal of enjoyment. The animated fishes and sharks at the bottom of the sea have a great time, and the conclusion is amusing when they all make their way to the canning depot. Synchronization is good.—Running time, 8 minutes.

Madeira
(MGM)

Interesting

One of the Fitzpatrick travel series, and like the others, an interesting subject. It is a silent, but a running fire of accompanying dialogue by the producer keeps the interest high. Shows shots of quaint streets in Funchal, capital of Madeira, and a few splendid shots of the Atlantic. Worth playing.

The Cat's Nightmare
(Columbia)

Clever

A clever piece of cartoon work, typical Silly Symphony number. The theme is as the title suggests, and animators have taken full advantage of its laugh-making possibilities.

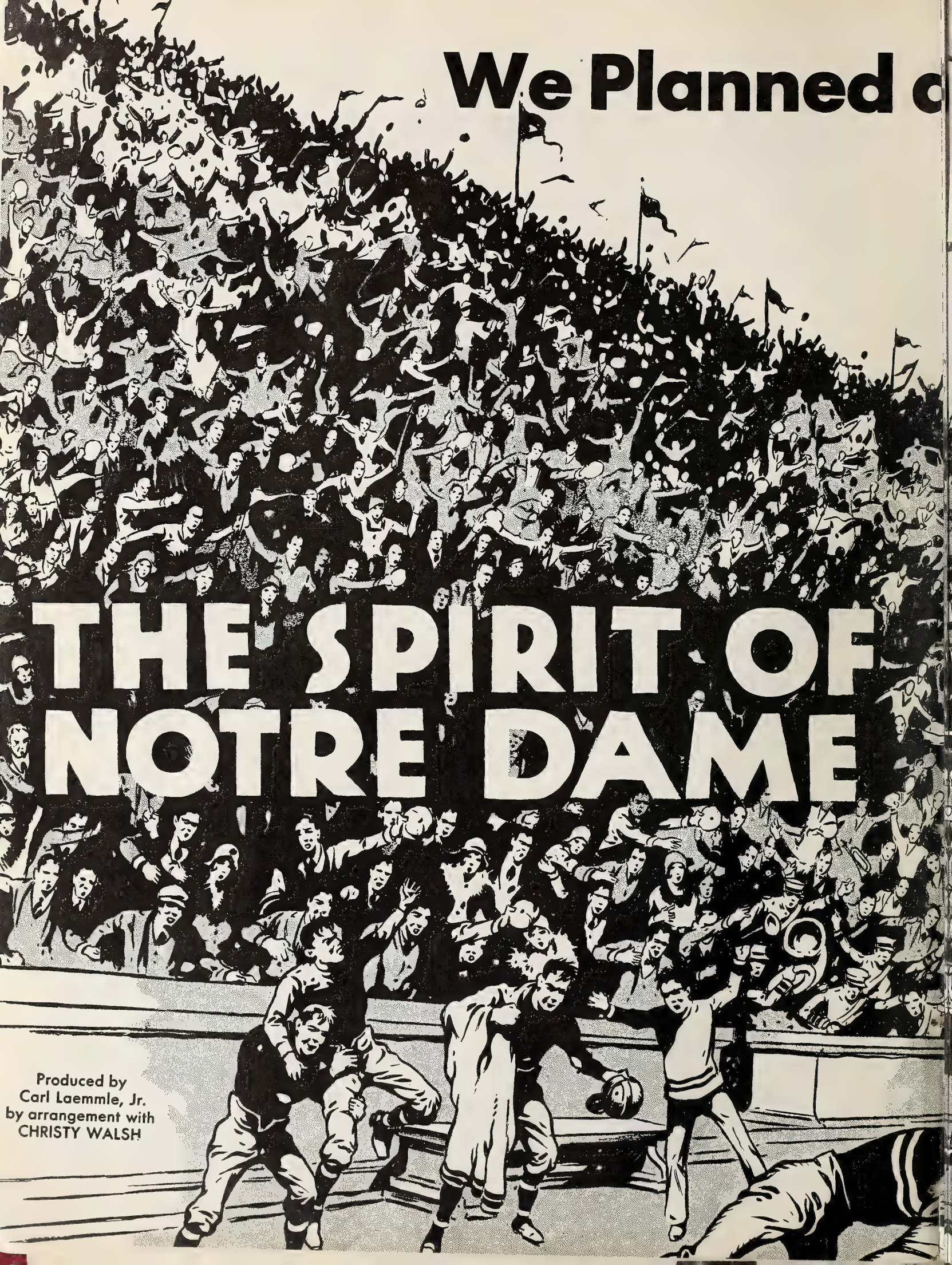
Jazz Mad
(Educational)

Fair

A Paul Terry-Toon number, which is not strikingly unusual in idea or execution, yet has a few fair laugh spots, particularly when the various kinds of meat and fowl in the butcher shop, respond to the stimulant of the wandering animal street band. Fair enough as an animated.—Running time, 6 minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Unwanted"	Story by Ahem Finkel. Director: Louis King.	Russell Hopton.	Shooting
FOX			
"Cheating"	Story by Gene Towne. Director: Kenneth MacKenna.	John Boles, Linda Watkins.	Shooting
"While Paris Sleeps"	Story by Wasil Woon. Director: Allan Dwan.	Victor McLaglen, Helen Mack.	Shooting
"Delicious"	Story by Guy Bolton. Director: David Butler.	Janet Gaynor, Charles Farrell.	Shooting
"Over The Hill"	Director: Henry King.	Mae Marsh, James Dunn, Sally Eilers, James Kirkwood.	Shooting
"Surrender"	From novel "Axelle" by Pierre Benoit. Director: William K. Howard.	Ralph Morgan, Warner Baxter.	Shooting
METRO-GOLDWYN-MAYER			
"Flying High"	Story by DeSylva, Brown and Henderson. Director: Charles Riesner.	Bert Lahr, Charlotte Greenwood, Donald Novis, Kathryn Crawford.	Shooting
"Private Lives"	Play by Noel Coward. Director: Sidney Franklin.	Norma Shearer	Shooting
"The Champ"	Story by Frances Marion. Director: King Vidor.	Wallace Beery, Jackie Cooper, Irene Rich.	Shooting
"The Mirage"	Play by Edgar Selwyn. Director: Clarence Brown.	Joan Crawford, Clark Gable, Wallace Ford.	Shooting
MONOGRAM PICTURES			
"Land Of Wanted Men"	Story by Harry Fraser. Director: Harry Fraser.	Bill Cody, Sheila Manners, Frank Lackteen.	Starting
"Two Fisted Justice"	Story by G. A. Durlam. Director: G. A. Durlam.	Tom Tyler, Barbara Weeks, Kit Guard.	Starting
PARAMOUNT			
"The Man I Killed"	Original by Maurice Rostand and Alfred Savoir. Director: Ernst Lubitsch.	Phillips Holmes, Nancy Carroll, Tom Douglass, Lucien Littlefield.	Shooting
"Dr. Jekyll and Mr. Hyde"	Original by Robert Louis Stevenson. Director: Rouben Mamoulian.	Fredric March, Miriam Hopkins.	Shooting
"Sooky	Original by Percy Crosby. Director: Norman Taurog.	Jackie Cooper, Robert Coogan.	Shooting
"Working Girls"	Original by Vera Caspay and Winifred Lenahan. Director: Dorothy Arzner.	Peggy Shannon, Charles "Buddy" Rogers, Dorothy Hall.	Shooting
"The False Madonna"	Original by May Edington. Director: Stuart Walker.	William Boyd, Kay Francis.	Shooting
"Ladies Of The Big House"	Original by Ernest Booth. Director: Louis Gasnier.	Sylvia Sidney.	Starting
"Husbands Holiday"	Original by Ernest Pascal. Director: Robert Milton.	Clive Brook, Vivienne Osborne, Harry Bannister, Charles Ruggles.	Starting
RKO-PATHE			
"A Woman Commands"	Original by Thilde Forster. Director: Paul Stein.	Pola Negri, Basil Rathbone, Roland Young.	Shooting
"Suicide Fleet"	Story by Lew Lipton. Director: Al Rogell.	Bill Boyd, Robert Armstrong, James Gleason.	Shooting
"Freighters of Destiny"	Screenplay by Adele Bu..ngton. Director: Fred Allen.	Tom Keene, Barbara Kent, Mitchell Harris.	Shooting
RKO-RADIO			
"Peach O'Reno"	Original by Tim Whelan. Director: William Seiter.	Robert Woolsey, Bert Wheeler, Lita Chevret, Dorothy Lee.	Starting
UNITED ARTISTS			
"Sky Devils"	James A. Starr. Director: Edw. A. Sutherland.	Spencer Tracy, William Boyd, George Cooper.	Shooting
"Cock o' the Air"	Lewis Milestone. Director: Tom Buckingham.	Billie Dove, Chester Morris, Matt Moore.	Shooting
"Tonight or Never"	Scenarist, Sidney Howard. Director: Mervyn LeRoy.	Gloria Swanson, Robert Greig.	Shooting
"Greeks Had A Word For It"	Play by Zoe Akins. Director: Lowell Sherman.	Ina Claire, Joan Blondell, Madge Evans, Lowell Sherman.	Shooting
UNIVERSAL			
"Frankenstein"	Novel by Mary Shelley. Director: James Whale.	Colin Clive, Edward Van Sloan, Dwight Frye.	Shooting
"Saint Johnson"	Story by W. R. Burnett. Director: Ed Cahn.	Walter Huston, Lois Wilson.	Shooting
"Nice Women"	Stage play by Wm. A. Grew. Director: Edwin H. Knopf.	Sidney Fox, Frances Dee, Alan Mowbray.	Starting
WARNER-FIRST NATIONAL			
"Her Majesty, Love"	Story by R. Bernauer and R. Osterricher. Director: William Dieterle.	Marilyn Miller, Ben Lyon, W. C. Fields, Leon Erroll.	Shooting
WARNER BROTHERS			
"Taxi Please"	Play by Kenyon Nicholson. Director: Rol Del Ruth.	James Cagney, Joan Blondell, Ralf Harolde.	Shooting
"Safe In Hell"	Story by Houston Branch. Director: William Wellman.	Dorothy Mackaill.	Shooting
"Poor Little Ritz Girl"	Adaptation by Charles Kenyon and Maude Nicholson. Director: Archie Mayo.	Marion Marsh, David Manners, Anita Page, Norman Foster, Warren William.	Shooting


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UNIVERSAL PICTURES

THEATRE RECEIPTS

Theatre receipts from 29 key cities of the country for the current week in the HERALD'S compilation indicates a definite return to the upward swing of theatre business which has marked these reports for some weeks past. The total figure for the 29 cities this week reached $2,392,313 as compared to a total for the previous seven day period of $2,318,525, a gain for this week of $73,788. This week's compilation showed two new high figures, in Albany and Los Angeles, while only one was recorded last week. Two new low figures this week bettered last week's showing of three new lows.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker ..	2,300	35c-50c	"The Smiling Lieutenant" (Para.) (6 days)	9,150	"Bad Girl" (Fox) (6 days)	9,450	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Ladies Man" (Para.) (6 days)	5,000	"The Brat" (Fox) (6 days)	5,800	High 5-2-31 "Strangers May Kiss"..	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO .	1,500	25c-60c	"Caught" (Para.) (3 days)	3,000	"Caught Plastered" (Radio) (3 days)	2,900	High 3-14-31 "Millie"	8,600
			"Fifty Fathoms Deep" (Col.) (3 days)	2,640	"Daughter of the Dragon" (Para.) (3 days)	3,000	Low 7-11-21 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"Secrets Of A Secretary" (Para.) (6 days)	4,175	"The Bargain" (F. N.) (6 days)	3,900	High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
Strand	1,900	35c-50c	"Five Star Final" (F. N.) (6 days)	10,350	"Alexander Hamilton" (W. B.) (25c-50c—6 days)	9,000	High 9-26-31 "Five Star Final"	10,350
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"Alexander Hamilton" (W. B.) (6 days)	4,550	"Pagan Lady" (Col.) (6 days and Sun. midnite show)	4,225		
Europa	267	25c-50c	"The White Devil" (Ufa) (6 days)	900	"The Love Waltz" (Ufa.) (6 days)	850		
Hippodrome	2,250	25c-50c	"The Brat" (Fox) (6 days)	9,500	"Ex-Bad Boy" (U.) (6 days)	11,000		
Keith's	2,500	25c-50c	"Waterloo Bridge" (U.) (6 days and Sun. midnite show)	6,320	"Alexander Hamilton" (W. B.) (6 days and Sun. midnite show)	5,760	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"The Last Flight" (F. N.) (6 days)	23,000	"Personal Maid" (Para.) (4 days)	17,500	High 4-11-31 "A Tailor Made Man"..	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"This Modern Age" (MGM) (6 days)	3,400	"An American Tragedy" (Para.) (6 days)	3,200	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley..	3,522	25c-60c	"Monkey Business" (Para.) (6 days)	21,000	"Street Scene" (U. A.) (6 days)	20,000	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia	1,487	25c-35c	"This Modern Age" (MGM) (6 days)	2,900	"An American Tragedy" (Para.) (4 days)	2,100	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Onliy Saps Work"	1,800
New	1,600	25c-50c	"The Spider" (Fox) (6 days)	8,000	"Bad Girl" (Fox) (6 days—2nd week)	8,000	High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"Rebound" (Pathe) (6 days)	7,000	"The Miracle Woman" (Col.) (6 days)	5,600	High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn"	3,200
Boston								
Keith's	2,800	25c-65c	"Bad Company" (Pathe)	20,000	"East Of Borneo" (U.)	18,000	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"..	16,500
Keith-Boston ..	2,500	25c-60c	"The Big Gamble" (Pathe)	19,000	"Too Many Cooks" (Radio)	19,000	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"The Squaw Man" (MGM)	21,000	"This Modern Age" (MGM)	21,000	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State ..	3,700	25c-50c	"The Phantom Of Paris" (MGM)	22,000	"Street Scene" (U. A.)	22,500	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan ..	4,350	35c-75c	"Personal Maid" (Para.)	34,500	"Merely Mary Ann" (Fox)	34,500	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Monkey Business" (Para.)	17,500	"The Star Witness" (W. B.)	15,000	High 7-5-31 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square.	1,800	25c-50c	"An American Tragedy" (Para.)	15,500	"Silence" (Para.)	15,600	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,009
Uptown	2,000	25c-60c	"Monkey Business" (Para.)	15,000	"The Star Witness" (W. B.)	11,500		
Buffalo								
Buffalo	3,500	30c-65c	"The Common Law" (Pathe)	31,000	"Merely Mary Ann" (Fox)	25,800	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"The Spider" (Fox)	8,500	"Alexander Hamilton" (W. B.)	9,000	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-65c	"An American Tragedy" (Para.) (25c-50c)	16,000	"The Smiling Lieutenant" (Para.) (2nd week)	13,500	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Guilty Hands" (MGM)	19,300	"Personal Maid" (Para.)	18,000	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Hollywood	300	20c-40c	"Outward Bound" (W. B.) (2nd week)	1,700	"Outward Bound" (W. B.) (1st week)	2,000		
Lafayette	3,300	25c-35c	"Pagan Lady" (Col.)	11,000	"Dirigible" (Col.) (2nd week)	10,200	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-15-31 "The Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"I Like Your Nerve" (F. N.) (3 days)	3,500	"Side Show" (W. B.) (3 days)	3,000		
			"Pagan Lady" (Col.) (3 days)	3,000	"Fifty Fathoms Deep" (Col.) (3 days)	3,500		
Carolina	1,441	40c-50c	"Common Law" (Pathe) (3 days)	4,000	"Merely Mary Ann" (Fox) (3 days)	4,000		
			"Monkey Business" (Para.) (3 days)	6,000	"Street Scene" (U. A.) (3 days)	5,000		

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THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"The Last Flight" (F. N.)	44,000	"Bought" (W. B.)	51,000	High 9-6-30 "Anybody's Woman"	64,800
McVickers	2,284	35c-85c	"The Star Witness" (W. B.)	27,500	"Bad Girl" (Fox) (3rd week)	21,200	Low 7-18-31 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"Confessions Of A Co-Ed" (Para.)	29,000	"The Spider" (Fox)	32,500	High 7-12-30 "Big House"	50,800
Palace	2,509	35c-85c	"The Runaround" (Radio)	24,000	"High Stakes" (Radio)	26,000	Low 4-13-30 "Son of the Gods"	17,500
Roosevelt	1,591	35c-85c	"Bought" (W. B.)	15,500	"This Modern Age" (MGM) (2nd week)	19,200	High 7-19-30 "Our Blushing Brides"	60,600
State Lake	2,776	35c-85c	"Caught Plastered" (Radio) (4 days—2nd week)	12,000	"Caught Plastered" (Radio) (1st week)	29,500	Low 6-27-31 "Party Husband"	19,450
United Artists	1,700	35c-85c	"Street Scene" (U. A.) (3rd week)	23,000	"Street Scene" (U. A.) (2nd week)	27,000	High 6-7-30 "On the Level"	31,200
Woods	1,166	35c-50c	"The Dreyfus Case" (Col.)	11,000			Low 7-19-30 "Shooting Straight"	16,200
							High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
							High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
							High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Erlanger	1,600	30c-50c	"Die Lustigen Weiber Von Wien" (Super Films)	3,800	"Tabu" (Para.)	4,300		
Keith's	1,600	25c-40c	"Pagan Lady" (Col.)	4,600	"The Reckless Hour" (F. N.)	4,650	High 11-20-30 "Africa Speaks"	13,000
RKO Albee	3,300	35c-75c	"Broadminded" (F. N.)	24,104	"Goldie" (Fox)	24,340	Low 8-22-31 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"The Star Witness" (W. B.)	9,793	"Bought" (W. B.)	12,733	High 1-3-31 "Remote Control"	33,321
RKO Family	1,140	15c-25c	"Alias The Bad Man" (Tiff.) (4 days)	2,506	"Clearing The Range" (Allied) (4 days)	2,522	Low 12-20-30 "Silver Horde"	20,150
			"Mother's Millions" (U.) (3 days)	1,349	"The Gay Diplomat" (Radio) (3 days)	1,358	High 9-20-30 "Common Clay"	22,000
RKO Lyric	1,400	30c-50c	"Transatlantic" (Fox) (7 days and Sat. midnite show)	11,230	"Waterloo Bridge" (U.) (7 days and Sat. midnite show)	10,486	Low 8-8-31 "Hush Money"	8,551
RKO Palace	2,700	30c-50c	"Monkey Business" (Para.) (7 days and Sat. midnite show)	23,742	"Merely Mary Ann" (Fox) (7 days and Sat. midnite show) (2nd week)	18,256	High 11-1-30 "Men Without Law" and "Undertow"	5,600
RKO Strand	1,350	25c-40c	"Merely Mary Ann" (Fox)	4,613	"The Bargain" (F. N.) and "Ubangi" (Ind.)	4,362	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
Ufa	400	30c-50c	"Der Drei Von Der Tankstelle"	1,200			High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
							High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
							High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	25c-50c	"Monkey Business" (Para.)	20,000	"Street Scene" (U. A.)	17,000	High 7-19-30 "Let Us Be Gay"	31,000
Cameo	1,200	25c-40c	"The Viking" (J. D. Williams)	3,000	"Das Kaiserliebchen" (Tobis)	2,500	Low 5-9-31 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Caught Plastered" (Radio)	15,000	"Bought" (W. B.)	15,000		
RKO Palace	3,100	25c-75c	"Big Gamble" (Pathe) (30c-75c)	22,000	"Smart Woman" (Pathe)	23,000	High 4-27-30 "High Society Blues"	46,000
State	3,400	25c-50c	"Guilty Hands" (MGM)	21,000	"Secrets of a Secretary" (Para.)	20,000	Low 4-25-31 "Cracked Nuts"	10,000
Warner's Lake	800	25c-50c	"Side Show" (W. B.)	3,000	"Alexander Hamilton" (W. B.)	7,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
							High 9-5-31 "Pardon Us"	26,200
							Low 6-20-31 "The Vice Squad"	14,000
Denver								
Denver	2,300	25c-65c	"Five Star Final" (F. N.)	20,500	"Street Scene" (U. A.)	15,000	High 8-8-31 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"Dirigible" (Col.)	10,000	"Bad Girl" (Fox)	9,000	Low 7-4-31 "I Take This Woman"	13,000
Huffman Tabor	1,900	25c-50c	"Side Show" (W. B.)	10,000	"The Brat" (Fox)	8,000	High 4-11-31 "Conecticut Yankee"	12,000
Paramount	2,000	25c-50c	"Monkey Business" (Para.)	17,500	"Secrets Of A Secretary" (Para.)	10,500	Low 5-9-31 "God's Gift to Women"	4,500
Rialto	1,040	25c-50c	"Bachelor Apartment" (Radio)	4,500	"The Bargain" (F. N.) (2 days)	700	High 3-21-31 "City Lights"	14,000
					"Rango" (Para.) (5 days)	1,500	Low 7-4-31 "Annabelle's Affairs"	7,000
							High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
							High 3-28-31 "Trader Horn"	8,000
							Low 9-19-31 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Monkey Business" (Para.)	12,000	"Merely Mary Ann" (Fox)	8,000	High 2-14-31 "Cimarron"	18,000
Orpheum	2,000	25c-50c	"Waterloo Bridge" (U.) (4 days)	3,000	"Common Law" (Pathe)	5,000	Low 4-27-30 "Rogue Song"	5,000
			"High Stakes" (Radio) (3 days)	2,500				
Paramount	1,700	25c-60c	"Personal Maid" (Para.) (4 days)	6,000	"Silence" (Para.) (4 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"My Sin" (Para.) (3 days)	6,000	"Reckless Hour" (F. N.) (3 days)	5,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"The Phantom Of Paris" (MGM) (4 days)	2,400	"The Brat" (Fox) (4 days)	2,300	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"The Bargain" (F. N.) (3 days)	900	"Men Of The Sky" (F. N.) (3 days)	1,100	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Merely Mary Ann" (Fox) (25c-75c)	9,000	"Bad Girl" (Fox) (3rd week)	7,400	High 6-7-30 "Hell's Angels"	40,500
Pan. Hollywood	3,000	35c-65c	"Sporting Blood" (MGM)	14,200	"Daddy Long Legs" (Fox)	10,400	Low 6-20-31 "Trader Horn"	4,900
W. B. Hollywood	3,000	35c-50c	"The Bargain" (F. N.)	9,000	"The Last Flight" (F. N.)	15,000	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
							High 2 7-31 "Little Caesar"	30,000
							Low 9-26-31 "The Bargain"	9,000



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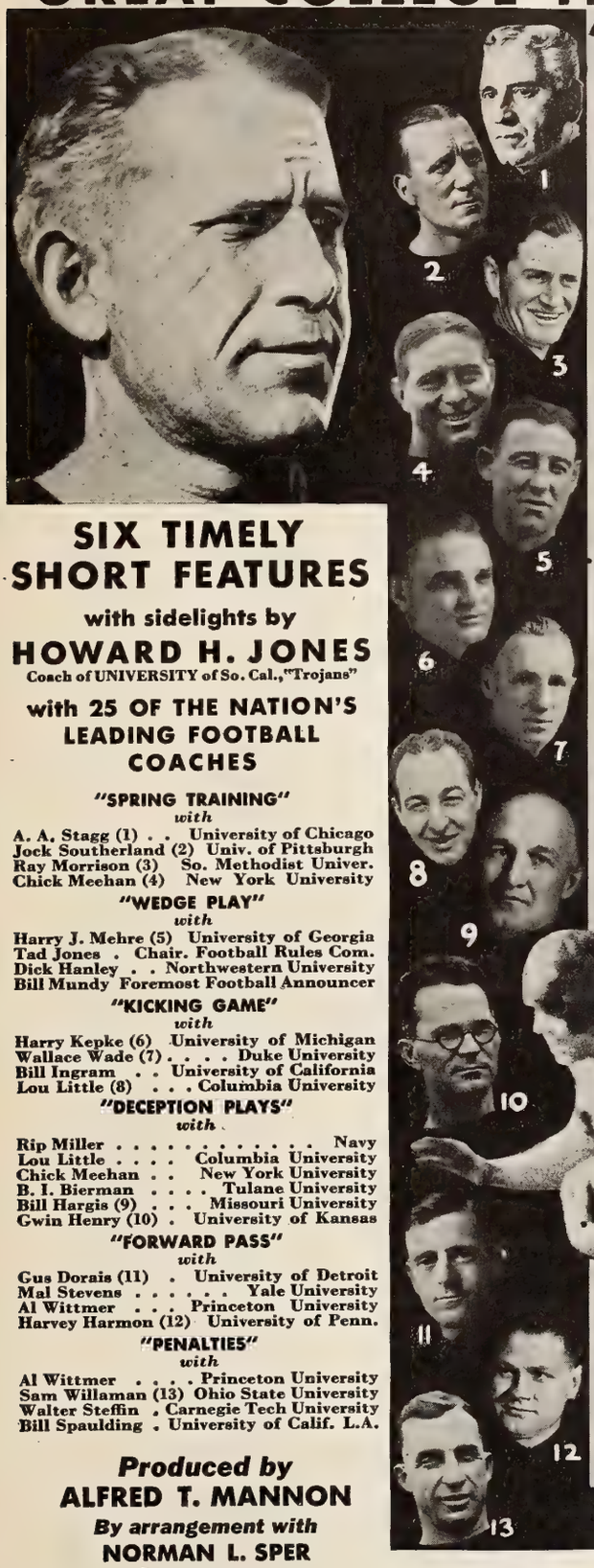
[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to September, 1931)
Houston							
Kirby	1,654	25c-50c	"The Spider" (Fox)	4,000	"Street Scene" (U. A.)	5,000	High 11-29-30 "Hell's Angels" 16,000 Low 8-15-31 "Old English" 3,200
Loew's State	2,700	25c-50c	"The Squaw Man" (MGM)	8,000	"This Modern Age" (MGM)	10,000	High 5-2-31 "Trader Horn" 19,800 Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"Monkey Business" (Para.)	12,700	"Merely Mary Ann" (Fox)	11,000	High 1-24-30 "Love Parade" 18,000 Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"Smart Woman" (Radio)	6,000	"East Of Borneo" (U.)	6,000	High 10-24-30 "Check and Double Check" 20,000 Low 9-26-31 "Smart Woman" 6,000
Indianapolis							
Apollo	1,100	25c-50c	"Alexander Hamilton" (W. B.)	4,000	"Bad Girl" (Fox)	5,500	High 6-13-31 "Daddy Long Legs" 10,000 Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"The Bargain" (F. N.)	5,750	"The Common Law" (Pathe)	7,250	High 11-1-30 "Check Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-50c	"Monkey Business" (Para.)	14,000	"Personal Maid" (Para.)	12,000	High 6-6-31 "Kick In" 21,000 Low 8-8-31 "Confessions of A Co-Ed" 11,500
Lyric	2,000	25c-50c	"The Spider" (Fox)	8,000	"The Brat" (Fox)	9,000	High 8-1-31 "Gold Dust Gertie" 12,000 Low 9-12-31 "East Of Borneo" 5,750
Palace	2,800	25c-50c	"Street Scene" (U. A.)	9,500	"The Phantom Of Paris" (MGM)	8,800	High 5-2-31 "Trader Horn" 22,000 Low 8 1-31 "The Great Lover" 7,500
Kansas City							
Liberty	1,200	25c-50c	"Last Flight" (F. N.)	5,500	"Side Show" (W. B.)	5,000	
Mainstreet	3,067	35c-60c	"Caught Plastered" (Radio)	15,000	"Woman Of Experience" (Pathe)	15,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Guilty Hands" (MGM) (35c-50c)	14,500	"Street Scene" (U. A.)	18,100	High 11-29-30 "Hell's Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"Monkey Business" (Para.)	19,000	"Personal Maid" (Para.)	12,500	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars" 7,000
Uptown	2,200	25c-50c	"Reckless Hour" (F. N.)	6,600	"Annabelle's Affairs" (Fox) (6 days)	6,000	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"Devotion" (Pathe)	15,400			High 3-21-31 "Strangers May Kiss" 28,000 Low 6-6-31 "Daddy Long Legs" 10,000 ($5 Premier)
Fox Criterion	1,652	35c-65c	"Merely Mary Ann" (Fox)	15,000	"Bad Girl" (Fox) (3rd week)	8,000	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"Sweetheart, Stay Out Of The Kitchen" (Ind.)	5,100	"Aquique Caesar Al Principe" (Fox)	6,400	
Loew's State	2,418	35c-65c	"The Spider" (Fox)	21,000	"The Brat" (Fox)	20,000	High 5-10-30 "Caught Short" 48,000 Low 8-8-31 "Hush Money" 15,000
Los Angeles	2,100	25c-65c	"Night Life In Reno" (Artclass)	16,000	"Graft" (U.)	12,100	
Orpheum	2,750	35c-65c	"East Of Borneo" (U.)	16,000	"Caught Plastered" (Radio)	15,500	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"My Sin" (Para.)	16,800	"Personal Maid" (Para.)	17,000	High 9-6-30 "Animal Crackers" 40,000 Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"High Stakes" (Radio)	15,000	"The Runaround" (Radio)	12,800	High 7-25-31 "Lawless Woman" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"Monkey Business" (Para.)	32,000	"Street Scene" (U. A.) (9 days—2nd week)	16,000	High 9-26-31 "Monkey Business" 32,000 Low 8-1-31 "Honeymoon Lane" 4,500
W. B. Downtown	2,400	35c-50c	"The Bargain" (F. N.)	8,500	"The Last Flight" (F. N.)	14,500	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Mother's Millions" (U.)	10,500	"Waterloo Brdige" (U.) (2nd week)	8,500	
Davidson	1,437	25c-50c	"The Five Year Plan" (Amkino)	5,800			
Garden	1,150	25c-60c	"Street Scene" (U. A.) (2nd week)	10,000	"Street Scene" (U. A.) (1st week)	11,800	
Palace	2,587	25c-60c	"The Smiling Lieutenant" (Para.) (2nd week)	8,500	"The Smiling Lieutenant" (Para.) (1st week)	12,000	
Riverside	2,180	25c-60c	"Honeymoon Lane" (Para.)	13,800	"Rebound" (Pathe)	14,500	
Strand	1,406	25c-60c	"The Brat" (Fox)	6,800	"Silence" (Para.)	6,500	
Warner	2,500	25c-60c	"Side Show" (W. B.)	9,000	"Alexander Hamilton" (W. B.)	11,500	
Wisconsin	3,275	25c-65c	"Daughter Of The Dragon" (Para.)	14,500	"Transatlantic" (Fox)	14,200	
Minneapolis							
Aster	812	20c-25c	"Lover Come Back" (Col.) (3 days—2nd week)	700	"The Black Camel" (Fox) (4 days)	750	High 3-30-30 "The Aviator" 8,500 Low 4-18-31 "Men Call It Love" 900
			"Hell Bent For Frisco" (Sono-Art) (4 days)	650	"Lover Come Back" (Col.) (3 days—1st week)	750	
Lyric	1,238	20c-40c	"Transatlantic" (Fox)	3,500	"The Brat" (Fox)	2,500	High 3-23-30 "They Learned About Women" 5,000 Low 1-24-31 "Men On Call" 1,200
Lyceum	1,500	10c-50c	"The Viking" (J. D. Williams)	2,000			
Minnesota	4,000	30c-75c	"Silence" (Para.)	25,000	"Bad Girl" (Fox)	26,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"East Of Borneo" (U.)	13,000	"Caught Plastered" (Radio)	17,000	High 2-14-31 "Cimarron" 30,000 Low 9-12-31 "Waterloo Bridge" 12,000
RKO 7th St.	1,300	15c-40c	"Sherlock Holmes Fatal Hour" (First Division) (3 days)	1,000			
			"The Runaround" (Radio) (4 days)	1,250			
State	2,300	25c-50c	"Pardon Us" (MGM)	9,500	"Phantom of Paris" (MGM)	8,000	High 4-20-30 "Benson Murder Case" 26,600 Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"Sporting Blood" (MGM) and "Rebound" (Pathe)	10,500	"Transatlantic" (Fox) and "The Brat" (Fox)	11,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750 Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"She Got What She Wanted" (Tiff.) and "The Avenger" (Col.)	4,000	"Murder" (British) and "Their Mad Moment" (Fox)	4,000	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000 Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"Guilty Hands" (MGM)	12,000	"Drums Of Jeopardy" (Tiff.)	12,500	High 1-31-31 "Derelict" 16,000 Low 7-18-31 "Stepping Out" 9,000

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Publix Theatres . . Warners Theatres

Fox Metropolitan Theatres, N.Y.

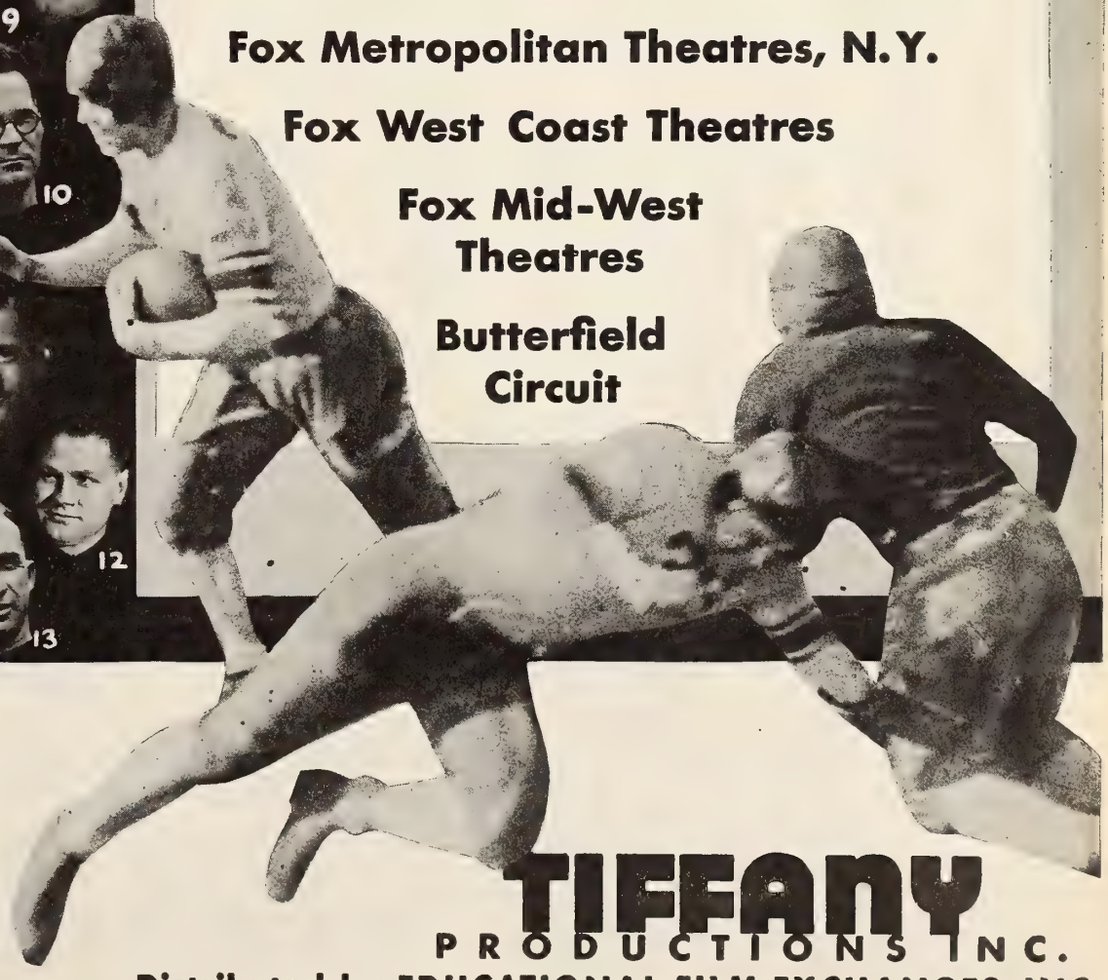
Fox West Coast Theatres

Fox Mid-West Theatres

Butterfield Circuit

HOLLYWOOD SPECTATOR SAYS:

"I have seen several of them and from each of them I learned more about football than I had picked up in any other way. And I was interested, more so than I ever can remember being in a short picture . . . Here we have good showmanship. Exhibitors will make no mistake in booking the series." . . .



TIFFANY PRODUCTIONS INC.

Distributed by EDUCATIONAL FILM EXCHANGES, INC.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Bad Girl" (Fox)	15,000	"The Smiling Lieutenant" (Para.) (2nd week)	14,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"..	10,500
Princess	2,272	25c-65c	"Street Scene" (U. A.)	11,500	"The Woman Between" (Radio) (25c-75c)	10,500	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Lover Come Back" (Col.) and.. "Speckled Band" (British)	3,800	"Broadminded" (F. N.) and..... "Chances" (F. N.)	4,000	High 1-31-31 "Captain Thunder".....	5,300
							Low 6-27-31 "East Lynne" and..... "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (3rd week)	19,981	"The Guardsman" (MGM) (2nd week)	19,802	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Broadway	2,000	35c-$1.00	"The Pagan Lady" (Col.)	27,000				
Capitol	4,700	35c-$1.50	"The Squaw Man" (MGM)	56,613	"This Modern Age" (MGM) (2nd week)	56,083	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,730	All Newsreel	8,176	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Hollywood	1,549	65c-85c	"Alexander Hamilton" (W. B.) (50c-$1.00—2nd week)	37,759	"Bought" (W. B.) (5 days—5th week)	5,490		
					"Alexander Hamilton" (W. B.) (2 days—1st week)	10,624		
Mayfair	2,300	40c-$1.00	"Fifty Fathoms Deep" (Col.) (35c-85c)	27,486	"Caught Plastered" (Radio)	15,400	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"The Mad Parade" (Para.)	46,800	"My Sin" (Para.)	57,600	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (4 days)	31,100			High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and..... "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.) (4th week)	33,400	"Street Scene" (U. A.) (3rd week)	33,700	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Wicked" (Fox)	55,750	"Merely Mary Ann" (Fox)	80,250	High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
Strand	3,000	45c-$1.00	"Side Show" (W. B.) (35c-85c)	19,964	"I Like Your Nerve" (F. N.)	18,202	High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"..	9,274
Warners	1,490	35c-75c	"The Dreyfus Case" (Col.) (4th week)	8,419	"The Dreyfus Case" (Col.) (3rd week)	10,474	High 8-30-30 "Old English"	22,203
							Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden.	1,493	35c-$1.00	"Five Star Final" (F. N.) (2nd week)	46,714	"Five Star Final" (W. B.) (1st week)	59,782	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Personal Maid" (Para.)	5,400	"The Star Witness" (W. B.)	5,500	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Monkey Business" (Para.)	10,000	"Street Scene" (U. A.)	7,200	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"A Holy Terror" (Fox)	5,100	"Woman Of Experience" (Pathe)	5,300	High 11-29-30 "Truth About Youth"..	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Bad Girl" (Fox)	5,000	"Young As You Feel" (Fox)	11,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Orpheum	3,000	25c-60c	"Caught Plastered" (Radio)	14,750	"Fifty Fathoms Deep" (Col.)	14,000	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Monkey Business" (Para.)	9,500	"Merely Mary Ann" (Fox)	9,000	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	35c	"Tabu" (Para.) (3 days)	775	"Big Business Girl" (F. N.) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Children Of Dreams" (W. B.) (4 days)	550	"Tabu" (Para.) (3 days)	1,400	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Sporting Blood" (MGM)	6,000	"Secrets Of A Secretary" (Para.)	5,600	High 4-11-31 "Men Call It Love"	16,000
							Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Their Mad Moment" (Fox) and "The Desert Song" (U.) (3 days)	1,300	"A Free Soul" (MGM) (3 days)	1,350	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Trader Horn" (MGM) (3 days)	1,200	"The Man in Possession" (MGM) (3 days)	1,500	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"Bad Girl" (Fox) (6 days)	9,300	"Merely Mary Ann" (Fox) (6 days)	10,500		
Centre	1,142	15c-60c	"The Miracle Woman" (Col.) (6 days)	4,600	"Front Page" (U. A.) (6 days)	5,200	High 1-24-31 "Madam Satan" and.... "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"Dude Ranch" (Para.) (3 days)	1,650	"The Brat" (Fox) (6 days)	3,200	High 5-9-31 "Trader Horn"	7,000
			"The Great Lover" (MGM) (3 days)	1,300			Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-60c	"Sporting Blood" (MGM) (3 days)	2,600	"Young As You Feel" (Fox) (3 days)	2,800	High 5-24-30 "High Society Blues"	6,600
			"Phantom Of Paris" (MGM) (3 days)	2,400	"Silence" Para.) (3 days)	2,800	Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Caught" (Para.) (6 days)	2,700	"Huckleberry Finn" (Para.) (6 days)	3,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"Personal Maid" (Para.) (6 days)	16,000	"Side Show" (W. B.) (6 days)	18,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Merely Mary Ann" (Fox) (6 days—2nd week)	28,000	"Merely Mary Ann" (Fox) (6 days—1st week)	33,000	High 2-7-31 "Man Who Came Back"..	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Bought" (W. B.) (6 days)	7,000	"Bad Girl" (Fox) (6 days)	6,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Street Scene" (U. A.) (6 days—2nd week)	10,000	"Street Scene" (U. A.) (6 days—1st week)	15,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

IMMORTAL 'SABRA' OF 'CIMARRON' PLAYS A GLORIOUS MOTHER ROLE



Commands the Attention of Every Woman in America in Her First Real Starring Role

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Consolation MARRIAGE



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MYRNA LOY
JOHN HALLIDAY
MATT MOORE
DIRECTED BY
PAUL SLOANE
RKO—RADIO PICTURE

TUNE IN! *"RKO Theatre of the Air" N. B. C. Coast to Coast Network Every Friday Night, 10:30 P. M. New York Time*

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Monkey Business" (Para.) (6 days)	36,500	"Bought" (W. B.) (6 days)	43,000	High 8-29-31 "Caught Plastered"	62,000
Stanley	3,700	35c-75c	"Waterloo Bridge" (U.) (6 days)	16,000	"An American Tragedy" (Para.) (6 days—2nd week)	12,000	Low 7-11-31 "The Maltese Falcon"	35,000
Stanton	1,700	25c-65c	"East Of Borneo" (U.) (25c-60c—6 days)	9,500	"Sporting Blood" (MGM) (6 days—3rd week)	7,500	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
							High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Squaw Man" (MGM)	7,800	"Bad Girl" (Fox)	7,800	High 1-10-31 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Pardon Us" (MGM)	15,600	"Transatlantic" (Fox)	16,000	Low 4-4-31 "The Prodigal"	3,000
Fox Rialto	1,498	25c-35c	"Confessions Of A Co-Ed" (Para.) (4 days)	1,400	"Silence" (Para.) (4 days)	1,700	High 1-3-31 "Paid"	26,000
			"Guilty Hands" (MGM) (3 days)	1,800	"Woman of Experience" (Pathe) (3 days)	1,600	Low 4-20-30 "Ladies Love Brutes"	9,456
							High 10-18-30 "Road to Paradise"	12,800
							Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	35c	"Alexander Hamilton" (W. B.) (2nd week)	6,800	"The Bargain" (F. N.) (3 days)	2,400		
					"Alexander Hamilton" (W. B.) (4 days—1st week)	8,000		
RKO Orpheum	1,700	25c-50c	"Caught Plastered" (Radio)	14,400	"East of Borneo" (U.)	11,000	High 2-14-31 "Cimarron"	20,000
United Artists	945	25c-60c	"An American Tragedy" (Para.)	4,200	"Street Scene" (U. A.) (2nd week)	4,000	Low 5-23-31 "Iron Man"	8,500
							High 12-13-30 "Hell's Angels"	16,400
							Low 6-6-31 "Never the Twain Shall Meet"	3,500
Providence								
Loew's State	3,800	20c-75c	"Phantom Of Paris" (MGM) (10c-50c)	18,000	"Street Scene" (U. A.)	20,000	High 12-13-30 "Hell's Angels"	28,000
Majestic	2,400	10c-50c	"Young As You Feel" (Fox)	12,500	"Merely Mary Ann" (Fox)	11,000	Low 6-27-31 "Five and Ten"	9,500
							High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Coe-tello Case"	8,000
Paramount	2,300	10c-50c	"Monkey Business" (Para.)	12,000	"Personal Maid" (Para.)	7,500	High 7-19-30 "Son of the Gods"	18,000
RKO Albee	2,300	10c-50c	"Homicide Squad" (U.)	8,000	"East of Borneo" (U.)	6,000	Low 8-8-31 "Secret Call"	4,500
							High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"The Big Gamble" (Pathe)	2,500	"A Gay Diplomat" (Radio)	3,000	High 4-6-30 "Golden Calf"	13,500
							Low 8-15-31 "Mother's Millions"	2,000
St. Paul								
Paramount	2,300	25c-50c	"This Modern Age" (MGM)	9,000	"Bad Girl" (Fox)	10,000		
Riviera	1,300	25c-50c	"Silence" (Para.)	5,000	"Phantom of Paris" (MGM)	4,500		
RKO Orpheum	2,600	25c-50c	"East Of Borneo" (U.)	14,000	"Caught Plastered" (Radio)	14,000		
RKO President	1,200	15c-35c	"Sherlock Holmes' Fatal Hour" (First Division) (3 days)	900				
			"The Runaround" (Radio) (4 days)	1,100				
Tower	1,000	15c-25c	"The Brat" (Fox)	2,000	"Transatlantic" (Fox)	2,000		
San Francisco								
El Capitan	3,100	25c-60c	"Annabelle's Affairs" (Fox)	13,000	"The Man In Possession" (MGM)	13,750	High 12-6-30 "Up the River"	17,000
Fox	4,600	35c-60c	"The Squaw Man" (MGM)	35,700	"Bad Girl" (Fox)	39,000	Low 3-14-31 "Part Time Wife"	12,000
Golden Gate	2,800	35c-65c	"A Woman Of Experience" (Pathe)	13,500	"Their Mad Moment" (Fox)	15,200	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
							High 5-30-31 "Subway Express"	19,000
Orpheum	3,000	25c-50c	"Caught Plastered" (Radio)	10,000	"Fifty Fathoms Deep" (Col.)	10,150	Low 7-4-31 "Lover Come Back"	9,500
							High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,670	25c-50c	"Monkey Business" (Para.)	22,100	"Personal Maid" (Para.) and "Monsters Of the Deep" (Talking Picture Epics)	17,300	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Indiscreet" (U. A.) (2nd week)	7,000	"Indiscreet" (U. A.) (1st week)	12,500		
Warfield	2,700	25c-50c	"The Spider" (Fox)	20,500	"The Brat" (Fox)	21,150	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"The Last Flight" (F. N.)	8,800	"The Star Witness" (W. B.) (2nd week)	7,800	High 9-12-31 "The Star Witness"	15,100
Seattle								
Blue Mouse	950	25c-75c	"Alexander Hamilton" (W. B.) (2nd week)	6,500	"Alexander Hamilton" (W. B.) (1st week)	8,500		
Fifth Avenue	2,750	25c-75c	"Pardon Us" (MGM)	13,500	"Bad Girl" (Fox) (9 days)	16,000	High 4-18-31 "Trader Horn"	17,000
Fox Coliseum	2,000	25c-50c	"Guilty Hands" (MGM) (4 days)	3,000	"Woman of Experience" (Pathe) (4 days)	3,500	Low 3-14-31 "Inspiration" (10 days)	10,000
			"June Moon" (Para.) (3 days)	2,500	"Tabu" (Para.) (3 days)	2,000		
Liberty	2,000	15c-30c	"Clearing The Range" (States Rights)	6,000	"Salvation Nell" (Tiff.)	6,500	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Street Scene" (U. A.) (2nd week)	6,000	"Street Scene" (U. A.) (1st week)	7,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Monkey Business" (Para.)	15,000	"Transatlantic" (Fox) (6 days)	10,000	High 9-13-30 "Animal Crackers"	21,900
							Low 9-19-31 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Fifty Fathoms Deep" (Col.)	13,000	"Caught Plastered" (Radio)	14,000		
Toronto								
Imperial	3,444	15c-75c	"The Common Law" (Pathe) (6 days)	20,800	"Merely Mary Ann" (Fox) (6 days)	22,000	High 9-19-31 "Merely Mary Ann"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Phantom Of Paris" (MGM) (6 days)	15,500	"Pardon Us" (MGM) (6 days)	18,000	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"The Brat" (Fox) (6 days)	14,000	"The Girl Habit" (Para.) (6 days)	13,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Bad Girl" (Fox) (6 days)	12,800	"The Smiling Lieutenant" (Para.) (6 days—2nd week)	10,500	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"The Star Witness" (W. B.) (6 days)	9,800	"Murder By The Clock" (Para.) (6 days)	9,500	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

A FRANK STATEMENT OF POLICY

Before the present selling season opened, we made it clear to the exhibitors of the country that United Artists preferred to have you see our pictures before you bought them. We meant exactly what we said. We wanted to sell each picture individually after its box-office quality was thoroughly tested. This may be a revolutionary sales method but it is the only policy on which a quality product can be properly and honestly sold.

Although many exhibitors still prefer to buy our complete output in advance on faith without screening, we do not willingly sell that way, for we feel that great pictures deserve the most intelligent handling and this can be obtained only if an exhibitor knows exactly the importance and the value of the picture that he is buying. Every exhibitor wants to play every demonstrated box-office hit. That is why theatres throughout the country are clamoring for STREET SCENE and PALMY DAYS. They are demonstrated box-office hits and as such are entitled to a rental commensurate with their box-office value.

If, on occasion, we are unfortunate enough to make a picture that doesn't click at the box-office, you are not in any way obligated to buy it.

But when the real hits come along, the wise showman never hesitates to pay what those hits are worth. He realizes that he can well afford to pay up to 50% of his gross for a genuine hit whereas a poor or mediocre picture at only 25% of the gross is an unprofitable investment for him.

We expect the exhibitors to make real money on our pictures, and the thinking, far-sighted exhibitor knows that the producer of hits is likewise entitled to a substantial profit so that he can continue to turn out box-office smashes.

The motion picture business lives and grows through box-office successes. United Artists devotes its entire resources and energies to the exclusive production of great box-office attractions. This Company doesn't make a great quantity of pictures. It makes exclusively a quality product that has consistently built box-office receipts. This season is again demonstrating the superiority of this method of production.

1. STREET SCENE is doing a tremendous business all over the country. It has been held over for a sixth week in New York, fourth week in Chicago, and has had two weeks' runs in Detroit, Philadelphia, Milwaukee, Los Angeles, Montreal and Washington.

2. Eddie Cantor in PALMY DAYS is out-whooping "Whoopee".

3. Ronald Colman in THE UNHOLY GARDEN is demonstrating in previews that Samuel Goldwyn has brought to the exhibitors a Colman picture so teeming with action that it will set a new high box-office record for Colman productions.

Real box-office smashes are few and far between. You cannot afford to miss any of them. Here are three demonstrated hits that will build your box-office gross, and make you realize that a great picture is the only answer to your box-office problem. Book these winners now and cash in on our tremendous national exploitation campaigns.



VICE PRESIDENT AND GENERAL
MANAGER IN CHARGE OF DISTRIBUTION

UNITED ARTISTS CORPORATION

NEWS PICTURES

FOX MOVIETONE NEWS—No. 103—First pictures of Lindy and wife in Japan—California boy, 19, wins tennis championship—Patriots loom on mountain face—Stanley Baldwin urges Britain to protect herself—Firemen fight watery battle—Mexican girls do native dance.

FOX MOVIETONE NEWS—No. 104—Aimee McPherson marries again—Governor Roosevelt and his family—German Fascists hail Hitler—Mussolini hails Fascisti spirit—Sir James Barries honors Hardy—Festive German glorify fish—Motorbikes race on grass track.

FOX MOVIETONE NEWS—No. 1—Top Flight wins rich Belmont Futurity—President's aides organize relief—Mayor Walker comes home—Daredevils race on dirt track—Mahatma brings Eastern atmosphere to Europe—President's Cup brings fast Potomac race—Italian Alpini soldiers in mountain maneuvers.

FOX MOVIETONE NEWS—No. 2—Akron, Navy's newest pride, in first flight—Venice revives ancient glory—General Butler sees his last review—Navy practices fooling the enemy—President makes economy plea to nation at Legion convention—Austria is Mecca for dancers.

HEARST METROTONE NEWS—No. 302—West Point parade honors Foch—Play time ends for wild horses—Rockne's spirit spurs Notre Dame—Babies end summer in blaze of glory—Metrotone rides Yukon rapids—Aimee McPherson marries again—Youth of Italy thrills Mussolini.

HEARST METROTONE NEWS—No. 303—Dirt track racers provide thrills on Long Island—President's aides hopeful on relief—West hears call of the gridiron—Airplane balloon new sky wonder—Top Flight takes $115,000 Futurity—Mahatma Gandhi carries India's fight to England—Work rushed on world's biggest bridge.

HEARST METROTONE NEWS—No. 200—Navy tests new smoke screens—Basket balancers do some racing in London—Gay Venice hails royal regatta—United States polo title goes to Argentina—Europe's armies on the alert—President urges veterans to help nation economize—Navy's newest dirigible, Akron, takes the air.

HEARST METROTONE NEWS—No. 201—Three fliers rescued after 158 hours on plane at sea—Helen Hicks, 20, new golf queen—24 die as bombs wreck Austrian express train—Chicago rider wins big pedal derby—Dr. Butler urges end of prohibition—Modern William Tell tries it on girl—West Point raises curtain on 1931 season.

PARAMOUNT SOUND NEWS—No. 15—Stars outshine Hollywood sun—Baldwin sees danger ahead—Thousands see Belgian steeplechase—Aimee McPherson married again—Blimp anchors to Empire State tower—Hurricane kills 2,000 in Caribbean.

PARAMOUNT SOUND NEWS—No. 16—Adolf Hitler hailed by German Fascists—Sharkey warms up for Carnera—Speed jobless relief—Latest in gas-bags, helicopter-blimp—Former caddie wins golf title—Speedboats in President's Cup regatta.

PARAMOUNT SOUND NEWS—No. 17—Auto racers set pace on Jersey track—This man Gandhi—Flashes from everywhere—Frenchmen in mock bull fight—Veterans capture city of Detroit.

PARAMOUNT SOUND NEWS—No. 18—West Point makes bow as grid season makes bow—Ocean fliers saved after week on ocean—Italian king visits Venice to see gondola fete—Akron, new giant plane, tries wings—Millions face famine in China—Maurice Chevalier returns to this country.

PATHE NEWS—No. 15—Will Notre Dame repeat without Rockne—Aimee McPherson with third husband—Into Brazil's jungle with Pathe News—Army's guns thunder in coast defense drill—Daredevil workmen atop New York's Woolworth building—New Yorker tells story of runaway ride in city streets.

UNIVERSAL NEWSPAPER NEWSREEL—No. 76—Assassin's bullet hastens death of Japanese premier—Craze for "match sculpture" sweeps nation—News paragraphs—Traditional rites hail arrival of vintage crop in Austria—Soviet enthusiasts hail visit of Shaw.

UNIVERSAL NEWSPAPER NEWSREEL—No. 77—Stirring seamanship marks President's Cup regatta—Italy mobilizes on border for war games—Memory of McKinley honored by G.A.R. vets at Toledo session—News paragraphs—Near riot at shrine in Japan brings police—Thousands dead as hurricane razes metropolis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 78—Veterans demand beer as Hoover pleads for economy—31,000,000 youngsters return to school—All saved as boat crashes pier in strange accident—World's largest airship successful in trial flight—Rich relics found in English ruins—Royalty attends historic Italian regatta—Youngsters build glider, but it crashes—Coast Guard catches fleeing rum crew.

UNIVERSAL NEWSPAPER NEWSREEL—No. 79—Hail fliers lost week on ocean—Reds blamed for death of 22 in Austrian train bombing—Iowa governor declares martial law when farmers refuse to submit cows to test—News paragraphs—Hungry beggar mob storms wealthy home in Calcutta, India—Daylight saving bids farewell—Border patrol nabs smugglers in surprise attack.

Orchestra to Make One-Reeler

Charlie Davis and his Gang, Brooklyn Paramount stage orchestra, will make a second one-reeler at the Long Island studio. They recently finished "The Jazz Reporter."

SHORT FEATURE

Radio Shorts Directors Are Complete As Marshall Signs

George Marshall has been signed as Radio Pictures shorts director, completing Louis Brock's list, which includes Mark Sandrich, Lloyd A. French and Harold Schwartz.

The next short will be a Rosco Ates comedy, "Never the Twins Shall Meet," which Schwartz will direct. Ates doubles for himself in the short.

Another For Patricola

Tom Patricola has been signed by Educational for another Ideal comedy. Three others completed are "Torchy Passes the Buck," "Smart Work" and a second Mermaid comedy.

1500 Book Rockne Shorts

A. H. Schnitzer, short subject sales manager of RKO Pathe, reports that 1500 theatres have booked the Knute Rockne series of six football shorts, to start playing this week.

Vitaphone Signs Dancer

Hal Le Roy, young Broadway dancer, has been signed by Vitaphone for one of the "Pepper Pot" series of one reel novelties. Filming will be at the Warner Eastern studio.

New Castle Films Executive

Martin L. Perry, for five years publicity manager for the United States Lines, Inc., has left to become an executive of Castle Films, producer of industrial pictures.

St. John Finishes Comedy

Al St. John has just completed "Bagdad Blues," two-reeler, for Paramount. Al Ray and Edward Cline directed it and the three previous comedies of St. John.

Cohen To Coast

Emanuel Cohen, Paramount short subject production head, is going to the Coast shortly to confer on production plans, according to Jesse Lasky.

"Talk of the town"
says Victor J. Rosen
Mgr. Warner Bros.-Daily News
MICKEY MOUSE
club of Santa Barbara, Cal.
Write
WALT DISNEY STUDIOS
Hollywood
for details how a Mickey Mouse Club will stimulate your matinees.



WABASH AVE

CHICAGO

This is the story of an exhibitor whose timely action and practical thinking stopped a bank run, brought relief to the minds of hundreds of his patrons and incidentally cemented further that greatest of all exhibitor assets—public good will. The exhibitor is Ludwig Sussman, owner of the Adelphi theatre, and the story opens with a scene of pandemonium on the closing of a neighborhood bank. While hundreds stormed the institution and runs on other nearby banks were threatened, Sussman came to the front with the announcement that his theatre would be thrown open the same evening for a general mass meeting of depositors. The news of the bank closing had become generally known at 5:30 in the evening and Mr. Sussman's notice posted shortly thereafter. At 7 o'clock Sussman stopped ticket sales and admitted anxious depositors of the bank free of charge and continued his show with the announcement that following the completion of the program officials of the closed bank and other neighboring banks would appear on the stage to explain the situation. As a result a situation which would almost certainly have precipitated a run on other nearby banks the following morning was avoided and reassuring information given to the 1,600 persons of the neighborhood.

▲

Joe Abramson has resigned as office manager of United Artists Corporation. Abramson, who in the past has been connected with the Coston circuit and the Film Board of Trade, will take over the management of Jackie Moran, juvenile amateur for whom bright forecasts have been made in pictures.

▲

Louis Meyer of Meyer-Rieger Laboratories spent several days in Chicago en route to the West Coast. Mr. Meyer staged a screening for exhibitors and circuit executives of the company's new trailers

▲

Gradwell Sears, western general sales manager of Warner Bros., accompanied by Charles Einfeld, publicity manager, stopped in Chicago on their way to the West Coast.

▲

With his string of houses mounting to 56, Henri Ellman has engaged a new secretary. Annabelle Morgenstern is her name.

▲

W. A. Kent has joined the sales staff of General Talking Pictures Corp. under J. V. Allan.

▲

Harry Phillips, who is an old hand at the film selling game, has joined the Filmack organization as city salesman.

▲

Willis Kent was a Chicago visitor bringing with him a print of his new independent production, "The Law of the Tong."

▲

Herb Washburn, formerly RKO branch manager, heads sales in the central west for Pictorial Classics Corporation, which is distributing a series of novelty shorts through National Screen Service.

▲

John Achmed Ryia of Peoria, Ill., visited the HERALD *office last week to renew his subscription. Mr. Ryia is in Chicago to direct and stage "Under Two Flags" in Arabic. He has just completed "Othello" in Arabic for the Syrian and Arabic Theatre Guild. Mr. Ryia was technical director on "Kismet," "Love on a Desert" and "Morocco."*

▲

F. M. Brockell and Lou Reinherimer, who have been associated in Midwest Theatre Circuit, have separated and each is conducting his own booking office in the Standard Oil Building.

HOLQUIST

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

JOBS are so scarce these days . . . and getting scarcer . . . that every man who has one should do everything possible to nurse it along and keep it healthy and productive of that weekly stipend. . . . Don't develop "ants in the pants" and get the itch to move to some other outfit. . . . Let well enough alone and use plenty of flit to kill the ants. . .

* * *

If the Unemployment Committee really means business, we suggest they start looking into the house managers situation . . . the large numbers of unemployed and the now meager salaries of those fortunate enough to have jobs. . . . It will provide them with much food for thought plus reason for plenty of action. . . .

Only a few short years ago the men who are held responsible for the operation of large and expensive investments in the form of theatres, were earning salaries averaging close to a hundred dollars a week. . . . Then came national circuits . . . and soon after came salary slashing of a variety that was nothing short of criminal. . . . And the practice is still very much in vogue among the so-called efficiency men of the circuits. . . . In fact you will find . . . and without any great amount of investigation . . . that even the house managers getting in the neighborhood of about fifty dollars a week, are being let out for assistants and ex-doormen who will take the job for thirty or thirty-five. . . .

Yes . . . there is plenty of work for the Committee . . . providing they really want to relieve a tough situation and possibly remedy a tougher one, too. . . .

* * *

National Screen Service is deserving of much praise for the compilation of their latest booklet, "Building Patronage." . . . What we were particularly impressed with was the portion devoted to Exploitation. . . . Every showman owes it to himself . . . and his theatre . . . to look through a copy of this book. . . . You'd be surprised to know the many fine ideas suggested . . . and practical, too. . . .

* * *

Premiums and giveaways have been the subject of much discussion for quite a while now . . . so it's time you gave the matter some consideration or proceeded to forget about it entirely. . . .

I've always been dead against such gags . . . you know . . . worked along on the theory that if the picture won't bring 'em in nothing else will. . . . Well . . . I've found out that I've had the wrong slant. . . . Premiums will bring them in and can do your house a lot of good . . . but be sure of what you select and who you are doing business with. . . .

The industry is swamped right now with a bunch of fly-by-night outfits all anxious to hook the innocent exhibitor (are there any left???) . . . so it behooves us all to use much judgment and less haste. . . . Find out a little about the merchandise you want to give away . . . Also,—the cost on the contract is not all . . . there's express charges . . . C.O.D. charges . . . crating . . . or what have you. . . .

Premiums have really helped a lot of exhibitors . . . possibly . . . we say possibly . . . it may be a boon for you . . . but watch whom you do business with and don't give away a bunch of junk. . . .

* * *

Warren Slee of the W & V outfit in Richmond, Va., has built up the morale of his staff by encouraging his employees to give a little better than their best for the house. . . . As a reward for such effort, Warren offers a free trip to Washington, D C., plus a ticket to the ball game. . . . Come on you Morale Builders . . . trump this one. . . .

* * *

Showmanship, exploitation, merchandising or just plain selling; call it whatever you like. . . . Some take exception to one or the other of the names we call 'plugging for business," but as Cleopatra once chirped . . . "a rose by another name is still . . . a rose." . . .

What you want to call your various activities is of mighty little concern . . . it's the success you achieve in doing it that counts. . . . H. B. Franklin, in listing a group of great b.o. pictures, said: "Grand Merchandise" . . . so I guess H. B. will be shot. . . . Joe Brandt, in discussing the future of movie theatres, said: "Merchandising will do the trick" . . . or words to that effect . . . so poor Joe, without realizing it, was getting in dutch. . .

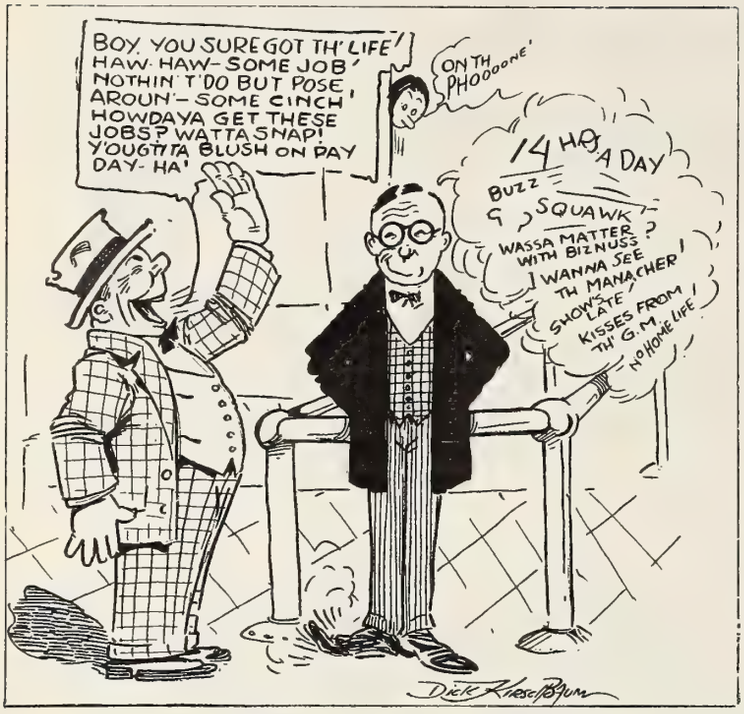
Let's forget all about the proper name for bringing patrons to the theatre and selling tickets . . . let the b.o. do the talking for you . . . but DO SOMETHING . . . don't sit on your hands and bellyache about poor business . . . the business is all around you and just waiting for a smart showman to get it into his house. . . . Good pictures, plus intelligent show-selling, will do the trick. . . .

* * *

If you missed reading Martin Quigley's editorial, "Shows or Sausages," in last week's Herald, you passed up one of the most truthful and pointed descriptions of the industry today. . . . "The heart of the picture business has always been and will always be—showmanship." . . . said Mr. Quigley . . . and if everyone in this business would only realize the truth of those words . . . we might still get back to something resembling a normal condition. . . . *"Chick"*

"LOBBY LAFFS"

By DICK KIRSCHBAUM



The "Dear-Dumb" Public!

Prytz Keeps Tab On Picture Detail With Good System

We feel that the following method of keeping tab on exploitation, outlined from the scheme followed by Roy Prytz, manager of the Granada Theatre, Duluth, Minn., will be of particular interest to the publicity man or manager responsible for the success of several houses located in one city; however, there doesn't seem to be any reason why it could not also be recommended as an efficient system for any one house to put in effect if there be need for it.

Each time he receives a number of confirmed play dates, haste is made to obtain press books on all. Then he takes a morning when undivided attention can be given them and thoroughly digests all sales angles, *together with combing through two complete scrapbooks which contain all practical ideas clipped from Round Table Club pages* and stunts used in past campaigns. Each picture is studied from every angle, proper line of action is decided and then attention is directed to a box containing cards indexed from 1 to 31. All the stunts are listed on a card and if the picture plays the 20th the card is filed under 10th, as first action would be taken that many days in advance. In the meantime, if he has another inspiration it is marked down on the card before it's forgotten. Every morning cards of the day are taken out and placed under the glass top of the desk, where it is impossible for one not to see and act on the several activities noted. After the campaign is complete the card is filed for a thorough record on each picture.

What Prytz has particularly in mind is a fool-proof system whereby the manager of five houses or so can keep up with all detail on the exploitation of several pictures every day. It naturally follows that the man responsible for results from five theatres in a fairly large city has five features to sell at one time. If located in a smaller community where pictures are changed three times a week, he is required to look after the exploitation of fifteen features. It is impossible to depend upon mental or even scratch pad notations to keep up with the never ceasing parade of detail and he offers his plan to Club members with the idea of not only stimulating other suggestions but with the hope that it will prove beneficial to some other member. So come on, Round Tablers, if you can add to or improve upon Roy's scheme in any way, shoot along your ideas and we'll pass them back to him. In the meantime, we're waiting.

A Bargain Matinee Tie With Merchant Was Help To LaBar

Matinee trade was perceptibly increased by F. LaBar, Jr., manager of the Imperial Theatre, Asheville, N. C., through a tie-up with a merchant on a ticket bargain sale on the occasion of "Mother's Millions."

The merchant ran an ad offering the sale of 500 theatre tickets at the price of 1c each; two to a customer. The tickets were good for the Monday showing between 11 A. M. and 1 P. M.

The store ran the ad in both papers on Friday, The Saturday morning *Citizen,* the Sunday paper in a box above their regular ad and then again in Monday morning's *Citizen,* the day of the sale and the opening day of picture.

The novelty value of women patrons reading about the remarkable fact of theatre tickets for sale by a department store excited unusual curiosity about the picture. In short, the sale amounted to a preview of the picture, attended by a large crowd of women who felt they secured a wonderful bargain and who consequently were in the best frame of mind to enjoy the picture.

Even though there were many women unable to secure the tickets at the bargain price, they were determined to see the picture just the same. The word-of-mouth comment also helped considerably in putting over the picture to excellent receipts.

According to the above the ladies reacted the same as when attending a dollar sale of dresses and even when the tickets ran out the stunt acted just like a snowball rolling down hill. It was a good one, LaBar, and we want to hear more about the work you are turning out for the Imperial.

Holt Inaugurates New Season Under Brand New Slogan

Instead of resorting to use of the old familiar "Greater Movie Season" slogan to announce new season product, Nat Holt, City Manager for Fox-West Coast in Wichita, Kas., started the drive under the title of "A New Show Year."

Apparently his reason for launching his campaign under a new name was that he felt that the old one was beginning to show signs of wear and tear, and that it was time to feed the public something different. As we write these few lines the drive just completed its first week and splendid results testify to the efficiency of his work.


The Wichita Sunday Eagle

Fox Wichita Theatres Inaugurate

A NEW Show YEAR!

HOLLYWOOD STUDIOS

A SEASON of CERTIFIED PICTURES

A PARADE OF STARS!
A PARADE OF SUPER PICTURES!
The greatest in all film history!

Let's go!

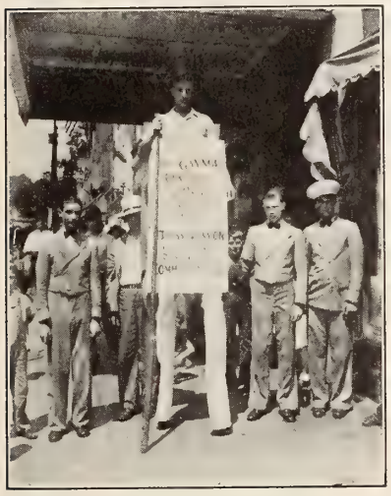
As a part of the campaign a big splurge was made in the local newspaper, a whole section being devoted to merchant tie-ups, theatre ads and stories and photos on current and coming attractions. All merchant ads tied up with "New Show Year," as for example a sundae called "Show-Me" and small "Show Year" cuts in other ads. We are reproducing the first page of the section which, we believe, you will all agree was nicely worked out. You probably won't be able to read Nat's message but he outlined new season plans and signed his name to the article.

The above was only a portion of the campaign, the balance being devoted to window displays in all retail stores; flash fronts for theatres; banners on all street cars and busses, etc. This is all we can tell you of Holt's efforts right now and it seems to us that the main point to bring out is that he injected a new spirit into a more or less standardized form of drive. For details concerning the final outcome we will await a further communication.

Old Stilt Stunt Was Used To Good Effect By Parker

Prior to moving over to Torrington, Conn., where he and Johnny Scanlon are in charge of all Warner theatres, we believe most of you are aware that Jerry Parker was at the helm of the Commodore Hull Theatre in Darby, Conn., where he put over some live-wire exploitation stunts.

He played "Daddy Long Legs" just before leaving Darby and found that the old stilt gag was a most effective means of attracting attention to this picture. The only cost of the bally you see in the accompanying illustration was attached to the renting of high hat and long pants and this amounted to about $1, an utterly negligible item when compared with results.



A tie-up was also made with a druggist when he played "Night Angel," a window display explaining rules of contest and tying up with theatre, picture, etc.; but we cannot go into details on this because there's no dope at hand. Maybe he'll tell you if you're interested.

And when he opened a new serial, he used the old lucky card number gag, with which you are all familiar, to attract advance attention from the kiddies.

Most any one can afford to take a chance with that stilt stunt of Parker's and if the same results as his are achieved we are sure that any one who wishes to try it will be more than satisfied. In the meantime, we'll be waiting to hear what Jerry and Johnny are doing for Warners in Torrington.

Jack Goodwin Tied With Ball Team To Increase Patronage

Jack Goodwin of the Ritz Theatre, Scranton, Pa., has put over several tie-ups that have resulted in increased patronage.

One of these tie-ups is with the local baseball club. Tickets, consecutively numbered are issued to all purchasers of reserved seat cushions of which three lucky numbers are picked each day; the winners getting a pair of guest tickets each. In return, the ball club permits the posting of three 3-sheet boards within the grounds and makes an announcement at the end of the 7th inning relative to the current shows at the Ritz. Total cost of this stunt is $12.75 for 5,000 tickets which will cover entire season of activity.

A permanent tie-up was secured with an ice company whereby they display half sheet cards on each side of their five trucks. These cards advertise the current vaudeville and picture attractions

Indoor Fair Was A Result-Getter For Amos In Nashville

An indoor fair held for a full week in theatre lobby and foyer materially helped Charles Amos, manager of the Paramount Theatre, Nashville, Tenn., swell box office receipts over this period.

The local newspaper and 17 merchants sponsored the fair; the newspaper contributing four front-page stories in advance and giving daily publicity in regards to the fair throughout fair week. The merchants decorated and built booths in the lobby and foyer as well as giving away souvenirs daily.

The merchants also gave away $1,000 in prizes. The prizes were given twice daily from the stage and capital prizes being given on Saturday, the last day of fair. The winners of prizes were determined by the number on their ticket stubs; the tickets being taken from a barrel by a small boy on the stage.

This was not a new stunt for Amos for reason that he did the very same thing when managing a theatre in Asheville. It was good there and it proved equally attractive to Nashville people. It boosted attendance to a marked degree and the merchants were entirely satisfied with their end of the deal. As you all know, Charley Amos is an energetic showman and you've often read of his live-wire methods of selling shows. We shall hope to be able to continue to present other examples of his ability.

"The Showman's Calendar"

OCTOBER

8th	Fraternal Day (Alabama)
9th	Washington Monument Opened (1884)
10th	U. S. Naval Academy in Annapolis formally opened (1845)
10th	Farmers Day (Florida)
12th	Columbus Day
13th	Irene Rich's Birthday
14th	William Penn (born 1644)
15th	Ina Claire's Birthday
16th	Marion Marsh's Birthday
17th	Surrender of Burgoyne at Saratoga (1777)
18th	Miriam Hopkins' Birthday
19th	150th Anniversary Surrender of Cornwallis (1781)
22nd	Mitzie Green's Birthday
25th-31st	Girl Scout Week
27th	Roosevelt's Birthday (born 1858)
27th	Navy Day
30th	Sue Carol's Birthday
30th	John Adams (2nd Pres.) (Born 1735)
31st	Admission Day—Nevada
31st	Hallowe'en

Earle Oscar Used Open Letter When He Raised Tariff

The back cover of his program was one medium used by Earle Oscar, manager of the Ritz Theatre, Athens, Ala., to send an open letter to patrons regarding a raise in admission. It's simple and direct, and as Earle states—"you might just as well tell 'em." In case others are up against the same conditions as he, it is possible that the form he used will be interesting. Here it is:

"We have tried Everything we could think of to Keep the Ritz open during the tough time we all have been having—We tried cutting prices and we lost more than ever so we simply must go back to our former prices if we stay open.

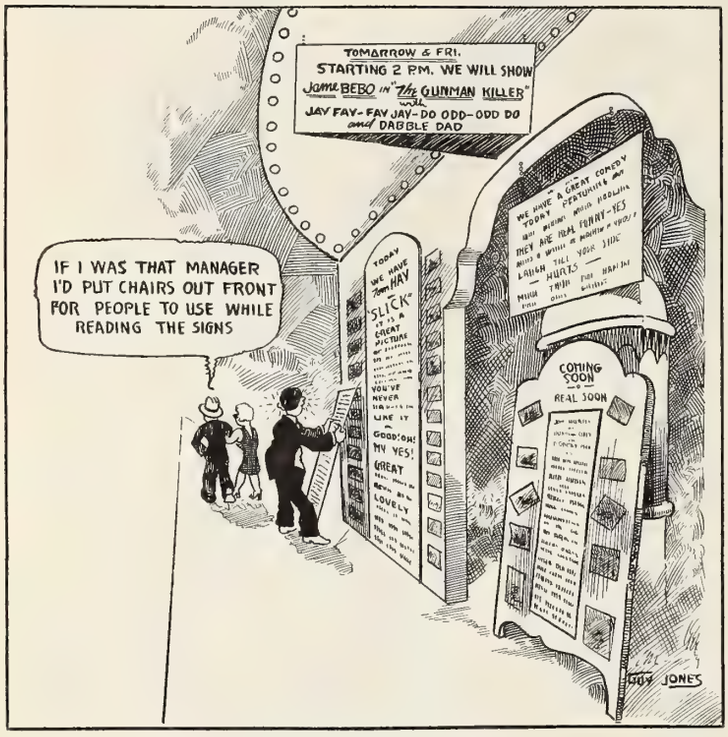
"We are sure you want us to remain open and we wanted to please, because that's what we're here for—but hereafter and starting today (Monday) July 6th our prices will be"——(prices follow below)

Comparing some of the Ritz programs we have on hand, we are forced to conclude that those printed in his local shop are just as attractive as a sample of one made up by a printer in the largest city in his state. As a matter of fact, the local job appears the best. Both are done in two-color and copy and mats stand out clearly.

We like the way Oscar came right out and put the facts before his public and as long as this depression lasts (some of the big shots up this way are telling us Fall trade is going to be great) there may be others who are thinking of getting out a similar message and will find an inspiration in the one which is reprinted above. We're mighty sorry to learn that Louis Rosenbaum, general manager of the Mussel Shoals Theatres, met with that auto accident and hope he has completely recovered by this time.

Keeping Up With The Times!

By GUY JONES



Did Someone Say, "Amen"?

Striking Displays of Beds Exploited Pictures For McKoy

Beds have figured prominently in recent campaigns made by James H. McKoy, manager of the Olympia Theatre, Miami, Fla., and we don't mean he's been using them for sleeping purposes, either. He's too busy a showman to do much of that. But what he has been doing is promoting them from local furniture dealers for exploitation of two pictures.

For "Smiling Lieutenant" a leading department store displayed in one of their windows a complete bedroom suite together with cut-outs of Chevalier as a background. The display carried out the effect of a girl having just left the bedroom to take a bath—with slippers, stockings and lingerie thrown over the bed. Two notes, plainly and large enough to read, were also in the window and carried some very snappy copy culled from lines in the picture which tied up perfectly with the situation. A little risque but certainly effective.

Cards alongside of the notes read: "These two unusual messages spell drama at the Olympia Theatre where Maurice Chevalier will be seen in his latest picture, 'The Smiling Lieutenant,' which plays August 8-11. This window also means prizes to clever feminine movie fans; passes to the picture, slippers, stockings, pajamas and garters to the best 25 responses to the following three requests."

The requests for prizes: (a) Spell correctly the name of the actress who plays the role of Franzi in "The Smiling Lieutenant." (b) List correctly five photoplays in which she has appeared. These may be either silent or talking, or a combination of both. (c) Tell us in 200 words or less the type of role in which she most appeals to you and why you think such portrayals will enhance her career as a star.

The window contest closed on the closing day of picture; it being necessary that all replies be deposited in the ballot box at the lingerie department on the second floor by that time.

Orchestrations of the two big song hits in the picture were given to four prominent orchestras. The orchestras featured these numbers particularly during the hours of broadcast as well as mentioning that these two numbers could be heard in Chevalier's picture coming to the Olympia Saturday, August 8.

Three thousand locally made special heralds were given an effective distribution. The heralds showed a cut of Chevalier pointing to a piece of garter which is attached above his thumb. Copy on these heralds: "Two Women! One gives her hand and the other her garter! And is everybody happy? What would you give if you were his girl?" And then followed copy about star, picture, theatre and playdates.

When he played "Confessions of a Co-Ed" a lobby display was made of twin beds, a lounging chair, dressing table and mirror with background of beaver-board and window effect in the center.

On each of the two beds was a cut-out of a girl with hands raised holding an opened book which read, "Confessions of a Co-Ed." Between the two beds was an announcement card stating that the picture opened Saturday and on the other side was a card giving credit to the store furnishing the display. The same store had a similar display in one of their windows during the showing of picture.

At another furniture department store there was a window display showing a six-sheet cut-out. This was used on a bed as it was a bit too large to use on a standard chaise lounge.

McKoy also had stills in five downtown drug stores in connection with cosmetic displays.

That tie-up on the Chevalier picture was a corker, Mack, and it's no wonder you had the public interested. We can also guess that the contest added to the general effectiveness of the scheme. From the calibre of work done by McKoy since he has been in charge of the Olympia, it's a cinch he's been setting a fast pace for any one to follow. Here's hoping he keeps it up and doesn't forget to tip his fellow showmen off to a lot more good ideas.

Classified Stunt And Subscription Tie Aid Drachman

Two stunts recently worked by Roy P. Drachman, manager of the Opera House Theatre, Tucson, Ariz., greatly helped to put over "Secret Call" and "Magnificent Lie."

On the former the newspaper ran three nine-inch ads featuring cut of Peggy Shannon with phone headgear on head. Copy announced that phone numbers were scattered among the classified ads and that persons finding their number and making the proper identification would be given guest tickets.

A girl was employed to do a lot of personal telephoning; she calling practically every number in the phone book. The girl used a low mysterious tone and told her listeners, "This is a secret call—Meet me tonight at the Opera House," and then hung up.

About thirty phone operators were guests of the management at an early showing of the picture. They started talking about the picture which further helped to spread the news about town. In fact, both newspapers commented upon these operators attending an early showing of the picture.

He tied up with the newspaper for a subscription stunt on the latter picture, the theatre receiving two 12-inch ads on the picture that made no mention of newspaper in any way.

In return for running these ads, Drachman admitted the newsboys as guests of the theatre provided each one brought in a subscription. This stunt didn't cost anything as there usually is ample room in the front rows where the kids were seated.

Both of the above stunts aided Drachman in the selling of these pictures and so we are passing them along for other members to try out. He's an active member of this organization and we will be looking forward to hearing more about his work out in Tucson.

ROUND TABLE BIOGRAPHIES

Harold Blumenthal proved that a man can save enough money to buy a partnership in a theatre and unload it at a later date at a handsome profit, for that's what he and his associate recently did with the Rex Theatre over in East Rutherford, N. J.



Harold Blumenthal

He started in the amusement business at the age of 20 years and went into the game because he liked it. He has acted as booker, supervisor and manager with the circuits of Harris Brothers, Fabian, Stanley Company of America and Warner Brothers in New Jersey; and prior to operating the Rex had charge of the Montauk and Capitol Theatres in Passaic, N. J.

In addition to being a loyal supporter of the Round Table Club and a regular contributor to its columns, Blumenthal is an active member of several fraternal organizations, including the Masons, K. of P., Elks, Kiwanis, Pica Club and the N.V.A. He was born in Paterson, N. J., February 22, 1898, and was educated in Paterson schools. He is planning a new venture in show business.

Carroll Put Over A Strong Campaign On "Star Witness"

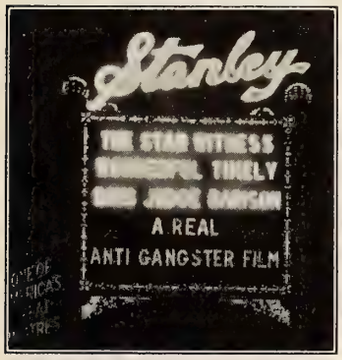
Just before leaving the Stanley Theatre, Jersey City, N. J., to become executive-assistant to George Skouras, of Paramount-Skouras Theatres, Charles P. Carroll put over an effective campaign on "Star Witness."

Seven days in advance of picture an immense book resembling a bible was placed in the lobby and in the middle spread appeared copy relating to a letter from the "Star Witness" from Old Soldiers' Home, Kearney, N. J. It was headed, "An Open Letter to the People of Hudson County" and contained the statement made by the witness prior to testifying at trial. Just before closing a paragraph stated, "Friday, I'll tell the whole inside story at the Stanley Theatre." This was on the right-hand page and the left carried the "swearing in" oath and a quotation from George Elliott—"Justice is like the Kingdom of God; it is not without us as a fact; it is within us as a great yearning." Herald replicas of the book were made and distributed through the county, the front cover carrying copy relating to picture, theatre and playdates.



Larry Conley

Two days in advance he held a special preview of the picture for mayors, chiefs of police, prosecutor, heads of detective squads, clergy, members of bar, judges, civic lights, etc. The invitation was in letter form and went on to state that the film had the endorsement of the District Attorney of Los Angeles County, Calif., and discoursed at length on the campaign against crime. A similar letter was mailed to lawyers and counsellors. The newspapers played up the preview with a three-column story and photograph of celebrities attending the event, together with several other single column stories. The large electric sign atop the theatre bore an endorsement of picture by a local judge.



Burton Hoffman has taken Carroll's place at the Stanley and Larry Conley is still on the job as managing director. We'd like to call your attention to a classy little throw-away gotten out by Hoffman, a reproduction of which appears on this page. It was printed in blue against a white background and on coated stock. We believe you'll admit it's a mighty attractive little ad. And what about you, Larry Conley? How about dropping the Club a line now and then in order that your fellow showmen will know what you are doing to send the big house over the top.



Carroll is at present down in Pittsburgh on the new job but we understand he will not be permanently located in any one city. He did a great job publicizing the Stanley and on behalf of all Club members we wish him unlimited success with his new connection. He has a worthy successor at the Stanley in the person of Burton Hoffman and we hope that both he and Carroll will continue to be active members of this organization.

HOW TO STAGE A FASHION SHOW!

A limited number of typewritten copies of a successfully staged Fashion and Style Show is available upon request at Club headquarters.

They won't last long and we may not get a chance to make up others. So if you want some dope on how to organize and put over one of these box-office smashes, sit yourself down and write right away. First come—first served!

We assume that most progressive showmen are getting set for an event of this sort. It's one of those cooperative tie-ups that take in so many merchants and possesses so many fine newspaper slants that it's well worth working for.

Even at this early date we have already received several campaigns on these Style Shows. Others ought to get the idea under way as soon as possible.

Hadden Advertised "Everything Rosie" With Bill Of Fare

An advertising tie-up with a restaurant netted J. S. Hadden, manager of the Paramount Theatre, Joplin, Mo., a great help to focus the public eye on "Everything's Rosie."

The cafe printed and distributed through two attractively looking girls, 400 menu cards daily with theatre imprint and current attraction and play dates. These were passed out in all down town offices and stores.

Of these 400 menu cards, twenty were marked which entitled the bearer to a guest ticket when presented with cafeteria check at the theatre's box office.

This tie-up is to be a regular daily feature for an indefinite time.

Restaurants are generally a corking medium to effect distribution of a message, as Hadden's results will bear out. The mere fact that he intends to continue the stunt for an indefinite period indicates his faith in the scheme and so we're calling other Club members' attention to it. What else is going on out your way, J. S.? Keep the Club informed.

Wodetsky Still On Job In Chicago; Is Busy On "Specials"

Since leaving a hospital where he underwent an eye operation, J. C. Wodetsky, formerly associated with the management of a number of theatres in the larger cities, has been doing some high-powered exploitation work for the H. Schoenstadt & Sons Chicago theatres, among which were bathing beauty contests, tire changing contests, stage weddings, style shows, Mickey Mouse and Kiddie clubs, eight-day dancing contests, tie-ups of every description and numerous other exploitation gags.

Just to prove that there was a big wedding pulled off on the stage of the Peoples Theatre, Chicago, he sent along one of the programs gotten out for the event. The outside front cover announces that the "Biggest Entertainment Value Ever Offered On The South Side" would be presented at such and such date and the second page is given over to a photo of the bride and groom in costume. The balance of the program is filled with ads announcing wedding gifts from local merchants, same ranging from a wedding ring to a trip to Atlantic City. "Wody" states the affair was a rip-roaring success from every point of view, total cost to theatres being the license, lobby cards, trailer and fee to minister.

Another stunt which has been going over in a big way, is the promotion of $1,000 Bathing Beauty Contests, the money representing value of awards not the girls. These are held every Wednesday night on the theatre stage, funds for the gifts being collected from the participating merchants. Cards are handed out at stores and theatre which permit the holder to cast a vote in ballot box arranged in lobby. A popular priced auto was the leading give-away.

To stimulate attendance of the kids on Saturday and Sunday matinees, he made tie-ups with the Crackerjack Company and a concern distributing Kayo, the latter a chocolate drink. The kids were treated to both articles on attending the special performance.

"Wody" is one of the early members of this Club and we're glad to hear that he's been giving such a good account of himself of late but regret to learn that another eye operation necessitated a return to the hospital. He wants to be kindly remembered to all his fellow Round Tablers whom, we are sure, wish him a speedy recovery. Says he's still raising those champ "Pekes" in his Chinatown Kennels.

DO THIS NOW!!!

William H. Bergmann, in charge of advertising and exploitation for Nebraska Theatres Corp., has been confined to his home at 4746 South 18th Street, South Omaha, Neb., over a period of several months.

Prior to his illness he was an active showman and a faithful contributor to this department. Lying in a bed under these circumstances is not a pleasant experience and it is suggested that Club members drop him a line and tell him some news of the outside world. An act of this kind would be a worthy gesture on the part of Round Tablers and we are sure that it will be fully appreciated by "Bill".

Anniversary Gags Used By Lassman Produce Increase

There's always some theatre or film concern with an Anniversary just around the corner and so we'll submit details on a very successful publicity campaign recently waged by Garry Lassman, manager of the Egyptian Theatre, Milwaukee, who used the Warner 26th Aniversary as the occasion for employing some out-of-ordinary run of advertising.

Feature attractions and program of shorts were played up two weeks in advance of playdate by trailers, special lobby display, 5,000 flyers, 300 window cards and 25 window displays. Special anniversary plaques were placed in the lobby, along with cut-outs and a very attractive rock garden installed by a local landscaper at no cost to theatre. In addition to advertising the company attractions, the flyer carried some institutional copy at the bottom headed, "Things You Ought To Know," and featured what had been done to make the theatre the most attractive one in the North Side, etc.



The front of the house was decorated with anniversary banners and streamers and on opening day each lady patron was given roses during the evening show. On the last two days of the week, through a tie-up with a local bottling concern, soft drinks were served to all patrons.

On the three mid-week days, give-aways consisting of a fine wrist watch, six boat trips on a lake, and permanent waves, were handed out to the lucky patrons. All articles, etc., were promoted from local concerns. A baker also made an anniversary cake at no cost to theatre, which was put on display in the store window a week in advance and placed in foyer during the week. We are showing a photo of the baker's invention.



Other activities included tie-ups with local restaurants and soda fountains for anniversary sandwiches and soda drinks; trimming of interior of theatre by local florist, and effort on part of all ushers to acquaint friends and patrons with anniversary. The ticket booth was also attractively dressed, as per photo, and flanked on both sides with easels featuring Warners and the week's attractions.

Lassman's campaign brought a lot of new patrons to the theatre and impressed the older ones with the extra attractions offered for the week. All in all, it appears to be a well rounded out piece of work and we are passing it along to other members to use as a pattern or adapt to local needs when the occasion arrives.

"ALL FOR ONE AND ONE FOR ALL!"

The Club Receives A Letter From Ben Henning, So. Africa

We recently received an interesting letter from one of our new members, B. F. Henning, manager of the Town Hall Theatre in Alice, South Africa, and if any showman in this wonderful country of ours thinks he ought to squawk about conditions and lack of equipment, he can give a little thought to what Henning is up against down in his neck of the world.

Silents are still screened down in Alice because the white population of the town is not large enough to justify installation of sound equipment. However, Bennie owns a couple of DeVry portables and in order to make both ends meet he visits the neighboring towns of Peddie and Seymour every fortnight. He uses a motor lorry for transportation over the 40 odd miles and has to take along a small electric lighting plant.



But Henning is a born showman and a few hardships don't make any difference in enthusiasm for the work. Anyway, he says he likes traveling around the country. He fell heir to the Town Hall when his dad, the former owner and operator, passed away. At that time Bennie was the projectionist. We are showing here the reproduction of a snapshot of his portable outfit and take it for granted that one of the figures represents this new Round Tabler. The other photo is a snap taken down his way on the occasion of a Kaffir dance, celebrated every year. The man's skin may look white but it was made that way by white clay. Lest you wonder why his face is covered, let us inform you that women are not permitted to look upon his face during this ceremony. Any further information will have to be given by Benny. In the meantime, we will look forward to hearing from him again. Looks as though he had some excellent subjects for newsreel shots down in his country and we would suggest that he try to communicate with his exchange for information as to the whereabouts of the nearest representative of one of the major newsreel companies.



It is very interesting to get a line on what exhibitors are doing in far-away countries and we hope that Ben will find time to tip the Club off now and then as to his activities. It takes a long time for a letter to reach headquarters from Alice, so by the time he reads these lines we'll be looking for another communication.

ROUND TABLE BIOGRAPHIES

Only in show business for three months and appointed director of publicity and exploitation for the big Stanley Theatre, Jersey City, N. J., when Charley Carroll left to become associated with Paramount-Skouras. Those three months were devoted to assisting Carroll with his work. Well, that's going some, we'll have to admit; but we note that Burton Hoffman acquired Phi Beta Kappa honors at New York University and they don't let a fellow wear those keys for being dumb.



Burton Hoffman

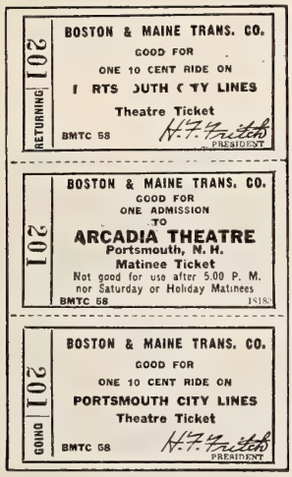
He was born in New York City December 14, 1910, and in addition to his course at the University is a graduate of James Madison High of Brooklyn. You can readily perceive that he stepped right out of college into show business for he's only 20 years of age at this writing. His reason for entering was because of liking public contact and because it was an interesting and fascinating game.

So we think it will be well to keep an eye peeled on Hoffman's future activities. They do things in a big way over in the Stanley and after being coached by Carroll we'll predict that this newly appointed director will keep business up to the mark.

Selette Has A Tie-Up With Bus Line That Is A Winner

There's always something interesting doing in show business over in Portsmouth, N. H., where Edward Selette manages the Arcadia Theatre, and among other things we're going to tell you about a tie-up he has made with a transportation company which is netting both an increase in patronage and wide circulation of an ad for his theatre. He opened the Arcadia eight months ago and the following plan has been in effect seven months.

You will note from the cut on this page that a transportation company issues a strip theatre ticket for a 10 cent ride either way, the one reproduced here being a yellow colored one for matinees. The evening strip is in the form of a red strip. The former regularly sells to patron for 30c and the latter for 35c, the transportation company retailing them in strip form for 25c and 30c. The theatre stands 1c of the loss and the buss line 4c. At the end of the month all tickets of this kind taken in at the box office are returned to bus company which, in turn, rebates the theatre by check.



The back page of the theatre program is devoted to an ad of the bus line, with information concerning transportation rates, etc., and notice that theatre tickets may be obtained at reduced rates. It is arranged to have the last buss leave from the theatre at closing time. In return for the ad, the buss company pays for cost of printing program. There are 16 busses on this line and every one of them carries banners on the rear of the coaches advertising the theatre. Regular routes take them through about 20 towns, or a radius of approximately 40 miles. Each coach has a little box in the interior to carry theatre programs.

He also put on a contest recently to determine the most popular boy and girl in town and tied-up with the Montgomery-Ward store to give away two bicycles. Special heralds were gotten out for the occasion and cards printed for the children to fill out in order to enter their votes, each admission being good for 10. The newspaper was tied-in for the mailing address but all votes will be counted by the theatre management. The accompanying photo will show how display was arranged in lobby.



Selette believes his deal with the transportation company is worthy of being passed along to other Club members and we're inclined to think likewise. When all angles are considered, such as direct sale of tickets and the constant plugging of an ad over a radius of 40 miles, with but a loss of 1c per admission, we'll say it's a darn good gag for any fellow to try out. The fact that it's been successful over a seven months period ought to mean something. This Club member is doing some aggressive work over in his town in the face of tough opposition. Although the Mayor owns the local newspaper and an interest in the opposition theatre, Ed won him over to officiate at the bicycle give-away and he's made good friends out of all the newspaper boys by always giving them a square deal. And so we're mighty glad to know that everything is going along so well and on behalf of the Club wish him all the success due.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MAKE THIS A 'KIDDIE' YEAR!

There is no reason why every wide-awake theatre manager can't build up a big kiddie business this season. More so than every before. There are plenty of fine serials, westerns, cartoons and other subjects available and plenty good for the youngsters.

Formation and running of Kiddie Klubs are to be had from a dozen different sources. All you need do is ask, and you'll get all the help you could possibly require.

Incidentally, a word of caution if you're tied up with any gag involving the free distribution of candies, etc. Make sure that you are not getting a lot of old stale candy palmed off at your expense under the guise of "bargains." It would be suicide to take such chances.

Anything you engineer for the benefit or patronage of the kids should be fool-proof and safe. Cheap merchandise or candy will do you more harm than anything we can think of at the moment.

So perhaps it would be smarter to make your play for kids via the most sensible route; namely, your screen and what you can offer them in the way of good entertainment.

Lowrey Made A Deal With Light Company To Feature Picture

An opening night stunt and several others were effectively used by Victor B. Lowrey, manager of the Majestic Theatre, Wichita Falls, Tex., to put over "Smiling Lieutenant."

Arrangements were made with the Power Company to furnish at no cost to the theatre, six 1,000-watt flood lamps which were placed across the street from the theatre to flood the theatre with light from eight to ten o'clock on the opening night of picture.

This array of extra light focussed every one's attention on the theatre as well as playing up the splendid lobby display of cut-outs and art pieces.

A local trumpeter was engaged to ride in an aeroplane and blow the call that Chevalier uses in two of his songs. The trumpet player arranged for his ride during the opening of the air mail service at the municipal airport. Although the signs on the plane were not visible to people during the flight, they were, however, to some 5,000 people at the airport. This stunt at no cost to the theatre, also had a write-up in the paper.

A band was also engaged to play for fifteen minutes in front of the theatre—at no cost to the theatre.

Several excellent co-operative window displays and an attractive lobby also aided materially in publicizing the popular Chevalier vehicle.

Lowrey's deal with the power company looks like one for the book. Bright lighting never failed to attract the eye and for an occasional means of focussing attention on outstanding pictures this appears to be a winner. We don't know just how he sold the power outfit the idea of making the hook-up at no cost but maybe he'll let us in on this end of the arrangement. In the meantime, we'll hope to hear some more about this enterprising showman.

Novel Whispering Campaign Brought Patrons For Howe

A unique advance publicity stunt engineered by Walton B. Howe, manager of the Paramount Theatre, Framingham, Mass., in connection with "Daddy Long Legs" gave this picture a decided boost at the box office. He called it a whispering campaign—and it could very easily be called a "repeat" campaign.

For a week in advance, each patron purchasing a ticket at the boxoffice was informed by the cashier that "Daddy Long Legs" starts next Saturday for a four-day run. This message was repeated by the doorman as he took the ticket and then again by the ushers who courteously found seats for the patrons.

Practically every patron for a week in advance was told three times that "Daddy Long Legs" would start Saturday. And then as a gentle reminder the patrons saw lobby announcements on their way out of theatre.

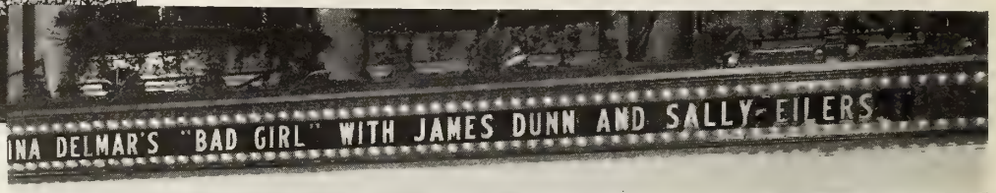
That was getting circulation of a message to patrons and with the ushers using discretion as to overdoing the repetition, the stunt started the word-o-mouth advertising along in great shape, all of which resulted in increased patronage. We hear that business had been extra good up East, Walton. How about letting the Club know your views on that subject?

Your Show Window!

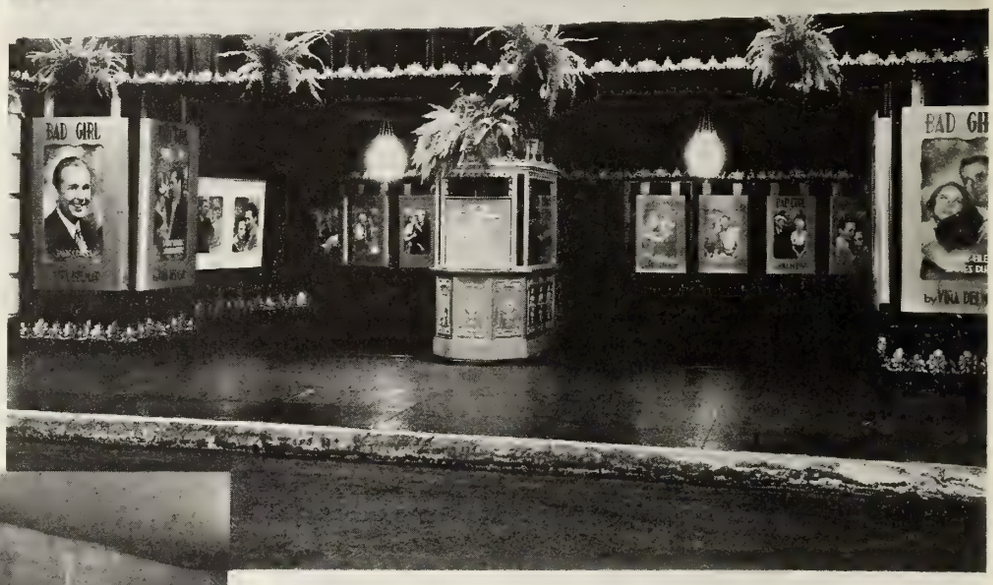
In Los Angeles, Cal., Fred Cruise, a showman well known throughout the west, realizing the tremendous possibilities of his theatre's front, has paid careful attention to the ticket-selling potentialities of that front, with the result that artistic and atmospheric displays, as pictured on these pages, have been a keynote of his many activities.

It is well to emphasize, at this time, the fact that these displays are as inexpensive as they are attractive. This is a result of careful planning and using more brains than material in working them out. Close inspection of these pictures will further convey the point we are trying to get across to every showman who wants something "fine."





To the right we show you a long shot of the Criterion front for "Bad Girl", and above a close-up view of one side of the lobby. Note, if you please, the effective manner in which this display was built to carry out the "book" idea. Dignity is the keynote of this, as well as all other displays for this progressive Coast theatre.





"A Connecticut Yankee" (below) lent itself to a dignified draped background on which were hung the framed enlargements of the stills and stars. Here again an atmospheric effect was worked out in the crests and ornament along the bottom of the drapes which added the proper finish.



For "All Quiet on the Western Front" (above) a little additional atmosphere was added in the form of cannon wheels and trench bags. This, together with the barbed wire effect and silhouetted trench background at the base of the display, made a most impressive "war front." Why can't something as effective be worked out in that present foyer of yours?

Are You Using It?

There is no denying the fact that many theatres, located in transient spots, are overlooking a valuable angle in the appearance of their lobby and fronts. All too often an otherwise smart showman will spend a large sum of money to have a gaudy or, so-called, flashy display built.

Working along the lines of Fred Cruise and his assistants, your theatre may be able to accomplish something far more impressive than ever before by adopting this type of display.

Additional "shots" of the Criterion front will be reproduced in next week's issue, showing how they stress their current attractions via giant letters on the front of the theatre.

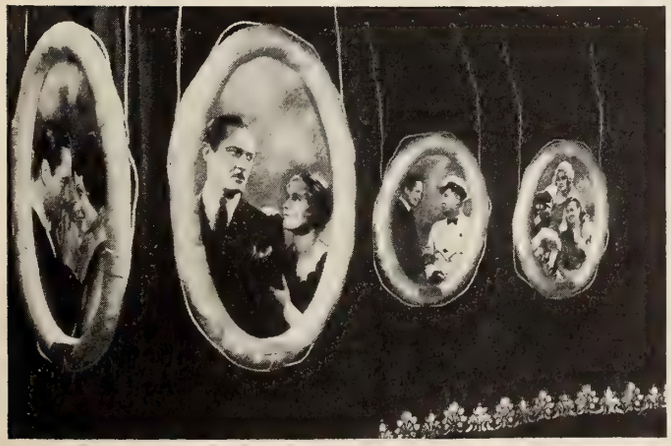




"Madam Satan" (above and to the left) offered something entirely different than before to the creative genius of this theatre's art department. You will agree, we are sure, that this striking display more than paid for itself in the attractiveness of the finished job. Compare this display with the others on these pages for a contrast in successful lobby art work.

"Transatlantic" (below) immediately lent itself to the life-preserver idea against another draped background hung completely around the entrance foyer of the Criterion. Small wonder that this theatre is one of the most outstanding on the western coast. Real showmanship is being used.





Here again, for "Secret Six" (above) we find the draped background, together with the framed enlargements, a most pleasing sight for the passerby, as well as the seasoned showman with a taste for something unusual, yet really attractive. We are not at all surprised that these displays are being talked about and probably you can accomplish as much for your own house.

READY FOR WINTER?

Every time the first cool breeze rattles 'round our skinny knees we suddenly remember that winter is just a short time away and we ought to caution you to be sure that you're ready for it.

How about the furnace? Is it in shape for a winter's work? Are there any parts needed or repairs necessary? Has it been cleaned out thoroughly? Washed out or water changed?

Vacuum valves . . . packing around the shut-off valves . . . adjustments in the automatic controls . . . etc. . . . etc. . . .

And then there's the question of fuel. Those managers who are permitted to purchase their own should be well set by this time and not take a chance of being caught napping when the weather hits cold enough to start the old boiler working.

Just suggestions. But if you're wise you'll be all ready when the gong rings for the annual tussel with old Kid Frost.

O'Neill Ties With A War Ace To Help 'Plane Film Along

A fine publicity break in his local newspaper was recently obtained by A. J. O'Neill, manager of the Lyon's Madison Theatre, Madison, N. J., on the occasion of presenting an aviation celebrity to his audience when "Hells Angels" was shown.

The aviator in question happened to be a local man who had distinguished himself in the world war by bringing down nine enemy 'planes. After the war he capitalized upon his experience by following up air transportation and became an executive of a nearby flying field. O'Neill arranged with the Ace to be present during the showings and give a talk on his experiences as flight commander and also obtained permission to display aircraft guns, war maps, etc., in the lobby. This stunt tied in nicely with the picture and earned both front page and editorial mention in the newspaper.

A humorous incident recently occurred in O'Neill's theatre when a lady dropped in to remonstrate the showing of an "Our Gang" comedy. It was her contention that "Gang" pictures should not be shown to American youth and stated that she and other clubwomen would take immediate action to prevent such a thing. However, under cross-examination the lady admitted that she was not very familiar with the movies and had never seen an "Our Gang." Her taste in amusements, it appeared, ran to the legitimate drama. Now laugh that one off!

In connection with O'Neill's stunt of having an ace aviator appear, this may be a tip-off to other Club members to search their own communities for an aviation authority when playing a picture having to do with 'planes. They can be found most any place these days and inasmuch as the public is so air-minded at present, an account of an aviator's experiences should make an interesting added attraction.

Ed Moore Put On Big Campaign To Exploit A Serial

Generous space was taken in a special appeal to kiddie patronage when Ed R. Moore, manager of the Rahway and Empire Theatres, Rahway, N. J., played the first episodes of the serial "Danger Island."

In a full length two column ad headed "Happy Days For the Kiddies," the following copy went on to tell the youngsters that a real treat was in store for them, action mats of the serial emphasizing the statements. In addition, cut-outs and banners were used on marquee and in lobby and 5,000 heralds and 4,000 programs were distributed and mailed. A special trailer was screened and ads were also inserted in 11 country newspapers. To provide some atmosphere the lobby was decorated with a jungle flash. On the other side of the newspaper page which carried the large ad, another good sized ad played up the feature attraction, "Daddy Long Legs." All in all, Moore got away with four full columns of free space.

That was some send off to give your serial, Ed, and we don't wonder that you made Universal Joe Weil sit up and take notice. From what we gather, the splurge not only brought in a mighty host of kid attendance but served as a strong bid for future patronage from the younger element. With the serial placed on the same bill as the well advertised feature, the line up was exceptionally well received by all patrons. Next time you pull off something like this, send the Club a line.

Parade And 'Plane Were Highlights In H. Shaw's Campaign

A big parade, an airplane stunt and numerous other publicity gags featured a campaign made on "Politics" by Harry F. Shaw, manager of Loew's State Theatre, Syracuse, N. Y.

Two bands, exactly 82 automobiles, with banners, red fire, torch-lights and a variety of noise-makers paraded through the city's main thoroughfares on the Thursday preceding opening day. the crowd being so great along the sidewalks at the start that both sides of the block had to be roped off and policed by city patrolmen. Chester Hale girls and others were passengers in the cars as the parade whooped its way through practically the entire city, finally winding up in front of the theatre amid the glare of red fire on both sides of the street.

Crowds of people stood around and gazed at the 20,000 heralds fluttering from the seven airplanes that stunted over the city for approximately 34 minutes during the noon hour. Vic Frank, assistant manager, was up in one of them directing distribution of "political" literature and in addition to indulging in a number of trick flying stunts, the 'planes zoomed down within 750 feet of the theatre. Distribution covered a number of neighboring towns within a radius of several miles.



Other stunts included the placing of voting machines in the lobby; election cards placed in conspicuous places all over town; screening of letter from the Mayor; stencils on sidewalk; badges worn by house employees; election band effect by orchestra when talking sequence of trailer finished, and the use of loud speakers to announce "Marie's election by 15,000 laughs" from a microphone in theatre office.

Even if Shaw didn't do anything else for the picture, the parade and 'plane stunts must have told all Syracuse what was playing at the State; but while these stand out as highlights, we believe you will all agree that his campaign was well rounded out in all respects. Shaw is an entrant in the M-G-M contest for best campaigns on "Politics" and we're sure all Round Tablers wish him luck. The more we read about campaigns made on this picture the more evident it becomes that it's a natural for a live-wire showman to exploit; so get aboard this one Round Tablers, and when you work out your advance campaign, give it the attention it deserves.

ROUND TABLE BIOGRAPHIES

At the age of 16 years, Henry Spiegel started out to look for a job and the only one he could find at the time was a hook-up with the mail department of Famous Players; and so he began a career in show business which he has followed in various capacities up to the present time.



Henry Spiegel

From mail clerk he was promoted to office boy; then to office assistant, and later became the assistant editor of a house organ published by Paramount. He rendered important assistance in connection with the openings of both the New York and Paramount Theatres, prior to and after openings, and today finds him holding down the job of assistant publicity director of the Brooklyn Paramount Theatre, a house managed by Robert Weitman.

Brooklyn is home to Spiegel for he was born in that city March 6, 1908. He attended city grade schools and later entered New York University. Chance threw him into show business but it seems that old dame fortune was on the job that day because he says that if he had to do the same thing over again, the theatre would be his choice. Unless conditions have changed since getting this dope on Henry, we'll record that he's a single man.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

WARD C. ROBERTSON, resident manager of Fox Theatres in Pittsburg, Kas., has announced the reopening of the Fox-Grand in that city.

* * *

C. R. HANNAH has plans under way for the opening of a new motion picture theatre in Westville, Okla.

* * *

A. L. MYERS has installed new projection machines in the Gem Theatre, Baldwin City, Kas.

* * *

KARL O'BERRY, for the past two years manager of the Capitol Hill Playhouse, Seattle, Wash., has been spending his evenings in the lobby of the recently opened and re-decorated Roycroft Theatre, Seattle, extending welcome to the many friends he has made in the district. The Roycroft is one of the L. O. Lukan group of theatres.

* * *

T. C. HALL, owner of the Hall Theatre, Moberly, Mo., has reopened his house after extensive redecorating.

* * *

MRS. M. E. CULP, manager of the Fox Theatre, Omak, Wash., and a pioneer theatre operator in the Northwest, recently announced reopening.

* * *

PAUL WHITE, former manager of the Riviera Theatre in Anderson, Indiana, has been transferred to the Paramount Theatre in Ashland, Ky. Baker White succeeds him at the Riviera.

* * *

RICHARD FOSTER, who has been assistant manager of the Terminal Theatre, Newark, N. J., has been appointed manager of the Apollo Theatre, Jersey City.

* * *

MORRIS SCHULMAN is in charge of the Olympic Theatre, Utica, N. Y. Schulman is an old timer in this business and was formerly located in Syracuse.

* * *

VICTOR B. LOWREY has been appointed resident-manager for Publix in Amarillo, Texas, which will shortly include a new half-million dollar house. He is one of the ace-managers in the Southwestern division.

* * *

C. H. STEWARD has replaced Victor Lowrey as managing director of Publix theatres in Wichita Falls, Texas.

* * *

C. T. SPENCER has been assigned management of the Capitol Theatre, Windsor, Ontario, Canada. The house has been entirely rebuilt during the past few months. M. Lefave, Spencer's assistant when at the Tivoli Theatre, Walkerville, Ontario, accompanies him to the Capitol.

* * *

ERNST GEYER, formerly director of publicity for the Famous Players Canadian Corp., Toronto, Canada, has been appointed manager of the Tivoli Theatre, Walkerville.

* * *

ROY REID, formerly manager of the Orpheum Theatre, Los Angeles, is now in charge of the Spreckles Theatre, San Diego, Calif.

* * *

LESTER J. FOUNTAIN, manager of the Fox West Coast Theatre in Long Beach, Calif., recently hopped off via airplane to visit a sick brother in Oakland.

* * *

GUS METZGER'S new 1,000 seat Roxy Theatre in the downtown district of Los Angeles is nearing completion.

ART HILE, manager of the Fox-American Theatre, Bellingham, Wash., recently reopened this house. It has been closed for eight months and will now operate on the same schedule as the Fox-Mt. Baker.

* * *

AL THORNBURG, manager of the Sun Theatre, St. Center, Iowa, has reopened after extensive remodeling.

* * *

B. L. SMITH has leased the Liberty Theatre, Jeromeville, Ohio.

* * *

CHAS. SCHWEITZER is again at the helm of the Allen Theatre, Akron, Ohio. The house has been closed all summer.

* * *

L. L. LEWIS is the owner of the new Rollamo Theatre, Rolla, Mo.

* * *

CLAY HARRISON and Geo. McElroy are in charge of the re-equipped Stadium Theatre, Montlake district of Seattle, Wash.

* * *

FRANK JOHNSON, manager of the Strand Theatre, Long Beach, Calif., recently tendered his resignation.

* * *

J. T. STROUD is in charge of the recently reopened Orpheum Theatre, Aberdeen, S. D. The Orpheum is a Publix house and Stroud is city manager for the company in this city.

* * *

A. J. ARCHER, owner of the Majestic Theatre, Sturgis, S. D., has beautified the front of his house with colored rock taken from the Black Hills.

* * *

M. L. "FAT" SANDERS has been named manager of the Pueblo Theatre, Pueblo, Colo.

* * *

EVERT PENNINGTON is in charge of the recently reopened Crystal Theatre, Topeka, Kas. The house has been dark for nearly three years. New equipment has been installed and a picture policy is in effect.

* * *

VERN S. BROWN is the owner-manager of the newly-opened Rialto Theatre, Missouri Valley, Iowa. He was formerly in the theatre business in Baker, Ore.

* * *

WARREN BASTIAN will operate the re-equipped Rex Theatre, Armour, S. D.

* * *

B. A. WELLEMEYER has named his new theatre in Afton, Iowa, the Aftonia.

* * *

BRUCE PORTER has reopened the Rainbow Theatre, Jackson, Wyo. New sound-on-film machines were installed during the shutdown.

* * *

P. Q. ROCKETT has reopened the Queen Theatre, Ferris, Texas.

* * *

DON E. CASTLE has taken over the lease of the American Legion Theatre, Alta, Iowa.

* * *

C. E. WAGNER is in charge of the new Mesa Theatre, Clovis, N. M. A number of Griffith Amusement Company managers attended the recent opening including John Bonner, Lew Borger, Browne Akers and James Lucas. R. E. Griffith is one of the owners of the house.

* * *

JOHN H. STAHL has remodeled the Pearsall Theatre, Pearsall, Texas. Stahl also operates theatres in Fredericksburg and New Braunfels, Tex.

BURTON JONES, former manager of the Paramount Theatre in North Platte, Neb., has been transferred to Omaha for a new assignment.

* * *

HARRY STERN is the manager of the recently reopened Victoria Theatre, a neighborhood house in Omaha, Neb. It will henceforth be known as the Victoria-International and will show foreign films.

* * *

TAYLOR MYERS is the new assistant manager of Loew's Midland Theatre in Kansas City. He succeeds Lawrence Thompson, who has been transferred to Loew's in Toledo. Myers was formerly with the RKO Mainstreet. John McManus is in charge of the Midland.

* * *

HOMER LORD has been appointed district manager of the Atlantic City and Pleasantville Warner Theatres. He was former city manager for Warners in Chester, Pa.

* * *

W. H. LeVALLEY, formerly manager of the Broadway Theatre in Norwich, Conn., has been transferred to the Embassy Theatre, New Britain.

* * *

JACK MULHALL, formerly in charge of the Olney Theatre, Philadelphia, is now at the Arcadia, Wilmington, Del.

* * *

W. B. HUFFMAN, former manager of the Arcadia in Wilmington, has been transferred to the management of the Aldine Theatre, Wilmington.

* * *

AL BLUMBERG, who had charge of the Aldine Theatre, Wilmington, is now at the helm of the Stanley Theatre, Philadelphia.

* * *

MORRIS GABLE has been shifted from the Stanley Theatre, Philadelphia, to manage the Palace, same city, succeeding Manager Heller, who is now at the Allegheny.

* * *

F. M. KENDALL, formerly manager of the Dixie and Mayfield Theatres in Mayfield, Ky., has been sent to the Empress Theatre, Owensboro, where he replaces E. P. Thomas.

* * *

PAUL WYCKOFF is the new manager of the Mayfield-Warner Theatres.

* * *

GEORGE YOUNG has been appointed manager of the Alvin Theatre, Pittsburgh, suceeding T. Boonville, who has been placed in charge of the Alexandra Theatre, Toronto, Canada.

* * *

WILLIAM ROBINSON is the new assistant advertising manager for RKO theatres in Minneapolis, under Morgan Ames.

* * *

G. S. GRANGER is the new manager of the Dreamland Theatre in Cardington, Ohio.

* * *

J. E. SCOVILLE, manager of the Gordon Square Theatre in Cleveland, Ohio, has reopened under a vaudeville and picture policy.

* * *

ART BARRY has been transferred from Lakeland, Fla., to Macon, Ga., where he will city-manage Publix houses. He succeeds R. M. Swanson, who has been transferred to the Community Theatre, Miami Beach.

* * *

H. J. BROWN will be the manager of the Capitol Theatre, Martin, Tenn., when this house is opened.

FALKINBURG'S NOVEL SIGNS!

The signs illustrated in the accompanying photo were constructed and painted by R. E. Falkinburg, manager of the Majestic Theatre, Lexington, Neb., and are being effectively used by this versatile showman as road signs along the Lincoln Highway entrances to his city.

The sign boards are made in easel style, measure 4 x 5 feet and are mounted on three two-by-fours, each ten feet in length. The lettering and cartoon work is done in Duco colors and the general effect is an unusually attractive piece of work. Many comments are brought to Falkinburg's attention by patrons of the theatre, such as children calling elders' attention to the signs when passing with remarks such as, "Oh, see the Mickey Mouse, or Krazy Kat!" Desirable vacant lots within city limits are used for locations as placing them too far out renders them attractive targets for local hunters.



He also has four 3 24-sheet stands on the Highway entrances to the city and finds this form of advertising well worth the investment for a town of 3,000 population. These are kept covered at all times on coming attractions and with the passing of playdates are immediately covered again, never allowing the board to be idle or, so to speak, dead.

We think that Falkinburg has turned out a particularly fine job of sign painting and we'd like to see further examples of his handicraft. Of course, everyone can't paint as well as this unless they've followed this kind of work for some length of time. At the same time, if the idea appeals to others it is possible to employ either house or outside artist to do the work. We think you'll all agree that these signs are quite different than the general run and that for this very reason will attract attention. For the attention of the uninitiated, it might be pointed out that there are mechanical devices on the market which permit the sketching of facsimile drawings such as the cartoons shown above.

Giant Post Card Stunt Bags Space For J. Rosenberg

A giant post card stunt netted Jack Rosenberg, manager of the Plaza Theatre, San Diego, Calif., two 2-column photos and captions in his newspaper on the occasion of playing "Night Nurse" a few weeks ago.

The first photo showed the enlarged card, which measured 3 feet by 5 feet, being mailed at one of the city's letter boxes. A theatre attache stood by, holding one end of the card. 160 two-cent stamps were required for postage and it was mailed to the Mayor as a pass to attend a performance of the picture. The second photo showed the arrival of the pass in the Mayor's office and the official expressing appreciation to Rosenberg by handclasp.

A couple of other gags recently used by "Rosie" included exhibition of playing card size heralds with selling copy for "Smart Money" on one side and Edward G. Robinson representing the ace of spades on the other side, and the placing of pie plates in various drive-in sandwich houses about town. The centre of the plates carried a pasted in circular ad on "Night Nurse."

That was getting a nice break from the newspaper on the post card stunt, Jack, and when it is figured out that the beaver board cost but $5 and postage $3.20, you certainly came out 'way ahead of the game by amount of free space obtained. Thanks for passing this one along, and also for the other suggestions.

Larry Woodin Has Two-For-One Stunt That Pays Its Way

Information on a new gag in connection with the issue of complimentary tickets reaches us from Larry Woodin, manager of the Arcadia Theatre, Co., Wellsboro, Pa., which, if practical in other communities, will bring a lot of joy to the hearts of all Club members. It's really a variation of the two-for-one ticket scheme and here's what it's all about:

Larry believes that discriminate distribution of complimentaries will result in one of the best forms of advertisements a theatre can get—a "walking-talking satisfied customer." So he places them in a way that the tickets will act as a two-for-one. When he gives out 50 tickets, he is reasonably sure that 49 paid admissions will accompany the return—which anybody must admit is a darn high average. He watches his pass holders closely and if he finds one of them not bringing along a paid customer, an attempt is made to find and remedy the trouble.

Another stunt he recently pulled in the face of widespread propaganda among orphanages that "Daddy Long Legs" would not present true conditions to inmates, was a tie-up made with such an institution in his County. With the backing of the local newspaper and Rotary Club, the latter voting funds to supply the children with sandwiches and ice cream, he entertained 34 orphans at one of the showings of this picture.

Other recent activities of his include a special showing to all lawyers in the County for "Lawyer's Secret" and the extending of invitations to all telephone operators in the County to be guests at a screening of "Secret Call."

To return to the subject of complimentaries, it would be interesting to see one of Woodin's tickets in order to understand just how he sells the holder the idea of bringing along a paid customer and we hope he will send this information so that we may pass it along to other members. As he says, there's a lot of power in the old "comp" if used in the right way and we'd like to have some additional information. He certainly deserves a lot of credit for effecting the tie with the orphanage and valuable newspaper publicity resulted from this move.

Taylor Advertised 'Pardon Us' By Use Of Several Mediums

Several effective advertising mediums were used currently and in advance to sell "Pardon Us" to the public by W. V. Taylor, manager of Loew's State Theatre, Houston, Tex.

Street car cards, trailers, want ad tie-up, newspaper and radio were all used in advance, in addition to an especially painted front and displays in theatre lobby and lobbies of three local hotels.

As a gag to get attention from city merchants who were running a dollar day campaign at that time, their ads and the M-G-M national ad on picture were clipped together and sent to each merchant, a fictitious name stating that the two ads were the best in the paper that day.

The picture on this page shows the Boy Builders of America and their girl friends when they were all invited to attend a matinee. They carried the fifteen foot banner reading, "We Thank Loew's State and M-G-M and Hal Roach for Inviting Us To See Laurel and Hardy in 'Pardon Us,' Their First Full Length Feature Picture at Loew's State Now."



Several valuable windows were obtained, among which was the 15-foot window of the city's largest newspaper. The want ad tie-up referred to above yielded 30 inches of free space daily and in addition the combined free space in several publications amounted to 235 inches. Local radio stations were also tied in with contests for best color cartoon and did their share to publicize the film.

This was considerable of a campaign that Taylor put on and we understand that his efforts were more than justified by returns at the box office. Continue the excellent work, W. V.

Finger's Costless Activities; Nancy Harris' Clock Tie

Costless activities captured the attention of Martin Finger when acting manager of the Paramount Theatre, Needham, Mass., and we'll admit he's been quite busy promoting a number of tie-ups that earned valuable publicity for the house at no expense to his concern. We are also indebted to him for calling our attention to a tie-up engineered by Nancy G. Harris only lady manager on the Paramount circuit, photos of which we are reproducing.

When playing "6 Cylinder Love" he tied up with the local newspaper to run a "Good Driver's Contest," co-operating with a State safety drive on at that time. The paper ran a story commenting on the safety angle and that it would pick out a good driver in Needham every day during the week. Picture, theatre and playdates were mentioned in the story. Registration numbers of the chosen drivers were published the following week and they became entitled to a pair of guest tickets.



He made a tie-up with a local bakery whereby this firm put out 3,000 heralds free of charge on "Daddy Long Legs," each package delivered for two weeks containing a herald marked with one of the letters spelling "Daddy." When bakery customers collected the five letters they were entitled to a guest ticket. In order to limit the number of free tickets it was arranged to have only a few Y numbers. Also, in connection with this picture, he tied up with a beauty parlor for the free distribution of 5,000 flyers which were distributed at the theatre in advance of playdate. To all holders who presented the flyer at the beauty parlor store, a compact rouge or lipstick was given gratis.

Some valuable goodwill and an opportunity to tie up advertising with New Season product, were gained when he arranged with an underwear company to have their new fashion reel shown in the theatre instead of the conventional place. All division managers and employees attended the special showing and the company paid expenses attached to the occasion. The idea was that each company, film and underwear, were announcing new product.

The two reproduced photos appeared in an issue of the house organ gotten out by the Telechron clock manufacturers and picture a lobby display and window obtained by enterprising show-woman Mrs. Nancy Harris, manager of the Colonial Theatre, Natick, Mass. The tie-up was made in connection with "Behind Office Doors" and the local clock distributor was so pleased with results that he hopes to make a similar tie-up in the near future. Mrs. Harris is noted for adding the "personal touch" to any show selling stunt she undertakes and we believe you will all agree that these are finely arranged displays. Finger was assisting her at the time this deal was made.



According to information on Martin he's back at the Paramount Theatre in Framingham, Mass., and while we're congratulating him for his enterprise we'll also state that we intend to be on the lookout for future contributions. Are you settled now, Martin, or is your stay in Framingham only temporary? Keep in touch with the Club wherever you are. That deal with the Safety Committee and the choosing of careful drivers can be successfully used with any number of pictures besides those with an auto angle. We have no hesitancy in stating that your local Committee will welcome any deal that will publicize its work to keep down motor accidents.

GEORGE WASHINGTON BICENTENNIAL CELEBRATION!

(February to November, 1931)

Many showmen have followed our advice and communicated with the Commission at their headquarters in Washington, D. C. So they are in possession of many important details in the plans for this nation-wide celebration.

Those who have not asked for literature and information should do so at once. Every leading theatre should be the headquarters for the local committees now being formed and should be active in the formation, too. The manager can make himself mighty valuable to these committees and besides it will offer many angles for future tie-ups, etc.

Here's an event which will receive the backing and co-operation of every newspaper and organization in the entire country. Everyone's attention will be focused on the celebration and the local programs arranged for each community. Without question the progressive managers will be mighty certain to be right in the midst of the activities.

Clip sheets, suggested programs and even a motion picture production will be available. By enrolling with the Commission they will keep you supplied with press material and other information according to the progress being made and the decisions reached for the national celebration.

ROUND TABLE BIOGRAPHIES

Starting in show business at the age of fifteen, Robert C. Cannom, manager of the Fox-California Theatre, San Diego, Calif., has tackled practically every job between portering and his present position.



Robert C. Cannom

He entered show business in Grand Rapids, Mich., at the old Powers Opera House, where he tossed around trunks about twice his size and carried props back-stage for the different road shows. Then he ushered for this house and in due time became successively doorman and cashier. With a crew of two operators and a cashier, his next step led him to the operation of a small house.

Says he really got into show business when he went to work for Sid Lawrence at the Isis Theatre; that it was Sid who gave him his first real chance to take a shot at selling shows on the outside. When Lawrence went to Grand Rapids to manage the de luxe Regent Roof Garden, Cannom was given the post of assistant. Some other managerial posts he held in the past include the Jeffer-Strand, Saginaw, Mich.; the Capitol, Lansing, and both Fox California and Orpheum, San Diego, Calif.

He also had some interesting experience as partner in a theatrical booking office and when with the Butterfield Circuit became a very good friend of Colonel W. S. Butterfield, to whom he says he is indebted for heading him West and to his present job.

Dowling Ballied "Trader" By Using A Lettered Ford

E. M. Dowling of the Granada Theatre, Olyphant, Pa., used a car ballyhoo with successful results to exploit "Trader Horn" for his house.

The title of the picture, name of theatre and playdates were painted on the body of the old Ford numerous times to attract more attention.

A large sign on top of the flivver stated that a number of guest tickets would be awarded to the persons guessing the nearest number of titles on the car.

This stunt got a lot of recognition from people and hundreds filled out an estimate blank which was handed them by the driver of the car.

Pival Plugs Club Over Local Radio To Sell Matinees

For his first contribution to this department, John Pival, manager of Ben Cohen's Senate Theatre, Akron, Ohio, tells us about a Kiddie Party which is being carried out successfully every Saturday matinee.

He has gathered together a number of the best kiddie entertainers in town and they meet each week in the theatre as contestants for loving cups. As a means of obtaining additional publicity, Pival promoted a half hour of broadcasting privilege over a local station during the stage performance and as a result of this many requests for certain numbers are received by mail. The newspapers also play up the kiddie matinee in a generous way, calling it the "Senate Theatre Kiddie Hour."



The above has been an effective means of boosting Saturday attendance because the listeners-in want to see the little radio stars in person and Pival assures us that box office returns have been most gratifying. We'll be looking for further reports of what Pival is doing for the Senate and if you will glance at the above photo you'll see him standing at the right. At the left is Ed Heal, a sign man who makes them believe in signs. He turns out some novel work, examples of which we will hope to present in the near future. And when we state that you may expect something different in the way of signs we are quoting from the lines of Pival himself, who admits that Ed wields a mean brush.

Kane's Assistants Campaign "Skippy" While Tom Is Away

When Tom Kane, manager of the Fox Sequoia Theatre, Redwood City, Calif., was vacationing this past season his assistant, Clinton Eberly, and the rest of the staff kept the ball rolling at a fast pace. To quote Clint, the boys put reverse English on "when the cat's away" and did themselves proud in finishing out a campaign on "Skippy."

The local newspaper was tied-up for a gigantic bike race which turned out to be one of the most successful boys' events ever staged in Redwood City. Every boy in town who could ride a bicycle was eligible to ride in the races and compete for the 20 prizes of money, theatre tickets for "Skippy" and baseball bats, gloves and balls. The contest was handsomely supported by the newspaper, issue after issue containing generous space devoted to news of the coming event. On the day it was pulled off the paper had a photographer on hand to take a shot of the more than 50 entrants in the race.

In addition to the race a window tie-up was made with the "Yo-Yo's" kiddie novelties, in which the merchant sold out his entire stock the first day the window was in. As the theatre ad covered about 90 per cent of the entire window, it is a safe bet that the "Skippy" message was thoroughly conveyed to the purchasers of the "Yo-Yos." Another window was secured in the newspaper office for display of a miniature club house done in shanty style. Moving cut-outs of Skippy and Mitzi Green gave the effect of the two heads peeping out of the windows from time to time. A similar display was placed in the theatre foyer.

Good work, Clint, and now we know that Tom Kane enjoyed his vacation because of assurance that his work would be carried on in the usual manner.

THE INDUSTRY'S CLEARING HOUSE FOR IDEAS!

GEORGE KANN has charge of the Willard Theatre, a Loew house in Woodhaven, N. Y. We're glad to introduce you to the big army of other Round Table members, George, and hope you'll become a regular contributor to this department. Woodhaven is but a short distance from New York and the Willard is a theatre any man would be proud to manage. The Club will look forward to hearing about what Kann is doing in the way of selling shows.

———*Wear Your Club Pin! ! !*———

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HAROLD E. ARMISTEAD is the co-manager of the Lyric Theatre down in Easley, S. C., the other co-manager being his brother and these two are the latest Carolinians to become members of this Club. He says it's a great game keeping the ball rolling in this 400-seat theatre and while he hasn't much to offer right now in the way of show tips, he promises to become an active contributor to this department. That's the spirit, Harold, and we'll be looking forward to your next letter.

———*Wear Your Club Pin! ! !*———

E. A. ARMISTEAD is the other co-manager of the Lyric Theatre in Easley, S. C., and brother of the Harold Armistead referred to in another introductory paragraph. We presume that these new Club members are independent operators of this house and are glad to extend the Club welcome to both. Which one of you does the show selling, E. A.? Or do you both take a shot at this end of the game? That football schedule you sent along is seasonable stuff and we shall make mention of it.

———*Wear Your Club Pin! ! !*———

ROBERT P. CORBIN manages the Fisher Theatre in Detroit, Mich., and we're mighty glad to include this new member's name among the Michigan contingent of this organization. We realize that he is a very busy man but hope that he will find time to jot down some information on his show-selling activities in order that we may pass it along to his fellow Club members. How about it, Bob, can we depend upon your doing this?

———*Wear Your Club Pin! ! !*———

CHARLES FERGUSON is at the helm of the Avenue B Theatre, Avenue B and 5th street, City of New York and since neighborhood theatre managers still pull showmanship stunts in the big town we predict that he'll soon be telling you all about what he has up his sleeve. What was that last selling stunt you put over, Charlie? Let's hear about it.

ROY YOUNGBLOOD manages the Grand Theatre, a Loew house down in Atlanta, Ga., and we are glad to introduce this new Round Tabler to his host of fellow showmen. Says he felt as though he was a member before filling out the application on account of having followed this department's doings for some time, and he now proposes to repay other Round Tablers by sending along some show tips of his own. That's the stuff, Roy. Shoot your ideas along and we'll do the broadcasting.

———*Wear Your Club Pin! ! !*———

GENE KEARNEY is the assistant manager of the Fisher Theatre, Detroit, Mich., a house managed by Robert P. Corbin. We are always interested in the Club enrollment of assistant managers because it has been our pleasure to note that most of them keep on climbing the ladder of success. The same kind of luck to you, Gene, and let's hear about what you are doing to help your boss sell shows.

———*Wear Your Club Pin! ! !*———

NORMAN L. DAVIS is in charge of the Marvel Theatre, a Frisina house in Carlinville, Ill. We can tell right off the reel that Norman is going to become an active member of this organization because in addition to his application he requested a Club pin and sent along some snap-shots of a stunt he worked on a recently played picture which we will publish at the first opportunity. He is only 22 years of age but has been in the game for seven years and in that length of time a man can find out a lot of things about show business.

———*Wear Your Club Pin! ! !*———

BEN GRIEFER is the first assistant manager of the big Paramount Theatre over in Brooklyn, N. Y., and he's another one of Robert Weitman's boys to become a Round Tabler. He has been with the Paramount for 2½ years and was promoted to his present position. His boss says that Ben is very much on the job and so we'll keep an eye on what he's doing to build patronage for this large Publix house.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 99—If there be frequent variations in projection speed, what effect will be set up? What is the motor control box and what is its function? May compound wound or synchronous motors be depended upon to regulate the speed of projection motor sufficiently closely? Give reasons for your answer. Upon what does a motor control box depend for its action? What is a "tuned circuit" and what is its action?

NEW YORK CHAPTER MEETS.

Last Friday evening the New York chapter of the Society of Motion Picture Engineers held a most interesting meeting in the auditorium of the Bell Telephone Laboratories.

S. K. Wolf of the Bell Telephone Laboratories, presented a paper on screen brightness. This paper and tests were very interesting though your Editor does not approve the tests because of the lack of distribution of the audience. Each member of the audience was handed a paper and was invited to watch the projection of four reels. These reels were divided into four different values of projection light, two reels being projected with high intensity and two with reflector type lamps. The members of the audience took down their impressions of both light color and the various light values.

Your Editor thoroughly approves of this method of attacking the problem of what theatre people call screen illumination but which scientific gentlemen call "brightness." He doesn't however, believe that this particular test was properly made because of the fact that there were two brilliant, uncovered red lights located respectively about 10 and 14 feet from the screen and practically all the audience was within a radius of perhaps 40 feet from the screen. Also, save for these glare spots I have mentioned, the auditorium was entirely without light except for the reflection of light from the screen.

Your Editor voiced his objection to this arrangement whereupon several scientific gentlemen undertook to tell him that the distance of the observer from the screen made no difference, insofar as concerns screen brightness—which you and I call screen illumination. Admitting that it is always possible to be in error, I will certainly have to have that proven to me definitely before I believe it and after all these years of observing screens, proving it will be a hard job.

During the demonstration I was seated within 25 feet of the screen. While some of the pictures which seemed rather glaringly bright were on the screen, your editor ambled back to the rear of the hall and there found these pictures were not even sufficiently bright to afford a satisfactory view. Under that condition the best scientists on earth cannot convince me that distance makes no difference.

I believe the tests should have been made without glare-spots, with a careful assimilation of theatre lighting and with the audience in three groups, located say 25, 75 and 100 or 125 feet from the screen—not less than ten people in each group. I believe such a test would have very large value in the determination of a compromise value in screen illumination and, unless the Society makes such a test I intend to have one made myself in some large theatre.

Now, don't get me wrong. I really and honestly do not mean this as a criticism of the committee. I think the test it made erred only in the things I have mentioned and these things may easily be straightened out by a second test. I am afraid, though, that the committee will not do that because apparently the men of science disagree with me in my conclusions. Well, very often science and practice do not agree so well, particularly under conditions which make scientific accuracies impossible. The committee admits that all which may be hoped for is a compromise and that, in my opinion, is perfectly correct.

Answers to Be Resumed Next Week

Because of the fact that many answers come from distant points, which requires much time for the issue carrying any given question to arrive at its destination, and often considerable time is necessary to dig out the answer, which added to the time required for a letter to come from these points represents, in total, a period of weeks, it has been decided to delay the publication of answers for one more week. Next week their publication will be resumed and it is hoped we will be able to avoid any future mixups.

One exhibitor in Texas wrote, some while ago: "I have only a village theatre, with a large farming community to draw from. We give four shows a week and, except in bad weather almost always have a house full. Capacity 486. I cannot of course employ a city projectionist. Instead, when I decided to open this little theatre four years ago I went to the president of a projectionist local union located in a city forty miles away. I explained the situation to him—that it would be impossible to pay the wage a city man of ability would demand. It just would not be done. I found him to be amendable to reason. He said competent projectionists came looking for work quite often, and agreed to send one out, at a price agreed upon, to remain one month and teach a young man I would select.

"Well, the man I got really knew his business; also he did all he could do, with the result that after he left we got along fairly well, improving all the time.

"And now, Mr. Richardson, here is what it is all about. As soon as I had made the arrangement for the man, I ordered a set of your Bluebooks and set the young man I had selected for my future projectionist studying, using the Bluebook School as a basis. That was four years ago. During all that time I have required my young projectionist (age 20 now) to come on duty two hours early every Tuesday morning and we both put in that time in trying, usually with success, to solve the week's set of questions, and if time permits other things.

"Thanks to your 'School' and the Bluebook, Mr. Richardson, I venture to say this young man, Lennox Cossaboom, is today one of the best motion picture projectionists in this great state. Partly because his work has been so consistently excellent, my patronage has been such that I have been able to raise his wage each year, until it now is $25 per week, which may seem low to city men, but is a really big wage here, considering that he only has to work four days a week. Next year I expect to enlarge the theatre, and may be able to raise him to $30 per week. Thanks to the Bluebook I understand projection myself."

MUSIC AND TALENT

PRESS BACKS CAUSE OF MUSICIANS

Players' Appeal is Timely, Says Omaha Paper

Have Certain Claims to Consideration Despite Sound Films and Radio, Public Is Told

By O. C. MICHELMANN

The human element in entertainment has a place in the hearts of many, and the musicians deserve consideration, particularly because of the inroads made into their field by talking pictures and the radio.

Champions Musicians' Cause

This championing of the cause of the theatre musician is reflected in a recent editorial article in the *Omaha World-Herald*, under the heading, "The Musicians Strike a Note." The editorial followed an appeal made by the musicians through an advertisement. By their home-owning, their tax payments and war services, the musicians declared, they deserve the consideration of the public. With this the editorial writer heartily agrees.

The editorial follows:

"An ad we liked was that by the Omaha Musicians Union, which told, modestly but effectively, the part the professional musicians of this city play in the community life. It was a reminder, as was recent advertising by the Union Pacific Boosters' league, of the fact that modern life has not divorced us from neighborliness, and in any city worth while the problems of a group are the problems of all.

Players Hard Hit

"The musicians have been extremely hard hit by the development of the radio and the talking picture. Men and women who devoted their lives to the pursuit of one of man's highest vocations found, of a sudden, that their earning power had been greatly reduced. The fickle public, lured by a new avenue, turned from the person to the machine.

"In the statement of their war services, their tax payments, their home-owning, the Omaha musicians have reminded us that they have certain claims to consideration and friendship from all of us. Their plea is timely, and, unless we are much mistaken, it will prove effective."

Lopez Back in New York

Vincent Lopez and his orchestra have returned to New York from a six-weeks tour through the South and West under the auspices of the NBC Artists Service.

North To Manage Rich Unit

Frank North, stage manager, will manage the Larry Rich unit when it opens with a revue in Louisville, Ky., on November 5.

EDWARD PAUL



In our gallery of famous personages "Eddie" Paul's likeness must appear. Mr. Paul, who for the past two years, or since the house opened, has been chief musical director of the Brooklyn Paramount and also in charge of musical activities at the New York Paramount for a year more than that, is making quite a name for himself in his "Women's Radio Revue," broadcast over station WEAF, New York. This is the hour that Vincent Lopez has been conducting and making popular. Recently Lopez signed up for six-week tour of the country and as the hour still had to go on, he picked Paul as the most suitable and competent director he knew to handle the program and keep in it the same high caliber to which he, himself, had built it. At the recent Radio Show in Madison Square Garden the program was chosen as one of the representative ones and broadcast direct from the "Garden." Paul has made such a fine impression in his handling of this program that it is rumored that one of the big chains is dickering for his future services. Paul was born of a musical family in Rensselaer, New York, and has been musical director at the Lansing Conservatory of Music, Adams Theatre, Detroit, and Roxy, New York.

Baltimore Manager Organizes Boy Band In Newspaper Tieup

J. Lawrence Schanberger, manager of Keith's in Baltimore, has completed arrangements with the *Baltimore News* to organize a Keith-*News* Cadet band for all local youngsters under 19 who wish to go in for such musical work.

Applications are furnished to prospects at the theatre, where rehearsals are held. The *News* is giving ample newspaper space to the organization.

STAGE SHOWS

Detroit Michigan

Week ending September 24

Benny Davis, song writer and discoverer of youthful talent, came back to the Michigan last week for his second "personal appearance." The title of his show was "Broadway Stars of Tomorrow," but it might well have been called "Out-Gusing Gus Edwards." Benny seems to have a knack of picking up real talent. The set depicted a night club, with Davis as M. C. Patsy Coyle, a blonde mite, started the ball rolling with a fast bit of tap. Then came Martha Ray, a husky-voiced blues singer who should go a long way up in the heap. Vera Dunn and Billie Severen, a newly paired dance team, added to the occasion, Billy later doing an acrobatic dance that nearly stopped the show.

Little Jackie (Jakie to you) Heller, a lad with a great voice and a future, gave the crowd full value, and was called upon for several encores. Sunny O'Dea, a tap dancer, stepped up and did her stuff in a way that reminded one of Marilyn Miller. Vilma and Buddy Ebsen, a brother and sister team who are headed for big time next season, stopped the show. Buddy is long and lank, and Vilma is—just right. Benny himself took a turn and sang bits of some of his best-known song hits. He was assisted by his better 9/10ths (the wife), and had the audience eating out of his hand.

A well-rounded and nicely balanced show, the kind you could see two or three times. Twenty-four Evans girls, a local unit of steppers, pepped up the picture, after doing a military-ballet-drill to the wartime tune overture presented by Eduard Werner and his pit orchestra. Arthur Gutow, organist featured a series of song slides to complete the bill.

Baltimore Century

Week ending October 1

"Splashes," a Loew-Capitol unit staged by Arthur Knorr under the supervision of Louis K. Sidney, was introduced by selections played by the orchestra in the pit under direction of George Wild. The Chester Hale girls in afternoon frocks did a routine dance followed by Horton Spurr doing acrobatic dance work and then a slow motion novelty of a golfer at his first game and more eccentric acrobatic dancing.

Carl Emmy came on with his assistant, a long table and his trick dogs. After this an unnamed man in tuxedo did some chatter and introduced Raquel Torres. After comic chatter she sang "Moonlight Saving Time," followed by another from "Palmy Days," and then did the dance from her picture "White Shadows in the South Seas." Fritz and Jean Hubert next did their eccentric drunk dance and a burlesque fight.

Curtains part on a large tank with mirrors to reflect the water. Chester Hale girls go into a routine dance while Neptune and two mermaids disappear. The girls parade up steps at either side and come down center stairs into pool disappearing. They come up again in brown silk bathing suits and go into fancy diving stunts. Lottie Mayer then does a high dive, then poses on back steps as Neptune rises.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

WILLIE HOROWITZ, Chicago song publisher, who is regarded as one of the Loop's most ambitious practical jokers, found himself the victim of a Coon-Sanders prank when he visited the famous MCA orchestra leaders recently in Milwaukee. Horowitz had phoned Joe Sanders from Chicago that he was coming to Milwaukee for dinner. Sanders and his partner, Carlton Coon, put their heads together. They arranged for a large table in the main dining room of the hotel, had the chef prepare a large birthday cake with lavish scroll work and a message—"To Horowitz the Great." Beautiful bouquets of flowers graced the table, and when the Chicagoan arrived he found the whole waiter force at his command. Greetings were exchanged between the visitor, Joe Sanders and Carleton Coon, and the orchestra began playing "At Your Command." Horowitz smilingly sat there waiting for the food to be served. No waiters—no food—and after a half hour's wait the Chicagoan retired to the coffee shop for his dinner. Coon-Sanders had won and the orchestra began playing "Old Playmate."

* * *

Arthur Jarrett, the good looking tenor who made thousands of friends as a featured artist with Earl Burtnett's Californians and with Ted Weems Orchestra, has been engaged as a sustaining artist by the Columbia Broadcasting System and will be heard through its Chicago studios. Jarrett served as a boy soprano soloist in the choir of St. Patrick's Cathedral, New York City, attended Fordham University until 1927, and became a professional musician as a banjoist-vocalist.

* * *

Jules Herbeveaux, NBC orchestra leader heard from Chicago on many networks, has just obtained his private pilot's license and so joins Wayne King among the NBC Maestros flying their own planes. Herbeveaux was a chief gunner's mate in the navy during the late war and held a license during that time.

* * *

Gene Arnold, NBC announcer, is usually an "old reliable" in being on deck for his shows, but one day he failed to arrive in a studio for a scheduled broadcast—the worst sin in the book for an announcer. Pages were sent on a frantic hunt for him. Gene was discovered in the staff dressing room playing Yo-Yo.

* * *

Painters were varnishing the woodwork and cleaning the walls in the lower corridors of the NBC Chicago studios the other day, leaving "wet paint" signs liberally in their wake. But Al Cameron, of the team of Al and Pete, with characteristic boyish incredulity had to find out for himself.

May Have Stage Shows

The Palace, San Antonio, may inaugurate stage presentations, it is understood. Acts will probably be drawn from local talent and routed out of the Dallas booking office.

Institutes Stage Shows

The Pueblo in Pueblo, Colo., has instituted stage shows as an added attraction, with business reported improved. Admission is 25 cents for matinees and 40 cents for evenings.

Publix Doing Own Shows

Edward J. Weisfeldt is preparing all stage shows appearing at the Michigan and Fisher, Publix Detroit houses. Fox is still playing Fanchon & Marco units in its local house.

STAGE SHOWS

Philadelphia Fox

Week ending September 18

The Fox Theatre is reaping the benefit of the musicians' strike at the Warner theatres and is playing to full houses.

Bob West, the new organist, seems to have accomplished the impossible and actually makes the audience sing. Perhaps his song with all the words starting with the letter "s" put everyone in the proper mood.

A beautiful color film, "Trees," is shown to the accompaniment of Joyce Kilmer's poem of the same title, set to music and played by Max Bradfield and his Music Masters, while Willard Singley, baritone, sings as the last picture fades away.

Fanchon & Marco present the "Varieties" Idea, featuring Sully and Thomas. Shown up perfectly against a black backdrop, "Four Aces and a Queen" do some really remarkable trapeze stunts. The girl is tossed from one to another while the audience remains breathless, there are somersaults in midair with one man suspended by his ankles catching another by the wrists and quick half turns while being tossed from one to another.

Baker, Dove and Allen are very clever jugglers. Two enter juggling Indian clubs while the third juggles his hat, a ball and cane, barely missing some of the clubs as they are tossed. The clubs are highly polished, reflecting the light so as to give the impression of being electrically illuminated. With ten clubs rapidly spinning through the air from one to another the three reach the climax of their act and are heartily applauded.

Sully and Thomas provide the comedy of the show. Their jokes are told in a fresh and sprightly manner that makes the audience laugh in spite of depression and unemployment. Norman Thomas and his Sextette are very fortunate in having Freddy Purch as drummer, for his antics are a show in themselves. During an interlude Norman Thomas plays "Listen to the Mocking Bird," with one hand playing the accompaniment, the other imitating the song of the bird.

Three colored boys who tap dance like veritable demons add variety to a most enjoyable show.

Detroit Fox

Week ending September 24

"Art Gallery," a new F & M Idea, gave the customers of the Fox something very different from the usual stage show. The travelers opened on a "front" of some French (?) museum, with three lads, later identified as Bob, Andy and Tod, doing some good stepping. Felovis, billed as a European Wonder, tossed things into the air and juggled them around in great style. His exhibition of balancing lost somewhat with this reporter because a better act of the same kind had been seen the week before. Moreover, he hurried his performance for no good reason, and, as a result, fumbled some of his best tricks.

A fast bit of clowning between one of the dance trio and Eddie Cole opened up some real comedy. Cole, having declared he once had directed Charlie Chaplin, caused one of Chaplin's oldest comedies to be thrown on the screen. He then "told" Charlie just what to do, evoking great rounds of merriment from the audience as Charlie would topple into a tub of water after having been loudly warned of the danger by Cole. Next came a full stage set with five groups of silver and gold statuary, in poses of some of the world's best known groups of figures. These figures "came to life" and performed all manner of acrobatic and adagio fandangos, while Marion and Katharyn, as two of the Muses, sang.

The work by the Cachalots, Olga and Lester, Mavis and Tod, and the Herculean Trio, was better than average. Stan Meyers, directing the pit orchestra, led his boys through the best orchestral offering of the week, put on for the benefit of visiting Legionnaires. Each of the musicians was dressed in khaki, behind barriers of sandbags. A scrim drop the width and height of the stage opening permitted the showing of several hundred feet of Army Signal Corps official war shots, while the insignia of each of the 40 American divisions was shown in colors on the traveler curtains surrounding the scrim. Popular war songs were played, ending up with Sousa's "Stars and Stripes Forever," after "Taps" had been sounded as two West Point cadets lowered an American flag behind the scrim. Truly, a great show.

Milwaukee Wisconsin

Week ending September 24

Glen Welty and the Wisconsin theatre orchestra playing "Your Requests," with the Three Rhythm Boys and Raymond Brown, precede Fanchon & Marco's "Hot Java" Idea. Songs offered include "Me," "Sweet and Lovely," "Trees," and "Love."

The Idea opens with the chorus attired in black and red costumes representative of waiters. They dance and sing "Hot Java," and give way to Noree, a very clever dancer, who works with the chorus.

The Three Samuels Brothers perform several tap dances including a military number. The boys are good and work nicely together.

For the next episode, members of the chorus are garbed in vari-colored costumes and perform various steps. The scene is representative of a Javanese street and Vincent Yerro enters drawing a vehicle atop which is Amanda Chirot.

Yerro gives an impersonation of Harold Lloyd and then proceeds to show how the hula is danced in Hawaii. Miss Chirot sings and she has a very fine voice.

Weston and Lyons engage in plenty of nonsense. Weston clowns, sings a bit, while Miss Lyons dances, sings and plays the uke.

For the finale the chorus dances in oriental costume, before a Buddha background. Moree again entertains with a bit of splendid dancing. She is extremely lithe and able to twist herself into unusual positions. A feature of the finale are the six suspended members of the chorus, beneath whom the six other members dance, attired in similar costumes. The effect is that of mirror reflections.

Loew Publicist Handles Real Tieups With Store and Paper

Arnold T. Stolts, publicist for Loew's in Baltimore, has recently completed two successful tieups on stage acts at the Century. The first was with a large department store coincident with the appearance of Helen Kane at the theatre for two weeks.

The other was with the *Baltimore News*, for the Loew-Capitol stage unit, "Splashes," also at the Century, whereby the paper publicized a diving act, by giving space to a Century-*News* diving contest in a tank on the house stage, in which contest all residents were permitted to compete.

Appearances For Seth Parker

Seth Parker (Phillips Lord) radio star who is making a film for Radio Pictures, begins a series of personal appearances October 1, which will cover 70 cities, with radio broadcasts in advance of the tour.

ORGAN SOLOS

LEO WEBER (Boston Memorial) for his first solo at this house presented a program of popular songs for the audiences to sing and met with very favorable response. This young man makes a nice appearance at the organ, plays well and has an intimate appeal that will go a long way in making him very popular here.

Opening his program with a few well selected words, he then plays "On the Beach with You," "With You," and "Million Dollar Baby." He follows with special lyrics on "Million Dollar Baby," some comedy gag slides and then announces that inasmuch as the audience has favored him by singing nicely he would reciprocate by offering a solo of the beautiful song, "Trees." He presented this number in distinctly entertaining combinations and received a very good response at finish. The closing number on the program, which the audience all joined in singing, was the popular tune, "Nevertheless."

DICK BETTS (Stamford Palace) opens his community songfest this week by singing the introductory song himself (to the tune of "Heigh-ho Everybody") and then goes into the playing of "Just An Empty Nest" and "I Wanna Sing About You," for the audience to sing. A special, written about a discontented husband and played to the tune, "Cream In My Coffee," aroused a lot of enthusiasm and laughter. The audience then sang "You Don't Know What You're Doin'," followed by a clever tongue-twister, with words all starting in the letter "S," to the tune, "Should I," and a closing chorus of a special version of "World Go By," with words all pertaining to the liquor situation. A good solo and one thoroughly enjoyed by the audience.

TED MEYN (Jersey City Jersey) recently offered a community-sing organ solo dedicated to "Tin Pan Alley," in which he featured the names and songs of some of the more famous writers. The solo proved to be an entertainingly different novelty.

Opening with a special version about "the Alley," to the tune "Wabash Moon," Ted then followed with "Oh, How I Hate to Get Up In the Morning," "Reaching for the Moon," "Hello Beautiful," "Without that Gal," "The Man I Love," and a final chorus of "Over There." The audience's reaction was distinctly favorable, but apparently some of the supposedly famous writers didn't mean a great deal to them.

AL HORNIG (Baltimore Century) presented his "Song Derby" with a slide introducing it while he played "Horses, Horses, Horses," particularly appropriate as the racing season is under way at Havre de Grace, Md. A slide explained that the audience could decide what melodies are the best. Then he swung into the strains of "Whistling In the Dark." Followed a cartoon of two horses with the words "I'm Keeping Company," and the audience's voice grew stronger. Another horse cartoon followed with burlesque words on "Just a Gigolo," and this was followed by his playing "Moonlight Saving Time."

BETTY HAMMOND (Scranton Riviera), new organist at this Publix house, has apparently succeeded in giving that city something different in the way of entertainment and novelty, the entertainment part being singing and good organ playing and the novelty being a woman at the console. This combination, which never before has been presented here, is already the talk of the town, and Miss Hammond's exotic beauty, fine voice, beautiful costumes and intimate appeal, which these audiences experienced for the first time, undoubtedly will go a long way in gaining her a great popularity.

Miss Hammond opened her first week's solo by introducing herself, orally, and then proving she can play good organ by offering "Moon Comes Over the Mountain," in a pleasing ballad style. She then announced that it was the audience's time to sing, and to make it easy she would play the popular "Million Dollar Baby" tune. The audience, a little reluctantly or bashfully at first, and then gaining courage, came along nicely and by the time the solo was finished, most everyone was singing. The organist surprised the audience by singing or crooning "Take It From Me," and received a very good hand. A cleverly worded introduction preceded the final number, "Roll On You Mississippi," and at the finish Miss Hammond took five bows amid very good applause.

CON MAFFIE (New York Paradise) presented a program of request numbers which were legitimate but which were burlesqued when they were orally introduced by him. He added enjoyable comedy situations by including cartoon slides of supposed letters in between the real ones. The songs played were "Nevertheless," "Keeping Company," "Ah, Sweet Mystery of Life," "Million Dollar Baby," and "I Love You in the Same Sweet Way."

At the finish of the request numbers, Maffie mentioned that inasmuch as he had received around thirty-six more requests he had used the titles of each of them to form the lyrics for "Happy Days are Here Again." This received a good hand, as did his "Mysterious Human Voice" effect and his own singing of "I Love You in the Same Sweet Way." The "M. H. V." effect was merely the use of a singer who hummed through a mike in the organ loft as the organist played a chorus of the last named song on the "vox humana." This supposed invention of Maffie's really did have three-quarters of the audience mystified.

EARL ABEL (San Antonio Texas) rendered an organ solo "idea" of his own which he termed "School Daze." "School Days" was the opening selection, followed by "Many Happy Return of the Day"; "Aw, Come On and Let's Get Friendly"; "Nevertheless" and "The Eyes of Texas are Upon You," this bringing a great big hand. Earl Abel had a school bell and tower mounted on the console. When the audience didn't sing very loudly, the organist would ring the bell, and when the "singing teacher" rang the bell they all knew just what it meant.

EDDIE SCHWARTZ

GUEST ORGANIST

RKO BUSHWICK THEATRE, BROOKLYN, N. Y.

"PUTTING OVER" COMMUNITY SONG FESTS
NOW READY FOR IMMEDIATE ENGAGEMENTS

ADDRESS M & T DEPT., MOTION PICTURE HERALD

1790 BROADWAY NEW YORK, N. Y.

UP AND DOWN THE ALLEY

Hello Everybody!

George Engles, vice president in charge of **NBC Artists Service,** has just appointed **J. Ernest Cutting** (for the past year and a half booker of dance orchestras for NBC), and **Edward Paul English III,** former social director at the Lido Club, Long Island, to supervise NBC musical and social activities at the new Hotel Waldorf-Astoria. . . . Their offices will be in the hotel. . . .

* * *

Just received a nice letter from **Miss Betty Hammond,** "The Sweet and Hot Girl from the South." . . . Betty, who has been organist at the Strand and Saenger theatres in "Nu Awleens" for the past four years, was a recent visitor to Broadway and during her stay received an assignment to go to the Riviera, Scranton, Pa., to fill the job as solo organist . . . and according to manager reports she is doing real well already. . . . She has not only got herself set at the theatre but she also is to play over WGPI from the big four manual organ in the Masonic, twice a week. . . .

* * *

That new **DeSylva, Brown & Henderson** tune, "When Autumn Leaves Begin to Fall," which was written by "the boys," is an appropriate number and it's getting quite a play with theatre orchestras, organists and also over the air. . . . It's a darned nice tune and it looks like it will be one of the firm's best sellers soon. . . .

* * *

Johnny Winters, former organist at Dallas and Houston, Texas, for Publix, is "putting over" an entertainingly varied program up at Warners' Beacon for his first week there. . . . The discriminating audiences of this house are getting a presentation that runs from the most difficult of operatic music to red hot jazz. . . .

* * *

Jack Robbins, president of **Robbins Music,** has just signed **Dorothy Fields** and **Jimmy McHugh** for their exclusive services. . . . This famous team recently returned from the Coast where they previously were contracted directly by **Metro-Goldwyn-Mayer.** . . . Their latest achievement includes the score of the forthcoming film, "The Cuban Love Song." . . . They have written a song titled "Cuban Love Song," which runs through the picture as a musical background, and is expected to prove one of the greatest talkie songs of all times. . . .

* * *

Irving Fiedler, former pianist at the Brooklyn Gates, has been promoted to musical conductor at this house and has brought youth and pep at one house where it was sorely needed. . . . **Phil Lampkin** is now m. c. and orchestra conductor at the Savoy in Brooklyn. . . . The house is changing hands and it may be that Phil and his gang will be out, here's hoping he won't because the house needs him and the audience likes him. . . .

S'Long. . . .

ED DAWSON

NBC To Sponsor Symphony

Rudolph Ganz, former director of the St. Louis Symphony, will head the National Little Symphony, which is being organized under the sponsorship of the National Broadcasting Company.

J. C. Jenkins—His Colyum

Casper, Wyo.

DEAR HERALD:

When you boys who like to fish go to Valentine, Neb., look up Harold Dunn of the Jewel theatre and he can tell you where every crappy and black bass bed is in the country.

When we got in Valentine Tuesday evening Harold grabbed us and said, "Come on with me," and we said, "Now look here, boy, we're not going up to your house to supper; that's settled right now, for Mrs. Dunn is entitled to a little consideration from both of us," but he replied, "Shut up that noise and come on," and so we did, and when we sat down to her dinner table there was a great big platter sitting right in the center with four great big black bass done to a beautiful brown and all four of 'em within easy reach of where they seated us, and oh, boy, but then why bring up such pleasant memories when it's hotel grub for us from this time on? If Mrs. Dunn don't know how to serve a dinner, then all you can get at the Ritz-Carlton is a handout.

Harold sent us over a detour because they were working the regular road, and after we got out about four miles we tried to go up a steep sandhill and when we got about half way up April Shower began to quiver and shake and finally gave a big cough and stopped. We looked back and she had buried herself clear to the runningboard in loose sand.

We debated a while as to whether to go back and shoot Harold or give him rat poison and let him die a lingering death, but presently an old Sioux Indian and his squaw came along in a wagon on their way to the fair at Valentine.

We wanted to appear friendly and so we stopped them and said, "How Cola," and the old buck grunted "How." Then we said, "Say, old timer, won't you hook your team on this car and pull us up this hill?" but they both sat there and looked at us and never gunted. Our knowledge of Sioux was so limited that it was painful, but we worked what little of it we knew, but to no effect; then we said, "Heap big sand hill; car she no pullem; you take cayuse and pullem; we pay." Then the old squaw crawled out of the wagon and came over to the car and said, "How much pay he pullem?" We reached in our pocket and pulled out a silver dollar and a half and handed her the half, but she got her eye on the dollar and that was where we made a mistake, for she said, "Dollar he pullem," and we replied, "No; half dollar he pullem." Then she said, "No dollar, no pullem." Then we thought we'd try something else on her, so said, "Now look here, Minnie Ha Ha, don't you realize that we are passing through the greatest depression this country ever experienced, and don't you know that that Wall Street smash a couple of years ago made paupers out of a lot of us millionaires? Have a heart, Minnie; have a heart." But she said, "No dollar, no pullem."

Then a brilliant idea struck us. We thought we'd touch her vanity, so we said, "Say, Min, how would you like to get in this car and go out to Hollywood with us and make a picture? You and me will play a love scene in it and we will call the picture HOT FOR MINNIE, and you can take it from us, old kid, that it will be a riot; it will panic the picture going public and—but just then we saw the old buck start to climb out of the wagon and we thought best to change the subject, so we handed over the dollar and she grunted something to the old buck in Sioux and he unhitched his broncs from the wagon and hooked on to the car and pulled us up the hill.



▲

A Fine Theatre

Dad Pace at Charron has about the finest theatre in the Northwest. Dad says business could be worse, but he don't know how. It would seem that a town the size of Chadron would storm Dad's theatre until he'd have to put on sideboards. He thinks business will pick up when the potato harvest is on and we hope he is right.

▲

H. J. Heterick at Whitney has closed his theatre for the time being, but he still hangs on to the HERALD. He thinks he may open the show later on and he wants to be right in the procession with the boys who are up to the minute and that the HERALD will be just what he will need. He tried to hold us over to dinner with him, but good gosh! we can't stop at 9 o'clock in the morning and wait for dinner when we've got that long, long trail ahead of us. Smothertime, H. J. Thanks just the same.

▲

Mrs. Higgins at Crawford has leased her theatre to Harry McDonald, but still retains her place in the box office. When it once gets in the blood it's hard to get it out. She said she was glad to meet us again, but when we told her that her subscription had expired to the HERALD she nearly fainted, but she said, "Not on your life; don't you think I will ever let that expire." There should be more members of the Higgins family in the business, and then business would pick up.

▲

Good Projection

Judge J. H. Wilhermsdorfer of Harrison wanted us to stop long enough to hear his sound equipment and see his projection. He had his son screen for us Columbia's GOOD BAD GIRL with James Hall and Mae Clark. If Columbia never makes a worse picture than GOOD BAD GIRL they will never have any call to apologize for their service, and if there is any theatre in the country that has any better projection and better sound than the Judge has, it has been our misfortune to have skipped it.

▲

J. F. McParland of the S. & S. theatre at Rushville is fully equipped to give that community all that is desired in amusements. He has a fine ballroom in the basement of his theatre and he obtains the best music possible, and this, together with his knowledge of how to select his pictures for his patrons, puts Rushville rather well up to the front of the procession for entertainment for a town of that size.

▲

W. T. Porter of the Garden theatre at Lusk, Wyo., has been running three changes a week, but thinks he will have to go to two changes unless business takes a turn for the better. Lusk is a right snappy town and Mr. Porter has a theatre that would seem to meet with all the requirements of a town twice the size.

▲

Schulte a Hero

HELP, HELP! We have just called on E. J. Schulte of the Rialto, Rex and America theatres here in Casper and three film hounds from Denver have got him out on a limb and the Home Guards are off on vocation.

Schulte says they have scuttled the ship, but before he will run up the white flag he will go down to a wet and briny grave, unloved and unsung if need be. Heroes like that generally die young. If the boys are trying to sell Schulte film on the basis of what Casper was 10 years ago, 'taint fair, for 10 years ago Casper had 35,000 people, while today she has about 20,000 and maybe not that many. Well, anyhow, let 'em fight; they are all Irish but two Swedes and two Dutchmen, so what's the difference.

▲

At Lusk we met R. J. Behmyer, film salesman for Pathe. R. J. told us he wanted us to send the HERALD to his home address in Denver so his wife could read our Colyum to keep the blues away during his absence. Now there's a sensible man. The woods ought to be full of 'em.

We wonder what the film boys back east would think if they had a territory to cover that was nine hundred miles from the exchange on one side and a thousand miles on the other.

We are heading for the Yellowstone National Park. We've been routed that way and if we can't get through the park we will have to backtrack over two hundred and fifty miles of the same road we went over. If we get snowed in in the park we are going to sue the Government for damages.

Just now it looks like we'd be snowed in, for there is a heavy bank of clouds hanging over the mountains and the mercury is headed downwards.

All right, George, let's cover up the tomatoes.

J. C. JENKINS
The HERALD man

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31		
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows		6 reels
Blazed Trails		6 reels
Cyclone Kid	Buzz Barton	6 reels
Dance Hall Kisses		6 reels
Desert Spawn		6 reels
Devils Decoy		6 reels
Diamond Mystery		6 reels
Guns and Saddles		6 reels
Hard Pan Gulch		6 reels
Highway Raiders		6 reels
Lure of the Range		6 reels
Mark of the Spur		6 reels
Midnight Prowlers		6 reels
Quick Trigger Lee		6 reels
Railroad Mail Limited		6 reels
Rip Roaring Broncs		6 reels
Rio Grande Raiders		6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	60	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 26,'31
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Deadline	Buck Jones		
For the Defense	Evelyn Brent		
Forbidden	Barbara Stanwyck		
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton		
Headin' for Love	Buck Jones		
In the Secret Service	Jack Holt		
One Way Trail	Tim McCoy		
Platinum Blonde	Young-Harlow-R. Williams		
Range Feud	Buck Jones	Dec. 1,'31	
Shanghaied Love	R. Cromwell-Blane-N. Beery		
Shopworn	Barbara Stanwyck-Adolphe Menjou		
Shot Gun Pass	Tim McCoy		
Unwanted	Lloyd Hughes-Dorothy Sebastian		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles		6 reels
Hellion's Last Cruise, The		6 reels
Rose of Chinatown		6 reels
Streets of Shadows		6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Lillie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Moon Murder	Huston-Young			
Her Majesty, Love	Marilyn Miller-Ben Lyon			
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Spy	Lil Dagover			
Local Boy Makes Good	Joe E. Brown			
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Union Depot	Douglas Fairbanks, Jr.			
We Three	Ben Lyon-Rose Hobart			Sept. 12,'31

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet-J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man on Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Once a Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		Sept. 19,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love	Spencer Tracey-Merkel (Reviewed under title "The Minute Man")	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31		Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Niesen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		
Business and Pleasure	Will Rogers-Jetta Goudal			
Cheating (Tent.)	Linda Watkins-John Boles	Jan. 3,'32		
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		
Delicious	Gaynor-Farrell	Dec. 13,'31		
Devil's Lottery	Sally Eilers-C. Farrell			
Disorderly Conduct	McLaglan-Spencer Tracy			
First Cabin	Ralph Morgan			
Heartbreak	C. Farrell-H. Albright			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Sink or Swim	El Brendel	Jan. 31,'32		
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	J. Dunn-Linda Watkins	Oct. 25,'31		Sept. 26,'31
Stepping Sisters	Marjorie Rambeau			
Surrender	Warner Baxter-Leila Hyams	Dec. 6,'31		
While Paris Sleeps	McLaglan-Helen Mack	Dec. 27,'31		
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		
Young America	Maureen O'Sullivan	Jan. 17,'32		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31		July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just a Gigole	William Haines	June 6,'31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8,'31		
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Mentenegro-Smith-Howard	May 16,'31	80	May 30,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72	Jan. 31,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
	(Reviewed under title "The Southerner")			
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 21,'31		
Courage	Robert Montgomery			
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 7,'31		
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable	Nov. 14,'31		
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31		Sept. 19,'31
Private Lives	N. Shearer-R. Montgomery			
Sky Scraper	Madge Evans - Robt. Young			
Susan Lenox, Her Fall and Rise	Greta Garbo	Oct. 10,'31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31		
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Sept. 15,'31		
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	All Star	Oct. 10,'31	7 reels	
Land of Wanted Men	Bill Cody	Oct. 15,'31	6 reels	
Two Fisted Justice	Tom Tyler	Oct. 1,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Blue Angel, The	Jannings-Dietrich	Jan. 3,'31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28,'31	64	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 2,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
	(Also booked as "Forbidden Adventure")			
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	81	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21,'31	76	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Girls About Town	Kay Francis-L. Tashman	Nov. 14,'31		
His Woman	G. Cooper-C. Colbert	Nov. 7,'31		
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19,'31		
Ladies of the Big House	Sylvia Sidney	Dec. 5,'31		
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 21,'31		
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Shanghai Express (Tent.)	Marlene Dietrich	Jan. 16,'32		
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Wayward	Miriam Hopkins - Phillips Holmes	Jan. 9,'32		
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
	(Reviewed under title "Private Secretary")			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	86	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr. Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		Sept. 5,'31
Dove, The	Dolores Del Rio-Leo Carillo			
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Glamour	Ina Claire			
Ladies of the Mob	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim - Pat O'Brien			
Marcheta	Dix-Dunne			
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Pick Up	Mary Aster-Ricardo Cortez			
Secret Service	Dix - Shirley Grey			
Should Wives Work	Mary Astor-Rob't Ames			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Dangerous to Love	Constance Bennett			
Freighters of Destiny	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Prestige	Ann Harding			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film			
Almost a Divorce	Nelson Keys	Gaumont-W & F	Sept. 30,'31	55	Sept. 26,'31
Black Coffee	Austin Trever	Twickenham Films, Ltd.		60	Sept. 19,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gali	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers.	M. H. Hoffman, Jr.			Apr. 25,'31
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	M. Nolan-J. Walker.	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov			Sept. 18,'31		
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda.	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Naples and Sorrento		Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathies Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn.	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	62	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70	Feb. 7,'31
Leftover Ladies		Oct. 1,'31		
Morals for Women	Bessie Love	Sept. 1,'31		
Murder at Midnite	Alice White-Hale Hamilton.	Sept. 1,'31	69	
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard			
Fighting Mad				
Hotel Continental				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Nevada Buckaroo	Bob Steele			
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Silent Thunder				
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Oct. 3,'31		Sept. 5,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels.	Feb. 21,'31	91	Dec. 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 28,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell.	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford.	Sept. 15,'31	74	
Ex-Bad Boy	R. Armstrong-Jean Arthur.	July 15,'31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrilo-M. Brian-N. Beery	Sept. 29,'31	69	
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin.	May 11,'31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Blue Blazes				
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Gallows	Lew Ayres			
Heart and Hand	W. Huston-H. Chandler	Nov. 3,'31		
Heaven on Earth	Lew Ayres-Anita Louise			
Impatient Maiden	Sidney Fox			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Nice Women	Sidney Fox			
Oh, Promise Me				
Pudge	Slim Summerville-Zazu Pitts			
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon.	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Gertie	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Expensive Women	Dolores Costello	Oct. 24,'31		
Gentleman From San Francisco	Wm. Powell			
Larceny Lane	James Cagney-J. Blondell	Oct. 17,'31		Aug. 22,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	
Mouthpiece, The	All Star			
Rich Are Always with Us, The	Kay Francis			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Safe in Hell	Dorothy Mackaill			
She Means Business	Winnie Lightner			
Taxi, Please	James Cagney-Loretta Young			
Under Eighteen	Marion Marsh			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Blond Pressure	Specialties (Eddie Buzzell)			
Blue Rythm	Mickey Mouse	Aug. 18,'31	1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Call of the North	Specialties (Eddie Buzzell)			
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Chris Crossed	Specialties (Eddie Buzzell)	Aug. 3,'31	1 reel	
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curiosities No. C 225		Aug. 29,'31	1 reel	
Curiosities No. C 226		Sept. 4,'31	1 reel	
Curiosities No. C 227			1 reel	
Curses! Curses! Curses!	Monkey Shines	Aug. 20,'31		
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphony	Aug. 27,'31	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishin'	Mickey Mouse	Sept. 14,'31		
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment	Rambling Reporter	July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Red Men Tell No Tales	Specialties (Eddie Buzzell)			
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Showing Off	Scrappy Cartoon			
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Soldier of Misfortune	Specialties (Eddie Buzzell)			
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Sunday Clothes	Scrappy Cartoons	Sept. 15,'31		
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter	Aug. 21,'31		
Weenie Roast, The	Krazy Kat	Sept. 14,'31		
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons	July 16,'31	reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Around the World	Terry-Toon	Oct. 4,'31		
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Chamo, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girl Rush, The	Vanity Comedy	Oct. 25,'31		
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31	10	
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31	10	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	9	Sept 26,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Inside Baseball	Bill Cunningham's Sports Review	Oct. 11,'31	9	
I Surrender Dear	Bing Crosby	Sept. 13,'31	10	
Jazz Mad	Terry-Toon	Aug. 9,'31	6	
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 21,'31	10	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No Holds Barred	Bill Cunningham Sports Review	Sept. 6,'31	9	
One Quiet Night	Cameo Comedy	Oct. 25,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Penalties	Football for the Fan	Oct. 4,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Poker Widows	Mack Sennett Comedy	Sept. 13,'31	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Spring Training			9	Sept. 5,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	June 7,'31	11	
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31	19	
That's My Meat	Cameo Comedy	Oct. 4,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31	22	
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries	May 24,'31	11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31	20	
What a Head	Geo. Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Wonder Trail, The	Hodge-Podge	Oct. 11,'31	10	
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	Sept. 26,'31

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			
Down to Damascus	Near East	8	May 9,'31
Giants of the Jungle	Elephants	8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps	8	May 9,'31
King's Armada, The	Great Britain's Fleet	8	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese	8	May 9,'31
Wild Life on the Veldt	Govt. of South Africa	8	May 9,'31
Wild West of Today	Wyoming Mountains	8	May 9,'31
World at Prayer	Miracle at Lourdes	8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy			Sept. 5,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Mama Loves Papa			19	
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peeking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	10	Sept. 12,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden		8	Sept. 5,'31
No. 2—Tennis Technique	Bill Tilden		9	Sept. 5,'31
No. 3—Volley and Smash	Bill Tilden		8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
What a Fozo			21	
Whippet Racing			9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Young	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Beach Nut, The	Herb Williams	Oct. 3,'31		
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	6	Sept. 12,'31
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Eulimania	Billy House	Aug. 15,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4,'31	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19,'31	1 reel	
Climate Chasers	Bruce Novelty	July 11,'31	9	
Clinching a Sale	Harry Richman	Apr. 18,'31	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	8	Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18,'31	17	Sept. 12,'31

Title	Star	Rel. Date	Running Time	Reviewed
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
Finn and Caddie	Borrah Minnevitch	Oct. 17,'31	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Good Old Summer Time	Dane-Arthur	Oct. 31,'31	2 reels	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	June13,'31
He Was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr. 11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
In the Shade of the Old Apple Sauce	Talkartoon	Oct. 17,'31	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It Ought to Be a Law	Ford Sterling	Sept. 12,'31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Keeping Up With the Neighbors	Lulu McConnell	Oct. 10,'31	2 reels	
Kitty from Kansas City	Rudy Valee-Screen Song	Oct. 31,'31	1 reel	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Lesson in Love	Helen Kane	Sept. 26,'31	11	Sept. 19,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Man Who Bought an Automobile	Ford Sterling	Oct. 17,'31	2 reels	
Melodies	Smith Bros.—Singing		1 reel	
Minding the Baby	Talkartoon	Sept. 26,'31		
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
More Gas	Solly Ward	Oct. 24,'31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	11	Sept. 12,'31
My Wife's Gone to the Country	Screen Song	June 13,'31	6	Sept. 26,'31
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug. 29,'31	11	
Nothing to Declare	Lulu McConnell	Aug. 8,'31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28,'31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28,'31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2,'31	1 reel	
No. 10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6,'31	1 reel	
No. 11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27,'31	1 reel	
No. 12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	9	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Real Estators, The	Smith & Dale	May 2,'31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Runaway Boys	Bruce Novelty	Jan. 31,'31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	10	Sept. 26,'31
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12,'31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Aug. 15,'31	1 reel	
Seven in One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	Feb. 7,'31
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
S. S. Malaria	Smith & Dale	June 6,'31	20	Sept. 19,'31
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Taxi	Chester Conklin	Apr. 11,'31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4,'31	2 reels	
That Old Gang of Mine	Screen Song	July 11,'31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June 6,'31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2,'31	1 reel	
Via Express	Tom Howard	July 4,'31	1 reel	
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
You're Driving Me Crazy	Screen Song	Sept. 19,'31	1 reel	

RADIO PICTURES

Title	Star	Rel. Date	Running Time	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Cleanup On The Curb	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15,'31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31	18	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept. 26,'31	21	
False Roomers	Clark and McCullough	Oct. 10,'31	20	
Gland Parade	Rosco Ates	Sept. 26,'31	20	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 6	Benny Rubin	Jan. 25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar. 22,'31	9	Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
Humanette No. 11	Eddie Lambert	June 13,'31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	20	
Itching Hour, The	Louise Fazenda	Feb. 1,'31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	19	
Mickey's Diplomacy	Mickey McGuire	July 15,'31	18	
Mickey's Rebellion	Mickey McGuire	June 27,'31	18	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	19	
Mickey's Thrillhunters	Mickey McGuire	Sept. 19,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31	7	Sept. 19,'31
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29,'31	19	Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	20	Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct. 17,'31	17	
Talking Turkey	Benny Rubin	Jan. 25,'31		
Toby Hallowe'en	Toby, the Pup	May 1,'31	6	Dec. 13
Toby in Circus Times	Toby, the Pup	Jan. 25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22,'31	7	
Toby Down South	Toby, the Pup	Apr. 15,'31	7	
Toby the Bull Thrower	Toby, the Pup	June 7,'31	7	May 23,'31
Toby the Milkman	Toby, the Pup	Feb. 25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from Abroad	Ford Sterling-Lucien Littlefield	Aug. 22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	19	June 13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies ..... 22 min.
Pathe News ..... 10 "
Pathe Review ..... 11 "
Aesop's Fables ..... 8 "
Grantland Rice Sportlights ..... 10 "

Title	Star	Rel. Date	Running Time	Reviewed
Against the Rules	Rainbow Comedy	June 6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Bare Knees	Pollard	Mar. 8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21,'31	20	Sept. 26,'31
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Soup, The	Frank McHugh	Nov. 16,'31	2 reels	
Blondes by Proxy	MacCloy-Shilling-Short	Apr. 11,'32	2 reels	
Blue Grass Kings	Sportlight	June 20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14,'31	2 reels	
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug. 29,'31	2 reels	Aug. 8,'31
College Capers	Fable	Mar. 15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar. 1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin	Mar. 21,'32	2 reels	
Easy to Get	McCloy-Shilling-Short	Dec. 7,'31	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Floating Fun	Grantland Rice Sportlight		10	
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fly-Hi	Aesop Fable		9	
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun on the Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Decision	Floyd Gibbons	Aug. 17,'31	10	
Great Junction Hotel	Masquers Comedy	Oct. 26,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 18,'32	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hot Spot The	Louis John Bartels	Sept. 14,'31	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
Julius Sizzer	Benny Rubin	Sept. 7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July 27,'31	20	July 4,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in a Pond	Aesop Fable	Aug. 17,'31	8	Sept. 19,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	9	
Messenger Boy	Benny Rubin	June 29,'31	22	July 25,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31	2 reels	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	Sept. 12,'31
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review	One a Month	July 27,'31	1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Aventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct. 19,'31	2 reels	
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Stop That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	2 reels	
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	20	June 6,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	11	Apr. 4,'31
That's My Line	Louis John Bartels	July 13,'31	2 reels	
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Turn of the Tide	Floyd Gibbons		11	Sept. 26,'31
Twisted Tales	Arthur Housman-Marlon Douglas	Mar. 29,'31	22	Apr. 4,'31
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle, The	Vagabond Adventure	Sept. 21,'31	11	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Wide Open Spaces The	Masquers		2 reels	
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	18	Sept. 12,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Ranks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Ell-Ell	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Harem Scarem	Travelogue	B. M. Powell	9	Sept. 12,'31
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jerusalem—The Holy City		Standard Film	10	Sept. 26,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jewish Gypsy	Hymie Jacobson	Judea Films		Sept. 26,'31
Jewish Melody	Cantor Waldman	Judea Films, Inc.	21	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Sept. 5,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Chops the Suey		Feb. 1,'31		
Alice Gets Stage Struck		Jan. 15,'31		
Alice Loses Out		Mar. 1,'31		
Alice Picks the Champ		Mar. 15,'31		
Alice Plays Cupid		Apr. 1,'31		
Alice Rattled by Rats		May 1,'31		
Alice Solves the Puzzle		Apr. 15,'31		
Alice in the Jungle		Jan. 1,'31		
Alice's Mysterious Mystery		May 15,'31		
Alice's Orphan		Feb. 15,'31		
Broken Spur, The	Jack Hoxie	Feb. 1,'31	2 reels	
Desert Bridegroom	Jack Hoxie	Jan. 15,'31	2 reels	
Romantic Sheriff	Jack Hoxie	Jan. 1,'31	2 reels	
Sparks of Flint	Jack Hoxie	Feb. 15,'31	2 reels	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 In Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6		10	
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Wolf's Champion				
One Punch O'Toole		Mar. 23	20	Dec. 6
Tale of a Flea, The			18	Mar. 28,'31
Missing Link, The				
Rolling Stone Series	Series of 6		10	Sept. 6
In the Mountains		Sept. 25	10	
The Desert		Dec. 18	18	
Tiffany Chimp Series	6 Monkey Comedies			
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Aping Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
10. The Gland Hotel				
11. Skimpy				
Voice of Hollywood Series	Station S-T-A-R			
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10	Sept. 5,'31

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 28,'31		
Clown, The	Oswald Cartoon	Nov. 2,'31		
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 14,'31	2 reels	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The	Oswald Cartoon	Oct. 19,'31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Hare Male, The	Oswald Cartoon	Oct. 5,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21,'31	1 reel	
In Wonderland	Oswald Cartoon	Sept. 28,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	6	Sept. 26,'31
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Out Stepping	Don Prodie	Oct. 28,'31	2 reels	
Parisian Galeties	Slim Summerville	June 17,'31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	Aug. 15,'31
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shadow Detective Series				
No. 1—Burglar to the Rescue		Sept. 7,'31	18	Aug. 15,'31
No. 2—Trapped		Oct. 7,'31	2 reels	
No. 3—Alibi		Nov. 4,'31	2 reels	
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short				
No. 1—Football Forty Years Ago		Oct. 12,'31	1 reel	
No. 2—Developing a Football Team		Oct. 19,'31	1 reel	
No. 3—Trick Plays		Oct. 26,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	1 reel	
Strange as It Seems No. 14	Novelty	Oct. 12,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		15	Sept. 19,'31
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconquered Africa		2 reels	
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Vic or Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Believe It or Not, No. 12	Robert L. Ripley		1 reel	
Believe It or Not, No. 1	Robert L. Ripley (new series)			
Booth Tarkington Series				
No. 1—Snakes Alive	Billy Hayes-Bobby Jordan			
Bosko's Holiday	Looney Tune No. 11		1 reel	May 9,'31
Big Star Series				
Lucky Thirteen	Thelma White-Fanny Watson		2 reels	
Broadway Brevities				
No. 1—The Musical Mystery			2 reels	
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
For Two Cents	De Wolf Hopper		10	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Good Mourning	Eddie Fay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
No. 13—Bosko's Shipwrecked			1 reel	
No. 1—Bosko's Shipwrecked	New Series		1 reel	
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel	May 2,'31
Martinelli Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Melody Master Series:				
No. 1—The Big House Party			1 reel	
No. 2—A Havana Cocktail			1 reel	
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Pepper Pot Series:				
No. 1—The Eyes Have It	Edgar Bergen		1 reel	
No. 2—Thrills of Yesterday			1 reel	
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rhythms of a Big City	Dolly Gilbert - John Hickey			
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
No. 2—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
S. S. Van Dine Mystery Series				
No. 1—The Clyde Mystery			2 reels	
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skidoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Where Men Are Men	Joe Penner		16	Sept. 26,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters			1 reel	
No. 2—Southern India			1 reel	
No. 3—Road to Mandalay			1 reel	

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WORK FAST—MORE BARGAINS IN USED AND RECONDITIONED EQUIPMENT—SUBJECT TO PRIOR SALE: Mellaphone or Tone-O-Graph Sound-on-Film Heads, $69.75; Guaranteed Rebuilt Simplex Projectors, $249.75; Rebuilt Powers 6A, $95.00; Reflex Mazda Lamphouses, $49.75; Straight Feed Arc Lamphouses, $12.50; Rheostats for 110 volts, $7.95; Choice of 5,000 Upholstered Chairs, $1.00 up; Samson, Webster, Silver-Marshall Amplifiers, all types, $12.50 up; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Automatic Reflector Arcs, $69.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Write for list. We buy or trade anything—WHAT HAVE YOU? S. O. S. Corp., Dept. U., 1600 Broadway, New York City. Cable Address, "Sosound," New York.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

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BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

CHAIR COVERS, SEAT COVERS. Quilted Cushions. Refurnish at low prices. Price range 17 to 40 cents for covers. 25 cents each for cushions. Address FLORENCE BEDDING COMPANY, Box 303, Florence, South Carolina.

BARGAINS—THEATRE SOUND EQUIPMENT—Powerizer single and double rack panel amplifiers; Wright DeCoster speakers, Audak and Presto pick ups; Weber Syncrodisk and Bodine turn tables. Send for list. Address KROME RADIO SERVICE, 1678 Main, Buffalo, New York.

Theatres for Sale

TWO THEATRES, 1,100 seats each, Western Electric equipped, city of 100,000 population. Established since 1914. Inquire 2338 N. 5th Street, Harrisburg, Penna. Bargain for quick buyer.

Printing

1,000—4 x 9 Theatre Dodgers, $1.25; 100—11 x 14 Tack Cards, $1.75; Address KING SHOPRINTERS, Warren, Illinois.

LOOK FOR BETTER PICTURES

NOT since sound first burst upon the eager ear of the movie fan have there been changes and improvements so important to the industry as those wrought by Eastman's introduction of ultra-speed negative film. They begin on the lot, and they carry through to the screen. Because of them you can look for better pictures for your audiences. And that is an augury of *better business for you.* Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

JAMES DUNN—DISCOVERED IN "BAD GIRL"—IN ANOTHER HUMAN INTEREST DRAMA!

SOB SISTER



with

JAMES DUNN

LINDA WATKINS

Molly O'Day • Minna Gombell

Howard Phillips

From novel by Mabel Gilman

Directed by ALFRED SANTELL



James Dunn, who flashed into popularity in "Bad Girl," is again electric in his role in "Sob Sister."

As a newspaper reporter, competing with the "sob sister" on another paper, believing her woman's heart hardened by her job — while she writes of love but doesn't believe in it.

When these rivals by day become sweethearts by night, each finding the other human under the crust of their careers, watch for emotional dynamite!

FOX

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

INDUSTRY'S SCOTLAND YARD

The Copyright Protection Bureau—How it has operated in investigating thousands of film cases involving millions

S.M.P.E. CONVENTION

Highlights of achievements and plans of the motion picture engineers as presented at the Fall Meeting

Vol. 105, No. 2 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* October 10, 1931

6 MONTHS FROM NOW!

(It takes two minutes to read this. It will give you plenty to think about!)

WE'RE NOT PESSIMISTS! We merely believe in being prepared for any contingency. If there's a cold, hard winter ahead we're ready for it! Are you? If there's going to be keen shopping for pictures by the public, we're set for it. Metro-Goldwyn-Mayer's plans for 1931-32 visualize a year when it is more necessary than ever for M-G-M showmen to have a wide edge over competition. Last year we took top production honors in a walk! The "Trader Horns", "Free Souls", "Politics", "Min and Bills", and all the rest of them — we'll have shows of that calibre plus! We've got the important money names — no question about

it—the Davies, Garbos, Crawfords, Shearers, Haines, Dresslers, Novarros, Lunt-Fontannes, Keatons, Gilberts, Montgomerys, Beerys, Tibbetts, Jackie Coopers, Clark Gables and more!

NOW IS THE TIME to visualize what your theatre marquee would look like if those names were to appear on your competitor's house-front! Now is the time to look ahead to SIX MONTHS FROM NOW and realize that what you buy now is what you'll have to sell to your public THEN! To a public that won't be in the mood to throw money away on unknown quantities!

NEVER BEFORE in all the history of this industry was your buying problem more important! Success!—or Failure!—there's no in-between this year! Buy badly and you'll have empty seats in these times! Buy with intelligence and you'll have the assurance backed by seven years of solid success of another Metro-Goldwyn-Mayer Year!


A FOUR STAR DRAMATIC SMASH!
LOUIS BROMFIELD'S
"24"
HOURS
—with—
CLIVE BROOK
KAY FRANCIS
MIRIAM HOPKINS
REGIS TOOMEY
—and—
DISTINGUISHED SUPPORTING CAST

"Good High-Grade Entertainment!"

—Says The Film Daily

•

A picture that spells money-in-the-box-office . . . Sensational novel and Cosmopolitan magazine serial . . . Strong, dollar-pulling cast . . . Performances that keep audiences thrilled . . . A life-time of drama and emotion packed into two turns of the clock . . . Written for the screen by Louis Weitzenkorn, author of "Five Star Final". A real, *important-money* picture!

•

It's Always A Good Season For Good Pictures

PARAMOUNT

GOOD PICTURES GET GOOD BUSINESS— AND WE'RE TALKING OF TODAY!



Follow the theatre grosses printed from week to week in the trade papers.

Everywhere—New York, San Francisco, Oskaloosa and Casey's Corners—*good* pictures are getting *good* business. But the public stays away in crowds from those that aren't.

The exhibitor who's taking it on the chin is not playing the *right* pictures.

"Bad Girl" and "Merely Mary Ann" among the four or five biggest hits of the season. "Transatlantic" and "Young As You Feel" strong runners-up. Fox pictures!

What a percentage of hits!

To get *good* business play *Fox* pictures!

Coming—

Warner Baxter, Edmund Lowe in "The Cisco Kid"

James Dunn and Linda Watkins, big in "Sob Sister"

Elissa Landi and Lionel Barrymore in the dynamic "The Yellow Ticket"

Will Rogers, laugh specialist, in "Ambassador Bill"

James Dunn and Sally Eilers of "Bad Girl," with Mae Marsh in "Over the Hill"

hit after hit

FOX

OCT 10 1931 ©CIB 129903

MOTION PICTURE HERALD

Vol. 105, No. 2 October 10, 1931

Our Great Anniversary

FORTY-TWO years ago this week—the morning of October 6, 1889—the motion picture was born and christened the Kinetoscope, in the West Orange laboratories of Mr. Thomas A. Edison. And coincidentally he was then a youth of forty-two. This natal day of his most famed invention found Mr. Edison, in his eighty-fourth year, struggling for life against his first grave illness, at his home in Llewellyn Park, while the Society of Motion Picture Engineers in session at Swampscott was voting him special honors.

It was a bright autumn Sunday morning that Mr. Edison returned from an excursion to Paris and hurried over to his laboratories to see the newly completed "living picture" machine, assembled in his absence, after tedious months of research begun in 1887. It had been only since late in the August of '89, when he had received the first sample of Eastman film, that Mr. Edison had felt content that the problem of the motion picture was solved.

The whole vast empire of the screen has since been builded on that little black box with the peep hole, the Kinetoscope, into which Edison peered just forty-two years ago.

The Engineers Elect

THE election of Dr. Alfred N. Goldsmith to the presidency of the Society of Motion Picture Engineers may be observed to be of a piece with the increasing scope of the technology of the industry. For its first three and a half decades of existence the motion picture was entirely photographic, with its problem consisting of lumens and ergs. Today with sound it is also much concerned with ohms and frequencies, gammas and decibels and such. And with that lurking minx Television somewhere in the ambush of the future there will be more and merrier complexities of technology. Dr. Goldsmith in his capacity as vice-president and chief engineer of the Radio Corporation of America, with all of its subsidiaries and assorted scientific coordinations, is eminently well chosen for the leadership of the growing society. He also brings to the position a very considerable experience in organization and administrative affairs in scientific societies in other and related fields.

Mr. J. I. Crabtree, who had been the signally successful president of the Society for the last two terms and now refusing renomination, may well look with satisfaction on the progress that has been made in the years that the destinies of the organization have been under his guidance. His close familiarity with scientific aspects of the industry, through his activities in the Eastman research laboratories at Rochester, and his energetic appreciation of the increasing problems of the industry and the responsibilities of the Society have enabled him to render sterling service, and to leave the post of president with his organization in a decidedly stronger and vastly more important position.

Decidedly important problems appear in the immediate future of the organization, most immediately urgent among them the question of inter-relating activities between the great technical centers of the East, where motion picture engineering begins, and the West where it becomes an applied science. Meanwhile the Society of Motion Picture Engineers and its technicians have ahead tremendous work to do. The dissemination of motion picture technology has hardly more than begun. A movement in progress aimed at reduction of the subscription price of the society's Journal, and plans to make membership more easily available to juniors are both important to the wellbeing of the industry.

▲ ▲ ▲

Of and For Hometown

A SPECTACULAR demonstration of the manner in which a motion picture theatre can be woven into the life of its community is afforded in the "Booster Club" for youngsters now flourishing in New Orleans under the auspices of the Saenger Theatre and the Item-Tribune. A real membership of 15,000 children means a contact with a vast array of homes and a big adult audience as well. An interesting story of the rise and success of the club is told in a special article in this issue, by Mr. Joseph M. Estes, the organizer. It is increasingly important that the motion picture theatre be of and for its community. It is not wholesome that the public mind should think of the motion picture institution as the sole property of a group of gentlemen who sit in offices on Broadway and operate factories in Hollywood.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THE STILL OF THE MONTH

EARNEST BACHRACH is the photographer who wins this month's attention for the best still out of Hollywood. Mind you this is a judgment of still photographs and nothing else. It tells its story in nuances of light and shade with the singleness of purpose and economy of detail that make it art. One may have any number of notions about other aspects of the matter. The picture portrays Erich Von Stroheim and Lily Damita in "Friends and Lovers," a Radio picture, directed by Victor Schertzinger, from a novel by Maurice de Kobra. It is, entirely incidentally, an extraordinary portrait of Mr. Von Stroheim. The purpose of this monthly page is to encourage and recognize the art of still photography as an important function of motion picture activity.

—TERRY RAMSAYE

WARNER-WESTERN ELECTRIC BREACH SEEN WIDER; LEANS TOWARD RCA

Britain to Aid English Industry

(By Cable)—The British government has at last decided to lend a helping hand to the industry in England. After hanging fire for six months, a plan to aid distributors in British colonies has been set and awaits the trade's office sanction.

A central clearing house will be formed through which will be marketed all product of English companies, in West Indies, east and west Africa, Malay States, Hong Kong and lesser colonies. Canada, evidently, is not included in the plan.

The new company will be operated by C. M. Woolf, Gaumont British; John Maxwell, British International; Simon Rowson, Gaumont British; Sam Smith, British Lion and Regal Films, and H. Bruce Woolfe, British Instructional. Sir Reginal F. Johnson will represent the government.

One-Man Booth May Change Code

Wholesale revision of the national electrical code governing the operation of projection machines is expected in equipment circles if the present agitation for a one-man booth assumes nationwide proportions.

Work of operators would be considerably lessened by a new code, it is expected, and this is to allow the single projectionist to concentrate solely on the projector's operation to safeguard against fire.

New Plan to Help Solve One-Man Booth Agitation

Theatre owners may be presented with a new union plan which would give additional duties to operators in houses which operate on a two-man booth policy. Complete supervision of equipment and full responsibility of checking apparatus would be done by the second operator at no increase in wage scale.

The plan, it is understood, would be suggested to break down resistance to the employment of two men in towns where theatre owners are fighting for a single projectionist.

Warner Reopening All Houses, Including New Coast Western

Warners is going ahead rapidly with plans to reopen all theatres of the circuit which have been closed during the summer. Dan Michalove, head of the circuit, has added the Nittany, at State College, Pa., to the circuit's list. All theatres will be open within two weeks.

The new Warner Western theatre, in Los Angeles, erected at a cost of $2,000,000 was officially opened on Wednesday.

This Week

Warner-Western Electric breach seen widening with company leaning toward RCA Photophone as source of sound equipment for circuit houses *Page 9*

Industry's own Scotland Yard, Copyright Protection Bureau, investigates thousands of cases and saves industry an estimated millions of dollars *Page 14*

Exhibitors go ahead with zoning, discrediting reports of delay pending trial of Youngclaus suit; negotiations are begun at Cleveland *Page 11*

Defeat of exhibitors in Chicago operator case would be a national loss, says Fred Gilford at Michigan convention *Page 10*

Society of Motion Picture Engineers maps big plans for next year and reviews achievements; Dr. A. N. Goldsmith is elected president at fall meeting at Swampscott *Page 22*

Motion Picture stocks are doing well on New York Stock Exchange; need of "seasoning" seen by Paramount-Publix treasurer *Page 16*

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7,500 Seats for Picture House at RCA's "Radio City"

Engineers and RCA executives in charge of building the picture theatre which will be a part of "Radio City," are at a loss to determine its size. Plans already drafted provide for a house seating 7,500, but company chiefs are of divided opinion as to the advisability of erecting a structure seating so many.

If the theatre is built from present plans, the house will have a proscenium opening twice as large as the Roxy in New York, and a stage equally as large.

The Roxy operating costs for moving sets and scenery totals $1,500 each week, while a $4,500 weekly cost has been estimated for the new RCA structure.

Allied Unit to Meet Nov. 10

Allied Theatre Owners of Ohio, Kentucky and West Virginia, with headquarters in Cincinnati, will hold the first annual convention at the Netherland-Plaza hotel there, November 10 and 11.

Would Be First Company To Turn From W. E. Sound

Deal Quietly Concluded for Photophone Installation in New Dixie, Kentucky House

Further widening of the breach between Warner Brothers and Western Electric is indicated. Warners, it is understood, will in the future lean considerably toward RCA Photophone, Erpi's competitor, in purchasing sound equipment for new Warner houses.

The reported Warner move to the RCA camp comes as a sequel to the long drawn out Warner-Erpi battle which now is being arbitrated in New York.

With the exception of RKO, which is an RCA ally, all major distributor-circuits have practically concentrated on the use of Western Electric sound equipment in studio and theatre. Warners' breakaway from this group would be the first step of its kind.

Warners have quietly concluded a deal for the purchase of a Photophone sound reproducer for its new Dixie theatre at Mayfield, Kentucky. Another will be bought immediately for an important Warner key house which is scheduled for opening soon, and negotiations now said to be under way will, within the next month, reveal definitely the exact nature of Warners' future relations with Photophone—and, possibly, the extent to which Warners will refrain from doing business with the Western Electric sound subsidiary.

Holds Blanket Contract

Electrical Research holds a blanket installation contract for Warner theatre business, the existence of which is the basis of much speculation in view of Warners' new dealings with RCA. Whether or not Warners will seek a release from this contract, or ignore it completely, is a question which can only be answered sometime in the future; likewise Western's reception of the reported Warner bolt and possible action —if any—which the electric will take to prevent it.

Executives at Western Electric, Warner Brothers and RCA Photophone refused to discuss the situation when queried this week regarding the significance and possible outcome of Warner-Photophone dealings, although verification of the new Kentucky deal was made at the RCA home office. Charles Bunn, chief of sales at Erpi, merely stated: "It's all news to me."

Resume Arbitration November 1

The Warner-Western tilt dates back five years, when Western and Warners got together for the purpose of commercializing sound. Western Electric, it is claimed, owes Warners $50,000,000 on royalties involving disc recording and reproduction. Two years ago, Warners and Western Electric agreed to arbitrate the claim; the board of arbitra-

(*Continued on page 18*)

LOSING CHICAGO FIGHT WOULD BE NATIONAL LOSS, GILFORD WARNS

Declares Operators Run Houses, Not Owners

Turning Point in Depression Reached Myers Tells Delegates at Allied Convention in Michigan

Chicago theatre owners are fighting a national battle with projectionists, delegates attending the annual Allied Michigan convention were told this week at Mt. Clemons, Mich., by Fred Gilford of Chicago, a director of the Chicago Allied Association, who stated that Chicago exhibitors are not merely fighing a local situation, but one of national importance. If they lose their fight, he said, theatre owners of the nation are threatened; projectionists will have gained the foothold which exhibitors nationally have succeeded in undermining in the labor war of the early part of this season.

"Operators are running Chicago theatres, and not the owners and managers," Gilford concluded in his fiery speech which was the most sensational of the Michigan confab.

Corner Turned, Says Myers

Preceding Gilford on the speakers' platform was national President Abram F. Myers, who sounded a generally optimistic business note when he stated that the turning point of the depression had been reached and that he believed, after a careful survey, that all industries were on the road to recovery and prosperity.

Myers pointed out that there have been worse depression periods than the current situation. He warned the industry that it must be prepared to fight a sales and luxury tax which will be introduced in the next Congressional session. Industry must be alert or its passage will be certain, Myers said in advising theatre owners that the tax will be rushed through Congress.

Copyright abuses and the two-man booth situation came in for vehement denunciation by Myers.

The convention passed resolutions protesting service charges and the high rates for trailer service.

Glenn Cross President

Glenn Cross of Battle Creek was elected president; P. C. Schram, Kalamazoo, vice-president; H. T. Hall, Detroit, secretary, and John Niebes, Detroit, treasurer.

Flint was selected as the meeting place next year. Ray Moon, of Cooperative Booking Corp., Detroit, took first prize in the convention golf tournament.

A long list of grievances by the local Detroit Exhibitors' Club, part of Allied, against the state association, was not brought before the delegates, as had been expected. The club charges mismanagement and inefficiency in the conduct of affairs of the state association. A complete measure of reform was to be advanced by the Detroit group, but when it found itself outvoted even before presentation, leaders of the club withheld the resolution

However, club members announced they would pay no more dues and would drop out of the state association, contributing financially only when Allied needed help in fighting for protective measures and against legislation, labor, etc.

Glad Tidings

Believe it or not, numerous welcome notes of optimism are beginning to seep through the hard-to-penetrate spirit of pessimism.

A staff reporter making the rounds through New York's film circle this week heard, in four different spots, glad tidings of a brighter outlook for the film industry in the immediate future.

Giannini To Head 438 Coast Banks

Dr. A. H. Giannini will leave New York for Hollywood in about one week to assume the chairmanship of the executive committee of the Bank of America National Trust and Savings Association, which operates 438 branches along the West Coast.

Officials of the Bank of America have been urging the financier by telegraph for the past several weeks to accept the post. Giannini, in the new position, will actually be in direct charge of the largest banking organization on the Pacific Coast.

It is definitely understood that he will not sever his long-standing identification with motion picture production financing, and the film industry in general, although his headquarters will be in Los Angeles instead of New York. Giannini is said to have described his move as merely a change in address, referring to his motion picture connections.

Academy States Plagiarism Rule

The conciliation committee of the Academy of M. P. Arts and Sciences at Hollywood, at its last session announced a special rule applying to plagiarism cases, which states: "It shall be the committee's policy not to undertake the hearing of a claim coming under the general head of plagiarism unless both parties concerned voluntarily agree in writing in advance of the hearing to abide by the decision of the committee."

All studio executives have been informed of the ruling and it is now definitely in effect.

Ochs, Kaplan Sign Pact Terminating Long Union Fight

Lee Ochs, militant New York City independent exhibitor, who heretofore has consistently refused to employ union projectionists in the booths of his theatres, and Sam Kaplan, president of Local 306 of the union, on Thursday signed an agreement at the hospital bedside of Sol Bloom, intermediary or arbitrator in the protracted negotiations.

The agreement, which becomes effective on Monday, October 13, brings to an end a long-drawn and often bitter struggle between the union leader, Kaplan, and Ochs, which commenced last March and since has been one of the dominant issues in projectionist circles in New York.

The consummation of the pact, which will extend for "an average period of time," in the words of Harmon Yaffa, partner of Ochs, sets at rest recent rumors that Ochs would employ members of the Empire State union, a group not affiliated with Local 306. The agreement provides for two men in a booth, and payment of full salary contingent upon the individual house grossing a stated amount.

Ochs' 10 theatres in uptown Manhattan and the Bronx—Manhattan, Costello, Uptown, Majestic, Gem, Ogden, Kingsbridge, Tuxedo, Mosholu, United States—have, since last March, been the object of a vigorous series of applied pressure maneuvers directed by Kaplan. Women's clubs in the neighborhood of the various houses have staged series of outdoor entertainments, sponsored by the union in an effort to draw patronage from the Ochs theatres. In addition, in September, was started the *New York Labor World,* union labor weekly, published uptown in close proximity to the Ochs theatres. Each issue has carried militant attacks, some signed by Kaplan, others by Morrison, editor, charging Ochs with "backwardness" and "buying cheap labor." These papers were circulated in the neighborhood of, and for the most part, directly before the Ochs houses, which have been regularly picketed.

Six of the 10 houses recently were turned back to Ochs by Fox, which had unionized them. Last week, Ochs was understood to have agreed to reinstate union labor in these six houses as a compromise measure, but Kaplan had refused to consider the offer.

The refusal on the part of Ochs in past years to unionize his projection booths is understood among oldtimers to have been based, not particularly on the wage question, but more especially on the methods employed by the union in enforcing its demands.

DISTRIBUTORS GO AHEAD ON ZONING; NEGOTIATIONS BEGUN AT CLEVELAND

Honors and the Pioneers

An esteemed contemporary, The Film Daily, on Tuesday last presented on its first page a conspicuous "box" item reading as follows:

LEROY RECOGNIZED AS PROJECTION INVENTOR

Swampscott, Mass.—After two years' controversy the S.M.P.E. has recognized Jean A. Leroy as the inventor of the first projector used commercially for the public and has extended him an honorary membership. Expected opposition failed to materialize. The Society also gave an honorary membership to Eugene Lauste as inventor of sound recording apparatus. Action was taken at the recommendation of the board of governors and historical committee, following investigation.

Since this item appeared at variance with the probable facts, and carried with it implications of purposes rather beyond the superficial matter presented, a telegraphic inquiry was addressed to Mr. George Schutz, editor of Better Theatres, representing Quigley Publications at the Society of Motion Picture Engineers Convention at Swampscott, resulting in the following reply:

JEAN LEROY AND EUGENE LAUSTE ARE TO GET HONORARY MEMBERSHIP FOR EARLY WORK IN SOUND AND PROJECTION. NO CONSIDERATION WAS HAD OF LEROY AS INVENTOR OF PROJECTOR BUT ONLY AS NOTABLE PIONEER.

It so chances that the editor of MOTION PICTURE HERALD is and has been for these several years a member of the historical committee of the Society of Motion Picture Engineers, and was a party to the report upon which it was agreed that it would be proper to recognize Mr. Leroy and Mr. Lauste as pioneers only.

It is also true that a number of years ago the present editor of MOTION PICTURE HERALD had occasion on his own account as a student of the industry to examine into the alleged claims of both of these esteemed old gentlemen, together with their archives, and their testimonies in old patent controversies and their commercial records. Again and subsequently, when an effort was made to seek special recognition and aid for Mr. Leroy from the Motion Picture Producers and Distributors of America, Inc., this editor made a re-survey of the alleged evidences. Several times since he has been solicited by persons interested for a modification of his negative findings as to claims of priority. He has repeatedly in spoken word and in writing stipulated that no harm could be done by recognition of the fact that both of these interesting gentlemen were among the early workers in the industry, and beyond that nothing.

It is still proper that they should be so honored. The editor of MOTION PICTURE HERALD treasures a friendly relation with both Mr. Leroy and Mr. Lauste, without at all agreeing that their retroactive memories and the melodramatic fancies of their friends square with the records.

Meanwhile one may mention, too, that because of sundry pending and impending controversies, and hopes of questioning concerning the prior art, it is reported that both Mr. Leroy and Mr. Lauste have been retained by the Telephone company as consultants. This is entirely proper, but is not to be taken as a ground for assumption that they founded the art.

The certain final findings of every unprejudiced investigator will discover that: Thomas Edison invented and delivered the Kinetoscope, the mechanism upon which the entire industry was founded; that Auguste and Louis Lumiere of Lyon, France, first demonstrated to the public a projector which developed a career and contribution to the industry; that Thomas Armat of Washington presented the first projector of large commercial importance and the projection machine on which the present art is founded; and that all of these mechanisms depended for their success upon the flexible photographic medium known as "film" evolved by George Eastman for his "roller photography" now known as the Kodak.

The issues concerned have long ago been amply closed and settled, for all save those who rely on short memories and a hope that reiteration may pass for fact.

TERRY RAMSAYE

Spikes Reports of Delay Pending Trial of Suit

Palfreyman Confers With Exchange Managers and Exhibitors—Omaha System Called "Satisfactory"

(By a Staff Correspondent)

Confirming MOTION PICTURE HERALD'S exclusive announcement that national distributors immediately would resume conferences with exhibitors seeking the establishment of uniform zoning and protection plans, Dave Palfreyman, distributors' representative, from the Hays office, arrived in Cleveland early this week and participated in joint negotiations between exchange managers and exhibitors on zoning.

Palfreyman left on Thursday for New York with two uniform zoning plans to present to distributors.

The current Cleveland negotiations are the first of several planned by national distributors for the immediate future, and their beginning definitely discredits anonymous reports published by New York daily trade papers this week to the effect that national distributors had decided not to participate in zoning conferences until the suit attacking the legality of the uniform zoning and protection plan recommended by Omaha, Nebraska, exhibitors has been tried. The action was instituted by W. R. Youngclaus, a Madison, Nebraska, exhibitor.

Proceed With Negotiations

Distributors' representatives have announced their intention to proceed with negotiations for establishment of zoning plans wherever invited to do so by exhibitors and numerous requests to this effect have been made by Cleveland exhibitors, and exhibitors in other cities where existing zoning systems have proved unsatisfactory. The distributors' representatives are understood to be proceeding with zoning negotiations in such situations in accordance with an opinion recently expressed by the Department of Justice which indicated that "fair and reasonable protection," equitably arrived at, would be legal.

Omaha Status "Satisfactory"

Trial of the Nebraska suit cannot be concluded prior to next spring, according to official opinion, and in view of the insistent demands of both exhibitors and distributors in certain situations for immediate establishment of zoning plans, a six months' delay because of an obscure and unrelated legal action would be unwarranted and unlikely, insists responsible distributor opinion.

Omaha exhibitors and exchange men, in the territory affected by the Youngclaus suit, expressed the opinion this week that the existing zoning agreement there is "satisfactory" and that "confusion and disappointment will result from abandonment."

an
advertisement in
PRINTERS INK,
leading journal of
advertising
experts, says:

In defense of the BUDGET

...he faces management's demand for PROOF of full value per dollar

Somewhere, in an executive office, a director of advertising rises in his chair. The budget —*his* budget—is questioned...

He moves in defense of media, of space requirements, of insertion timing.

And yet, behind his defense, how certain is he of the underlying truths about the raw material his budget buys? About circulation volume, values, distribution?

Positively, accurately he knows these things if his budget calls only for publications of audited circulation.

He knows—and business accepts—the indisputable character of data from the Audit Bureau of Circulations. The full story of circulation practice is given freely and frankly by A. B. C. publications. They open up everything to the A. B. C. auditors and the Bureau in turn transmits the facts to you.

Make sure that your budget, this year above all years, rests upon *undebatable* values, upon *audited* circulations. Success or failure in many a campaign may hang on the extra margin of value that Bureau information—and that only—can bring.

An advertisement by the
Executive Offices

In the industries where dollars count and advertising is directly coordinated with sales policies the experts look for journals with dominant coverage like that enjoyed by

MOTION PICTURE HERALD



Take a share now, in the budget-guarding work of the A. B. C. Help, through Bureau membership, to direct the more than 60 trained auditors who cover almost every important publication in America.

The distinguished group of advertisers, agencies and publishers who make up the Audit Bureau of Circulations invites you to join. Write today for full, interesting facts about Bureau membership.

AUDIT BUREAU OF CIRCULATIONS

Chicago

The boss at the home office
may see all the papers,
but the only paper that
all the customers see is
MOTION PICTURE HERALD—
the only film business paper
with an "audited" circulation—
12,842 exhibitor subscribers,
paid up in cash—
and a coverage of 17,627
for all branches of the industry

When advertising is required to produce direct results to justify its costs the really shrewd managers guard their repute by purchasing such known values as that of

MOTION PICTURE HERALD

THE INDUSTRY'S OWN SCOTLAND YARD

Copyright Protection Bureau investigates thousands of cases with millions involved

By SHERWIN A. KANE

For some years the motion picture industry has had its own Scotland Yard, with operatives adventuring up and down the land unearthing irregularities and peculations in the motion picture exchanges and theatres. Thousands of cases have been investigated, and millions of dollars a year are involved. All the while a hush-hush policy has been in effect and few persons in the industry other than transgressors who have felt its hand have known of its existence. The article presented here, written by a member of MOTION PICTURE HERALD'S *staff, is the first discussion of the Bureau to appear in print.* —THE EDITOR

The history of the Copyright Protection Bureau is the history of law and order applied to an industry in which the opportunities for misappropriation and diversion of income, at one time, were almost unlimited.

Beginning about 15 years ago, organized and systematic practices first began to divert large sums of money from distributing organizations. The coffers of the industry were unguarded at their source, and so common and comparatively simple did the practice of profitable irregularities in film exhibition become that the racketeers and crooked operators out of scores of other industries and occupations were attracted to the film and theatre business and, after plying their peculiar talents within it for a period of years, threatened its professional repute, if not its very existence.

First Effort in 1921

Local sales and distributing organizations in New York were first to realize the need of an organized checkmate on the widespread and costly irregularities which were increasing from year to year. In 1921, the New York Film Club, the precursor of the present Film Board of Trade office, created a secret investigating organization which operated against contract violators in the metropolitan area in the manner of a local constabulary. Not only were dishonest exhibitors exposed and their operations curtailed, but the dishonest members of the distributors' own organizations were identified and prosecuted.

So effective was the work of the New York "constabulary," and so amazing the scope of the irregularities it uncovered, that the national distributors became interested. They assigned Jack H. Levin, the present director of operations of the Copyright Protection Bureau, to extend the investigations of the New York organization into the principal national distributing centers.

In 1927, after an exhaustive investigation of exhibition conditions nationally, Levin presented his findings to the national distribution organizations. They confirmed the revelations of the New York "constabulary" as existing in all sections of the country. Accordingly, Gabriel L. Hess, now associated with the Motion Picture Producers and Distributors of America, was summoned by the distributors to recommend ways and means of eliminating the unusual practices in existence.

Plan Presented by Hess

The same year, Hess presented his plan for the organization of the Copyright Protection Bureau to operate on a national scale and in the territories of the United States, for the purpose of investigating and revealing unlicensed exhibitions and other exhibitor malpractices. The Bureau was to be maintained by the appropriations of the distributors. Hess was placed in charge of the Bureau in order to act as its chief counsel, a capacity he retains today. Levin was placed in charge of investigating operations, and an associate legal staff, headed by Edward A. Sargoy, was organized.

Within a year after the Bureau began its operations, it was revealed in the St. Louis territory, the subject of one of the first investigations outside New York, that pictures there were not being booked for approximately 20 per cent of their available playing time because of the prevalence of unlicensed exhibitions. Similar revelations in other cities were responsible for an estimate, made three years ago, that national distributors were losing in excess of $10,000,000 annually due to unpaid for available playing time resulting from unauthorized exhibitions.

These irregularities were at their height at the time. They had been on the increase, without any official restraining influence, since 1915, and in the years just prior to the organization of the Copyright Protection Bureau they were given an added impetus by the rise of the national theatre circuits with the consequent reduction of field sales forces. Film salesmen, particularly in rural sections, exerted a certain check on the common exhibition irregularities, the effect of which depended entirely on the honesty of the individual salesman and his branch manager. With the reduction of field sales forces, due to centralized national buying by the circuits, much of the sole existing "police" influence of the distributors was eliminated.

Circuit Theatres Rarely Under Fire

Somewhat offsetting the increased opportunities for irregularities for which it was responsible, the rise of the circuits eliminated a small percentage of the malpractices by absorbing, among others, some theatres which were prone to avail themselves of any opportunity for unlicensed exhibition. Circuit theatres are rarely the subjects of investigation by the Copyright Protection Bureau. Their exhaustive auditing systems and their close supervision of theatres eliminate virtually every opportunity for unlicensed exhibitions.

During a brief period of operations the Copyright Protection Bureau uncovered several thousand instances of malpractice among exhibitors. The number of violations revealed varies from year to year, depending on current sales policies and on business conditions. Percentage selling, when prevalent, inevitably increases the number of violations, as it presents the added temptation of falsification of returns.

This year, an unusually large number of violations are expected—and already indicated, according to investigators for the Bureau. The increase in the number of percentage contracts, concurrently with the existence of a subnormal business period, are expected to give the Bureau its most active year. Subnormal business increases the activities of the Bureau in two primary ways. Decreased revenues, first, make it imperative that all available revenues yield their uttermost and all costly leakages be stopped. Distributors demand increased surveillance and activity by the Bureau. Secondly, house managers and other theatre attaches who are dismissed in times of business stress, frequently express their displeasure by informing on the dishonest employers.

Many "Tip Offs" This Year

This year, the number of theatre employees "laid off" has already resulted in a large number of "tip offs" reaching the Bureau and its investigators. Discharged theatre employees rank as one of the most prolific sources of information for the Bureau. Other sources are branch managers and salesmen of the distributors' organizations, attaches of Film Boards of Trade, and other exhibitors who have been injured by the malpractices of unscrupulous competitors.

Once the "tip off" has been received, the Bureau's investigators go to work immediately seeking the evidence of irregularities, which is presented to the distributors for their action—either private settlement or legal prosecution. The Bureau maintains its investigators in or near every principal distributing center. Occasionally, in instances of extensive irregularities, the Bureau's investigating organization is supplemented by professional operatives. Specialists in certain types of violations also are maintained by the Bureau, and these progress from key to key, always in touch with branch managers.

Investigators Spurn Bribes

The Bureau's investigators have won for themselves a reputation for efficiency and integrity that might be envied by Scotland Yard and the Pinkertons. Not once in the Bureau's existence has one of its investigators been dismissed for bribe-taking or any other form of dishonesty. Thousands of dollars in cash and thousands in gifts have been offered or received by the investigators, but these are inevitably reported or, if

HEAVY PENALTIES A NATIONAL ISSUE

actually received, with the purpose of turning them over to Gabriel Hess to be returned to their senders. It is a stringent rule of the Bureau and one that, so far as the knowledge of its operators is concerned, has never been violated. To do so would mean immediate dismissal, if substantiated.

The Bureau's investigations are thorough, lengthy and costly. Early in its existence, it came to learn that uncovering a single violation was next to meaningless. The offending exhibitor inevitably has an alibi which, though of little weight in a court of law, must be considered in a system such as this by which more than 90 per cent of the cases it develops are settled outside of court.

14 Major Alibis

The Bureau learned that there were 14 major alibis which would be proposed by an exhibitor against whom a case was established. Thus, it became necessary for the Bureau's investigators to reveal not one, but 14 violations, in order to exhaust all ready alibis and establish an unassailable case.

The most common of these alibis encountered by the Bureau thus far are:

1. *Denial of guilt.*
2. *Plea of ignorance of law on copyright violations.*
3. *Allegation that the offense is a common practice and that the instance of which he stands charged is his first offense.*
4. *Allegation that his operator ran the program, in the case of holdovers, without his knowledge.*
5. *Non-delivery of a new program forced holdover.*
6. *Was at a second theatre he owned and didn't know what was going on at the first.*
7. *Inclement weather or other conditions made it impossible to return the film to the exchange.*
8. *That, in the case of rentals, he had agreed to pay the distributor too much for the film and took the irregular means to equalize matters.*
9. *That the print had been returned to the exchange on time, regardless, and that no damage had resulted in consequence.*
10. *Hadn't read his contract (which had been signed by the house manager) and consequently didn't know how many days playing time it called for.*
11. *That in the case of percentage contracts, he had returned "enough" to the exchange, in any event.*
12. *That verbal agreements with exchange existed.*
13. *That he had been out of town at the time of the alleged offense and was unaware of it.*
14. *That, in the case of falsification of returns, an innocent miscalculation had been made.*

Falsifications of returns, it may be explained, are prosecuted by the Bureau under the Copyright statutes as unauthorized exhibitions, or falsifications arising out of holdovers.

Based on Federal Statutes

Prosecution of all violations established by the Copyright Bureau is based on the Federal Copyright statutes which allow damages of not more than $5,000 and not less than $250 for each offense. In the case of holdovers, the damages recoverable under the statutes are most often far in excess of the actual damage done the distributor by the unlicensed exhibition. This was demonstrated in St. Louis one year ago when a district court awarded Metro-Goldwyn-Mayer damages of over $13,000 in a case where the actual rental for the period of the unauthorized exhibition would have amounted to only $186.

This seeming discrepancy between the heavy penalties of the Copyright statutes and the apparent damage done the distributor has afforded the Bureau a weapon by which distributors are able to effect settlements out of court in more than nine cases out of every ten. It has also been the basis of bitter complaint and attack on the part of exhibitors.

Made Issue by Allied

Allied States Association has made a national issue of the matter and is about to draft proposed amendments to the Copyright statutes which will seek to have holdovers and other common violations defined as breaches of contract rather than Copyright violations.

Allied's official attitude is that with its power of invoking the Copyright statutes, the Copyright Protection Bureau becomes "an unofficial agency enforcing penalties provided by a public statute in favor of private parties which have no relation to, and are greatly in excess of, any possible damage resulting from the act penalized." Allied maintains in addition that exhibitors should be responsible only "for provable damages resulting from holdovers, as in all other cases of breach of contract."

This viewpoint was upheld by a Federal District judge at Boston last spring in denying damages to Metro-Goldwyn-Mayer and Educational Film exchanges from a Massachusetts exhibitor.

The court held that "to permit the plaintiffs to recover would be deeply inequitable. The Copyright statutes are designed to protect authors and composers against piratical appropriation of their work. They ought not to be used as a means of imposing severe penalties on a licensee for violation of a contract."

Case Awaits Rehearing

This case, however, was appealed and is now awaiting rehearing. The Copyright Protection Bureau alleges that the decision was made on a mistaken surmise on the part of the court, and declares that the same brief presented in the prosecution of that case was also offered in a similar case against a Maryland exhibitor, heard at the same time, and that the Maryland court awarded damages on substantially the same evidence as was presented in Massachusetts.

The Theatre Owners' Chamber of Commerce of New York likewise holds, as does Allied, that "the most numerous activities of the Bureau relate to holdovers, which are mere violations of the license agreement and not of the Copyright statutes, and as such should be treated as breaches of contract only."

The Motion Picture Theatre Owners of America, although invited to do so by Motion Picture Herald, refused to make any statement on the attitude of the organization to the activities of the Copyright Protection Bureau and the accompanying methods of settlement and prosecution. However, the organization, through its regional affiliates, frequently warns members against violations of contract which may be construed as violations of Copyright statutes. Allied States takes the same attitude in not condoning the common offenses, but objects to the manner in which they are punished.

Other Courts Hold Differently

Other federal courts have held otherwise than the Massachusetts court in recent actions brought by the Copyright Protection Bureau; holding that the common offenses were properly prosecuted under the Copyright statutes and not to be construed as violations of contract. Among these decisions, in addition to the District of Maryland case cited above, were those of Judge Bondy of the Southern District of New York, Judge Raymond in the Western District of Michigan, Judge Meekins in the Eastern District of North Carolina, and, more recently, Judge Mack in the Southern District of New York, who decided against Apollo Film Supply Company of New York, charged with licensing "bootlegged" Pathe prints for exhibition. In the latter case, the defense contended that unauthorized exhibition was not a violation of the Copyright law, basing its contention on the Massachusetts decision. Judge Mack refused to allow the Massachusetts opinion and granted the injunction sought by Pathe.

The Copyright Protection Bureau contends that its method of settlement and invoking of the Copyright statutes is justified by the large financial loss involved, the heavy cost of investigating violations, intangible damages done producers and distributors by unauthorized exhibitions of copyrighted motion pictures, by the seriousness of the offenses to innocent and honest exhibitors, and, lastly but most significantly, perhaps, to the inequality of the damages recoverable under contract to the nature and consequences of the offense.

Cites Typical Cases

The Bureau cites what it describes as two typical cases to illustrate the damage done distributors and the harm done honest exhibitors by the practice of unlicensed exhibition.

In the first instance, a recent investigation revealed that a Philadelphia exhibitor had realized $6,000 in two months on picture holdovers. The money involved was the financial loss of the distributor. It affected all distributors by reducing the amount of available playing time in the exhibitors' theatres by shutting their product out of his houses each time a picture was held over at a clear profit to the exhibitor. This exhibitor was brought to task through the action of a discharged employee.

The case was said to be typical inasmuch as hundreds exactly like it in all respects are uncovered every month. Another recent investigation revealed that a midwestern exhibitor had obtained $11,000 in six months through holdovers of pictures bought for two days' exhibition and played three or four days. The amount involved was re-

(*Continued on page 26*)

STOCKS DID WELL, NEED 'SEASONING'

Resistance Shown By Motion Picture Shares To "Bear Drives" Adds To Prestige With Brokers

By THE ANALYST

Much has been said in the daily newspapers and financial papers uncomplimentary to the worth of motion picture securities since the New York Stock Exchange announced its comparisons of stock prices at the end of September and the end of August. Amusement stocks listed on the New York Stock Exchange showed a decline of 44 per cent during September and by attaining this high percentage led all the groupings of the Stock Exchange in the matter of depreciation. From this fact financial writers have drawn many and various conclusions, one going so far as to say that "it is to be hoped that this will be taken as a warning that the investing public will not tolerate high extravagance and wanton waste in the motion picture industry."

Financial Writers in Error

Aside from the fact that "the investing public" was conspicuous by its absence from the stock market during September, and therefore had nothing to do with the decline in motion picture stocks unless it be through the sin of omission in not buying, this writer is guilty of the error, common to many, that the Amusement grouping of the New York Stock Exchange is the motion picture industry. As a matter of fact, amusements within the meaning of the statisticians of the New York Stock Exchange includes radio, phonograph, and piano companies as well and legitimate theatre companies in addition to motion picture companies. For that reason amusement statistics from the New York Stock Exchange are meaningless as far as the motion picture industry is concerned.

As a matter of fact, the motion picture stocks did not do as badly in the stock market during September as the financial writers are prone to believe. The list published in adjoining columns is compiled for the purposes of following daily fluctuations in the market. In addition to motion picture companies it takes in others that are dependent, to a greater or less extent, upon motion picture companies for income and therefore is a much fairer list upon which to base percentage comparisons to reflect the actions of motion picture stocks than is the Stock Exchange grouping of "Amusements."

This whole list shows an average decline of 9½ points from an average price of 35⅛ as of August 31. This is a decline of 29.09 per cent, a much smaller decline than was shown by "Amusements" during the month and one that more fairly reflects the action of the motion picture stocks. Eliminating all of those companies which are not strictly engaged in the production and distribution of motion pictures, the Stock Exchange stocks show a decline of 32.1 per cent for the month and the stocks listed on the New York Curb Exchange showed a decline of just an even 50 per cent. The bonds listed on the New York Stock Exchange showed a decline of 20.9 percent for the month.

Picture Stocks "Unseasoned"

Viewed from any angle, the motion picture stocks fared comparatively well in the September bear market. Considering that the oldest of the motion picture stocks, which have been in the hands of the public, was issued but 15 years ago, the resistance which they have shown to "bear drives" has done much to improve their prestige with brokers.

The treasurer of one of the larger motion picture companies, the securities of which are listed on the New York Stock Exchange, in discussing the September course of motion picture stocks in general said that for the next decade they probably would occupy a speculative position in the markets due only to the fact that they are "unseasoned."

"Seasoning merely means getting the investing public acquainted with the taste of a stock so that they will group it with those that they regard as standard," he explained. "The older generation has but little use for motion picture stocks. They regard them as something that is highly speculative and unstable, due to various reasons. The older generation can only see it as an industry made up of the class of people popularly supposed to seek the stage during the Victorean era, the 'not nice' women and the much 'un-nicer' men.

Present Generation Mainstay

"This means that the present generation is the mainstay of the motion picture stocks. They are not investing as heavily as the older persons and therefore the market for the stocks is far more limited than that for an industry that has passed through two or more generations as a recognized industry. This lack of support makes them more susceptible to technical manipulation and therefore changes in the price of motion picture stocks on the exchanges of the country do not indicate anything connected with the position of the company, whose stock is effected. The reverse is also true, that a development in connection with a company will be reflected by wider fluctuations due also to the concentrated sphere of trading.

"Railroads, then steel, and more lately the motor industry had to go through the seasoning process. The motor industry is just emerging from that stage. Motion pictures will have to continue the seasoning process until the present younger generation becomes the older generation and by that time the seasoning process will be completed and motion picture stocks will assume a stabilized position in the securities markets of the country."

SEPTEMBER MOTION PICTURE SECURITIES DECLINES

NEW YORK STOCK EXCHANGE	Sept. 30*	Aug. 31*	Decline
Consolidated Film Industries	5¾	6½	¾
Consolidated Film Industries Pfd	9½	13⅞	4⅜
Eastman Kodak	99½	144¼	44¾
Fox Film A	7½	14⅞	7⅜
General Theatres Equipment	1⅝	2⅝	1
Loew's, Inc.	32⅛	50⅜	18¼
Loew's, Inc. Pfd.	78	93½	15½
Paramount Publix	12	25½	13½
Pathe Exchange	1	1½	½
Pathe Exchange A	3½	6½	1
RKO	7¾	15⅜	7⅝
Warner Bros.	5½	10	4½
Warner Bros. Pfd.	17	24½	7½

NEW YORK CURB EXCHANGE			
Columbia Pictures	5	9¼	4¼
Fox Theatres	1⅜	2½	1⅛
General Theatres Equipment Pfd	2⅝	4½	1⅞
Sentry Safety Control	⅝	⅝	...
Trans Lux	2¼	4⅞	2⅝
NEW YORK STOCK EXCHANGE BONDS			
General Theatres 6s of 1940	18	24⅝	6⅝
Loew's 6s of 1941 ex-w	85½	98	12½
Paramount F. L. 6s of 1947	60	86	26
Paramount Publix 5½s of 1950	60	77½	17½
Pathe 7s of 1937 ww	81	95	14
Warner Bros. 6s of 1939 wd	38½	57	18½
AVERAGES	25⅝	35⅛	9½

*Prices on securities inactive on the last day of the month taken on the nearest day in which they were traded.

Special System Of Bookkeeping For Film Houses

A special theatre ledger, an invoice record of film and a dating book comprise a new bookkeeping system designed exclusively for theatre use, and developed by Mrs. E. M. Eagleston, operating the Majestic at Seymour, Ind.

Mrs. Eagleston has been developing the system for the past six years and will market the plan, with books, for other owners. The invoice record of product provides a complete record of all films played, the date on which they are shown, receipts, expenses of the day, gross and net. The dating book gives data on all bookings, future and past, while the theatre ledger is a complete bookkeeping system in itself, being made up for a two-year period with two income tax records.

Britain Awaits Higher Rentals As Result of Gold Holiday

American companies operating at London are expected to join British distributors within six months in tilting rentals to English exhibitors, in line with drastic economic changes necessitated by the reduced buying power of the pound sterling, following Parliament's recent abandonment of the gold standard throughout the Kingdom.

Motion Picture Herald last week predicted higher rentals in England, in reporting an immediate loss of from 10 to 14% of gross rentals earned in England by American companies as a result of the gold holiday.

Orowitz Heads All RKO Vaudeville Exploitation

E. M. Orowitz has been placed in charge of all RKO vaudeville exploitation in a move which gives Jack Hess the entire handling of all picture advertising and publicity for RKO theatres.

Orowitz, who formerly handled picture exploitation, recently assumed charge of exploitation of certain phases of RKO vaudeville, and his success with these incidental assignments led to his being placed in charge of entire RKO vaudeville exploitation. Jay Blaufox, former assistant to Orowitz, has resigned.

Cohen Arrives on Coast

Emanuel Cohen, newsreel and short subjects chief of Paramount, arrived at the Hollywood plant on Wednesday, from New York, to study new production material.

Photoplay Group Gives Lunch

The American Association for the Better Photoplays gave its first luncheon of the season on Tuesday at the Hotel Astor, New York, in honor of Madge Bellamy.

Fisher in Town From Coast

Buddy Fisher, double for Benny Rubin, and free lance Coast player, arrived in New York this week from Hollywood to work for Paramount at the Astoria studio.

Your best guess is probably wrong!

Motion Picture Herald's statisticians are at work on the data which will elect the fifteen Box Office Champions, among the pictures of the 1930-31 season.

In an early issue of Motion Picture Herald the listing of this array of the best money making pictures from the point of view of the exhibitor's box office will be presented.

Let critics rave as they will, it is the grand old American public, with its dollar in its hand, that votes in this election.

The list may contain some surprises, but facts are facts and figures are figures. When pictures are to be evaluated by the show business it is money that talks, and nothing else says a word.

Look for the

BOX OFFICE CHAMPIONS of 1930-31

LABOR PROTESTS YATES ON RELIEF COMMITTEE

Branded as "Despot" by Local Union and as a "Simon Legree" by Publication of Amusement Crafts

Organized labor in New York, through the mediums of Local 669, I.A.T.S.E., and the New York *Labor World,* official publication of amusement crafts affiliated with the American Federation of Labor, is up in arms over appointment of Herbert J. Yates to the motion picture industry's national committee for unemployment relief.

Yates, who is president of Consolidated Film Industries, Cinema Patents Corporation, Setay Corporation, and sundry other concerns, is branded as a "despot" by Local 669, and a "Simon Legree" by the labor journal.

Feel He "Doesn't Belong"

"Labor chieftains just feel that Mr. Yates doesn't belong," is the description of Yates' presence on the committee, given by *Labor World,* which, in its current edition, says that the laboratory chief "lacks the spirit, the social wisdom and they (the labor chiefs) further feel that his way of demonitizing human values around his plant so as to garner into his coffers more dollars makes him unfit to contact with committees organized to help the helpless.

"Despite President Hoover's call to employers to put aside wage cuts during the depression, Mr. Yates just went ahead and ignored the presidential request. But he managed to get his own salary raised."

Yates' removal from the committee is sought by Local 699 in a letter to Will H. Hays, committee chairman. The letter follows:

"Mr. Will Hays, Motion Picture Producers and Distributors, Inc., 28 West 44th street, New York City.

"Dear Sir:

"Recently the newspapers announced a committee that was formed by you to aid the jobless in the film industry. I note that one of your appointments was H. J. Yates, of the Consolidated Film Laboratories.

"When I read the other names on the committee representing the different ends of the motion picture business, I cannot help but think how wrong it is to associate such decent fellows as Sidney R. Kent, of Paramount Publix; Courtland Smith, of Pathe News, and yourself as the guiding hand, with H. J. Yates.

Cites Reduction of Force

"If he is allowed to remain on the committee, then I know nothing will be done to help the unemployed. His reputation for years has been to down labor at any cost so that he could make plenty himself.

"His most recent exploits against labor have been in his plant in Fort Lee, where he is every week reducing and forcing people to double up and triple up in their work and doing away with labor.

"Further than that, all the other laboratory plants have gone into an agreement with the local union I represent satisfactory to both parties, but Mr. Yates, as soon as he hears that any of his people have joined our organization, discharges them immediately.

"There are a number of things I could tell you about this man that possibly you do not know. You certainly could not know how he conducts his business in general, because if you did you would never have appointed him on such an important committee. He has become a wealthy man in the short space of about ten years, much of it at the expense of labor.

Charges He's "Despot"

"Now then, I ask you, can a man with such a background be sincere to help such a worthy cause as unemployment? To all those who are in the know, the name of H. J. Yates is the only black mark in the entire motion picture industry.

"Hoping to hear from you on the matter, I remain, sincerely yours,

(Signed) SAL J. SCOPPA,
Business Representative Local No. 669, I.A.T.S.E.
SJS:F.G.

"P. S.—If you can find the time to receive me at your office I should be very happy to go into details concerning this despot.

"Mayhap all the hates of all the fates
"Will help to give Mr. Yates the gates."

Warners Leaning To RCA Photophone

(*Continued from page 9*)

tion still is taking testimony in New York, although this week a postponement of one month was made to allow ex-governor Nathan L. Miller, the board chairman, to leave New York for a vacation. The postponement was pre-arranged and agreed to by both factions.

Sessions will continue on November 1, with Judge F. A. Hiscock, Syracuse, and Frank Hogan, Washington, again serving with Miller as arbitrators.

Reports that the Warner-Erpi tilt would definitely find its way into court are denied. The original Warner-Erpi sound agreement will not allow of court action unless both parties mutually agree to this method of reaching a settlement, and even then would develop only in case of disagreement in the present method of arbitrating, which is held unlikely.

British Insurance Co. Behind Buxton in Deal for Broadhead

Harry Buxton's bid of more than $1,000,000 for the string of Broadhead Manchester theatres in England is expected at London to outbid offers of British and American interests for the properties.

One of England's most important insurance corporations is backing Buxton, supplying all finances. Negotiations are held up temporarily pending disposition of the will of the late Alderman W. H. Broadhead.

Coast Managers' Unit Now Has 26 Members on Roll

Twelve hundred West Coast professionals—including players, writers and directors—are represented by the 26 members of the Artists' Managers Association, which Hollywood producers forced into being when it passed the early-Summer edict barring players' representatives and writer-director managers from Hollywood studios.

Following a series of unpleasant episodes which resulted in unfavorable publicity for important players, and which were promoted by small, unreliable managers, producers on the Coast decided to ban all managers from studio lots, where they transacted most of their business with player clients.

There followed a loud outcry in the managers' ranks and they banded together to break down the resistance to their cause which was built up by the disreputable type of representative. The Artists' Managers Association was then formed and reliable units were invited to join.

The roster now includes Phil Berg, Beyer, MacArthur & Co., Brenweber-Orsatti, W. O. Christensen, Collier & Flinn, Tom Conlon Corp., Frank & Dunlap, William S. Gill, Nat C. Goldstone, Gould-Price-Beers, Jacobs & O'Brien, Frank Joyce, Ltd., Joyce-Myron Selznick, Ltd., Ivan Kahn, John Lancaster, Arthur M. Landau, Lichtig & Englander, J. G. Mayer, Rebecca & Silton, Maurice Revnes, Fred Robinson, James Ryna, Lew Schreiber, Edward Small, Dave Thompson, Harry Wurtzel and S. George Ullman.

Representing the majority of important players, writers and directors, they have under contract, for management and general representation, 406 actors, 324 actresses, 306 writers, 171 directors, and seven orchestras used in picture and stage work.

Cole Offers Plan Of Jobless Relief

Colonel H. A. Cole, general manager of the Allied Theatre Owners of Texas, and recently named a member of the industry's National Committee on Unemployment Relief by Will H. Hays, has submitted to Hays a plan which is intended to be carried through in Texas.

The plan calls for the designation of a "prosperity week" throughout the state, and the utilization of theatres as meeting places for the instilling of optimistic messages into the minds of townspeople in each community. Merchants, under the scheme, would offer special bargains in all products during the week, and all employers in the community would be asked to publicly pledge that they will maintain all present employees for a period of six months at present salaries or better. Cole asks the use of sales forces of film companies to sell the idea in all communities throughout the state.

Harold Lloyd Back in Harness

Harold Lloyd, following a long absence from the screen, will return to work on November 1.

THE CAMERA REPORTS



FLAMING YOUTH. Buster Phelps is only 4 but Tiffany's "Leftover Ladies" marks his third year in pictures. A veteran before kindergarten age. That's the height of something or other.



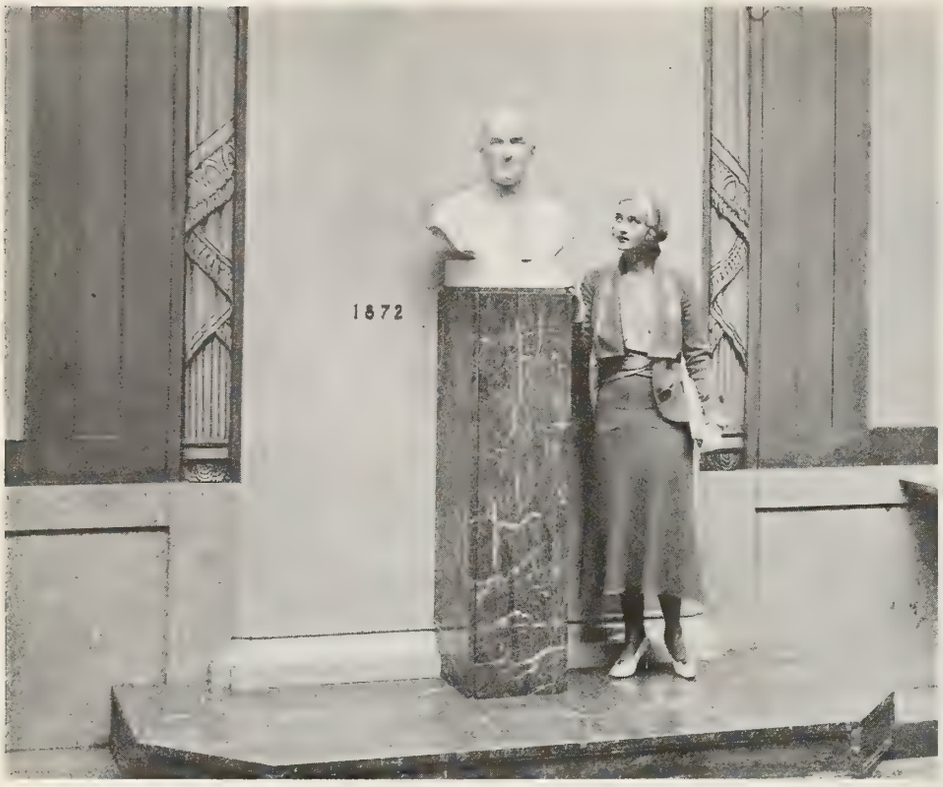
SOCIAL NOTE. Mary Elizabeth Anne Brown entertains on her first birthday. Naturally the daughter of Joe E. Brown, Warner-First National comedian, has her mouth open. Standing are Jean Wagner; the daughter of George F. Marion; Jacqueline Block; Eleanor Lewis; Marilyn Walsh; Barbara Reingold; Sue Block; Jane Sonlyo; Brenda Ullman. Seated: Charleen Skinner; Jane Hariette Brown; Mary McArthur; Betty Carr; Dolores Ring.



RIDE 'EM FOR ROCKNE. The original "Four Horsemen" of football ride again in Universal's "The Spirit of Notre Dame" though this picture was taken while they were visiting the ranch of Will Rogers in California. Jim Crowley, Don Miller, Elmer Layden, Harry Stuldreher—four names that have won a permanent place in the hall of gridiron fame. (Acme.)



GANGSTERS' NEMESIS. New York police presented Vitaphone with a Teletype, broadcasting crime warnings. It was used in "The Wall Street Mystery," Donald Meek, John Hamilton featured.



VISITING AN EXHIBITOR MONUMENT. Marian Marsh, one of the newer Warner Brothers featured players, shown on her recent trip East, at the Rodin Museum in Philadelphia, given to the city by the late Jules E. Mastbaum, one of the developers of the Stanley circuit, beside a bust of whom she stands.



NEW PLAYER. (Above.) Iris Meredith, who has been added to the player roster of M-G-M for assignments to forthcoming productions. She has been on the stage.



IN UNIVERSAL ROLE. (Left.) Bette Davis, one of the newer faces on the screen, who has been assigned by Universal to an important role in "Frankenstein."

A FREE SHOW. (Below) Young Britons getting entertainment on a London street, from those RKO-Radio stars, Bert Wheeler and Robert Woolsey.



HEAVEN-SCENT. An unusual study of ecstasy as generated by Karen Morley and a flask of perfume. Miss Morley, M-G-M featured player, is one of the 1931 crop of Wampas Baby Stars.

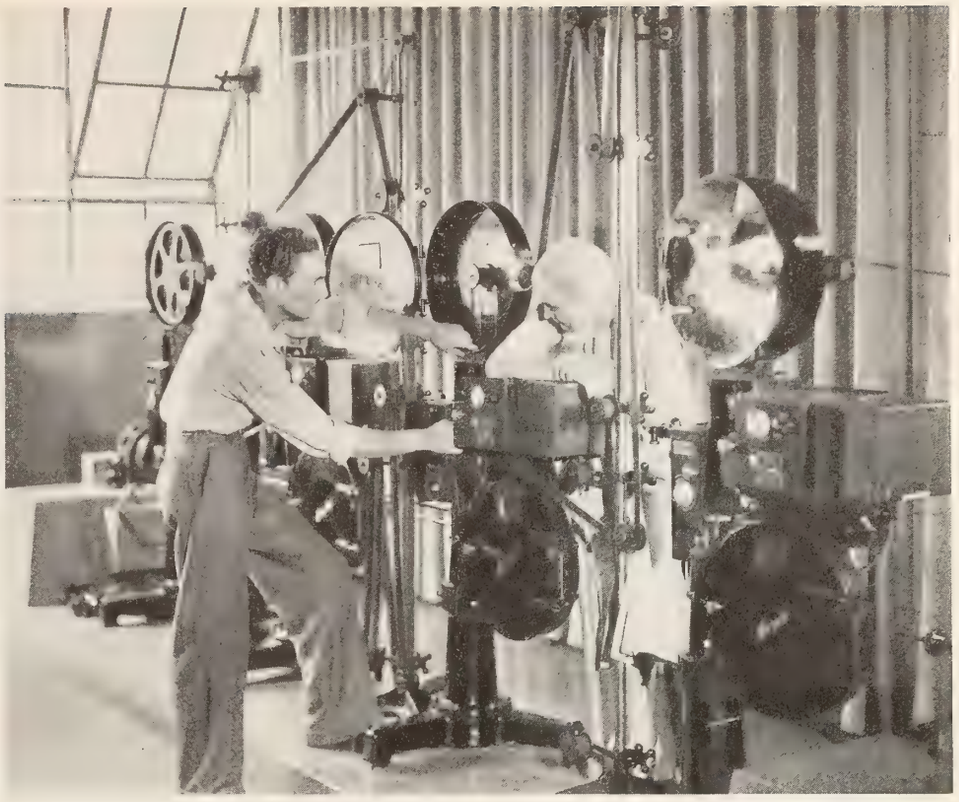




GIRL-FRIEND. (Above.) The pretty, peppy, perilous product of this jazz age, as characterized by Roberta Gale in RKO-Radio's "Are These Our Children?"

GRAY MOOD. (Right.) A new interpretative portrait of Kathryn Crawford, M-G-M featured player. Miss Crawford has a lead in "Flying High."

SHEER SILK. (Below.) In milady's boudoir at that bewitching hour before she descends to the world—a scene with Claudia Dell from Tiffany's "Leftover Ladies."



WHERE THOSE SOUNDS COME FROM. Originally, the sounds of traffic, trains, crowds, etc., are made when the scenes are filmed. Later, however, they are placed in certain scenes by the re-recording machine shown above at the First National studio, where Polly Walters, F. N. player, sees the film threaded.







PARAMOUNT'S PEGGY. Sharing with Sylvia Sidney the headline writer's epithet, "successor to Clara Bow," Peggy Shannon isn't resting on borrowed laurels. This fall she adds "Working Girl" to her own.

Members of Society of Motion Picture Engineers



BIG ADVANCE IN DISC RECORDING

Revelations in Paper Read at SMPE Convention Challenge Sound-on-Film Supremacy

By GEORGE SCHUTZ

Completing almost four full days devoted to papers and reports offered in the advance of cinema science, the Society of Motion Picture Engineers closed its 31st convention at Swampscott, Mass., on Thursday, a meeting that celebrated the society's own fifteenth anniversary, elected a new administration and bestowed belated honor upon the motion pictures pioneers.

This convention, which with 150 members attending was even somewhat larger than the spring meeting in Hollywood, was also notable for the spirit of direct helpfulness to the industry at large that assumed the proportions of a new policy by which the society hopes to bring the laboratory much closer to the practical business of creating more appealing entertainment.

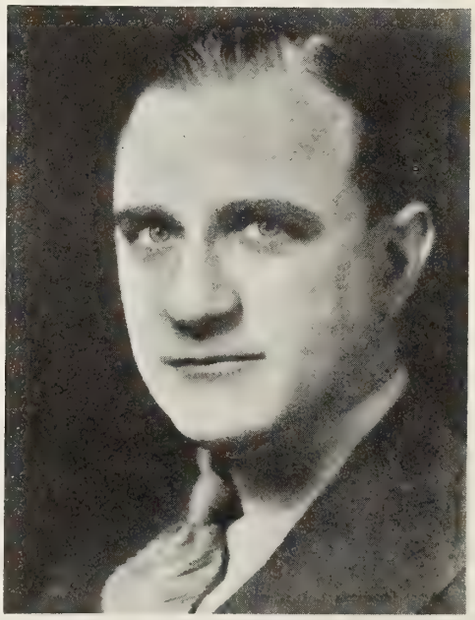
Reproduction Behind Recording

The very definite suggestions made at the banquet Wednesday night, in the valedictory address of retiring President J. I. Crabtree, were apparently deeply motivated by this spirit, and they were subsequently echoed by his newly-elected successor, Dr. Alfred N. Goldsmith, vice president and general engineer of RCA. Declaring that his visits to studios showed him that reproduction in the theatre had not kept pace with recording, Crabtree cited three reasons—deficiencies in the maintenance of equipment, imperfect release prints and imperfect projection. "It is the duty of projectionist organizations to establish corresponding seminars in key cities which projectionists from all theatres should be compelled to attend, substitutes being supplied to their own theatres during their absence," Crabtree asserted.

"The motion picture today," he continued, "is also too much of a machine. More atmosphere and glamour could be created by individuality in the technical presentation of the picture."

Suggesting color as the next major field of development for the motion picture, he also predicted the growth of the outdoor theatre, probably with rear projection to overcome adverse lighting factors.

Discussing the 16mm. film, to which this meeting gave considerable attention, Crabtree stated his belief that the narrow film in the home would never prove a serious competitor of the theatre as a means of entertainment.



DR. ALFRED N. GOLDSMITH, elected president of the Society of Motion Picture Engineers this week, has been closely associated with radio communication since the early days, and is now vice-president and general engineer of RCA. He has continued as a specialist in industrial utilization of electro-magnetic waves and in electro-acoustic devices.

Motion Picture Today Too Much Like Machine, Declares Crabtree, Urging Technical Individuality

In accepting the presidency, Dr. Goldsmith also pointed out lines along which his administration would direct the society toward the practical problems of the motion picture. There is to be a campaign to add greatly to membership through making eligible all studio workers at all associated with film technics, one of the purposes being to bring the practical worker in close association with the society's researches. Efforts in this direction have quite definitely begun, it was brought out at the last day's sessions, particularly in the reports of the screen and practical projection committees. It was revealed that the much mooted question of screen brightness, which has never received its due attention, has been almost definitely answered, it only remaining to determine upon a somewhat narrower range than the 7-to-13 foot-candles now revealed as close to a good standard.

Solving Screen Brightness

It was also brought out that both screen deterioration and the poor waxing of prints was destroying a large percentage of the original entertainment value of the picture, and it is expected to standardize practices in this field before the next convention.

What was one of the most striking revelations of the convention disclosed an extraordinary advance in disc recording that challenges the present ascendancy of sound-on-film and even suggests a return to the original sound method. H. A. Frederick of Bell Laboratories described the use of vertical recording, which Edison used in his phonograph records in the making of electrical transcriptions that boost the frequency range to 10,000 cycles.

Official recognition by the society of the

Attending the Fall Meeting at Swampscott, Mass.



EXPANDING SERVICE, SAYS GOLDSMITH

President-Elect Tells of Plans to Open Membership to Studio Employees in Technical Work

industry's debt to its early technical workers was given at the banquet Wednesday evening. Honorary memberships were bestowed upon Thomas Edison, Frederick Ives, Louis Lumiere, Charles Francis Jenkins, George Eastman, Jean Acme Leroy, and Eugene Augustin Lauste. Lauste and Ives were present to accept the honor personally. Also in tribute to their pioneering, invitations to the banquet had been sent to Thomas Armat, Donald Bell, George Melies, Oscar Messter, M. Sladanowsky, Robert Paul, W. K. L. Dickson, Charles Friese-Greene (son of William Friese-Greene), Mlle. Marie LePrince (daughter of L. A. A. LePrince), Edwin Porter and D. W. Griffith.

The significance of the work of Edison and Eastman to the motion picture was described by Terry Ramsaye, editor of MOTION PICTURE HERALD.

Sponable Is Vice President

Besides Dr. Goldsmith, president-elect, other officers chosen were: E. I. Sponable, vice-president; J. H. Kurlander, commercial engineer of Westinghouse, secretary, and H. T. Cowlic, Eastman Kodak, treasurer. Elected to the Board of Governors were the following: L. C. Porter, illumination engineer for General Electric, and O. M. Glunt, research engineer for Bell Laboratories.

Expansion of both scope and dissemination of the society's work was emphasized by Crabtree in his farewell address. Declaring plans now under way to carry the society's interest more deeply to the entire industry, he revealed one of them in a project to establish fellowships in motion picture engineering in cooperation with Massachusetts Tech and other universities. It is hoped also to make the society's journal more generally available, probably through reduction in price.

Some financial adjustments were hinted to make this extended usefulness possible, it being revealed that the society now is spending $5,000 annually beyond income, although there is $24,000 in the treasury. The important work now being done by the Academy indicated, said Crabtree, a need for close cooperation between these two technical groups. Because of the increased technical activities in Hollywood, the society should hold its convention there every two years, Crabtree stated.

Charges Studio Confusion

Hollywood also came in for striking reference of another kind in a welcoming address by Dr. Karl T. Compton, president of Massachusetts Tech, who recently studied producing organizations there. "What I noticed most," he said, "was that the operations of the studios seemed to be carried on with maximum confusion and disorganization." He added, however, that new importance of the engineer was introducing some order.

Delays prevented presentation of papers on developments in the 16-mm. field as scheduled, but members heard Glenn Griswold, vice-president of Fox, demonstrate work of his company in visual education. He declared Fox activity in education, in direct response to tests, showed great value in films in education and increasing pupil efficiency from 40 to 100 per cent. Griswold said Fox was developing an intensive educational film program for either standard or narrow film in cooperation with leading educators.

Relationship between bodily posture of the patron, the size and shape of the picture, and the architectural form of the theatre in all its details was discussed by Ben Schlanger. The present type of theatre floor was compared with the reverse type of floor which enables a greater number of seats to be placed within the desired seating areas than the present type.

Reproduction Has Not Kept Pace With Recording, Society Advised—Pioneers Honored at Swampscott

By F. H. RICHARDSON

Dr. K. T. Compton, president of the Massachusetts Institute of Technology, welcomed the convention and directed our attention to the fact that the engineering forces of the motion picture industry now comprise optical engineers, mechanical engineers, electrical engineers, heating and ventilating, engineers, in fact, almost the entire field of engineering. The conventioners visited Massachusetts Tech Wednesday morning.

The report of the treasurer showed the present income of $28,000 a year, with expenses of about $32,000. It is expected the deficit soon will be made up. Publication of the Journal costs $1,000 a month. Membership dues bring in $12,000 a year, to which sustaining membership adds $7,000. The society now has a surplus of something like $24,000.

The address of President Crabtree was a remarkably able document. It filled 14 pages of typewritten matter. He stressed the importance of the New York and Chicago sections, commented on the good work they have accomplished. He also paid high tribute to the work of the various committees. He recommended a special drive be made for additional memberships and sustaining memberships.

He directed attention to the fact that the society has not been as aggressive as it ought to be in the standardization of products, in "such matters as the standardization of screen brightness, the density characteristics of projection positives, the size of camera and projector apertures, the desirable gammas in the processing of film, the measurement of light intensity in the studio so that when the negative is developed to a definite consistent gamma the print will give the artistic effect desired.

BRITISH POLITICIANS ACT SECRETLY TO BAR U.S. CONTROL OF MARKET

Consider Curb Along Lines Of Antitrust Laws

Importation Licenses or Reciprocity Plan Also Discussed—Action Awaits Election Results

By WM. H. MOORING, London

A great deal of secret negotiation has been going on for some time between political leaders of the various parties in Britain and British film and trade union interests, and I learn on the very best of authority that these have led to a definite "understanding" that whichever political party is returned to power following the general election next month, the whole question of British policy in regard to the growth of foreign interests in the development of the cinema, radio and television will be referred to a non-party committee of parliamentarians. This Committee will have power to take evidence concerning the American hold on the British market, and to submit to amendations as to steps that might be taken to prevent the subordination of British to foreign cultural influences.

It is admitted by politicians between themselves that mechanical and economic developments that have arisen since the passing of the Films Act (Quota), have nullified to a large extent any efficacy that the Act might have had.

Investigation Sought

It has been represented that America is planning to obtain control of the machinery through which, at no distant date, the British public may receive screen entertainment evolved through a combination of film, radio and television. And they have been concerned also at the position which would be created if America acquired by financial operation a pre-eminently powerful hold on British theatres.

I have known for some time of a move to obtain a thorough and official investigation with a view, if necessary, to introduce legislation on the lines of the American antitrust laws. And during the past week, significantly enough, several of the more important political leaders of the Labor and Conservative parties have been in touch with William Marston Seabury, former counsel general of the American Motion Picture Board of Trade and the National Association of the Motion Picture Industry.

Leading questions have I believe been put to Mr. Seabury concerning the possibilities of American domination in a new medium which may arrive, as well as the results accruing from complete and established domination by U. S. A. of the Canadian, Australian and other English speaking territories.

I understand that at the moment there is a feeling in state circles that the Quota law does not go far enough, since America, by stepping into the British production industry, as she has already done—can satisfy the quota requirements of her British distribution affiliates, and supply American owned theatres throughout the world with British films which will not bring one penny of capital into this country, but will on the contrary take a good deal of money out of it.

Import Regulation Asked

It is felt that some course could be devised which would have the effect of freeing British exhibitors from the responsibility of showing a certain footage of British films, but would regulate the amount of American footage imported, somewhat on the lines of importation licenses as in France. Other interests believe that the time is ripe to force, under threat of definitely adverse legislation, an American reciprocity scheme operated on a footage basis.

Already the fall of the pound is losing American producers huge sums of money in relation to British returns, and the feeling is that there will be no recovery for some time to come, if, indeed, the situation grows no worse.

Plus this, there is a distinctly unsympathetic spirit in high political circles toward American film interests generally; a heavy import duty on all American films was defeated only by Snowden, the ardent and unrepentant Free Trader, and he is going out of office.

Presumably after the election the committee will be appointed—and it is significant that the opposing parties are agreed on this point—when questions affecting both sides will, it is to be hoped, be considered.

Deubach and Maloney Take Up New Duties as Managers at Providence

Two theatre managers who are new to Providence, R. I., and have taken up their duties there are J. William Deubach at the RKO Albee and H. H. Maloney at Loew's State.



J. W. Deubach



H. H. Maloney

Deubach went to Providence from Milwaukee, where he was district manager and was connected with the Palace and Riverside theatres.

Maloney was in the western division for Loew's for five and a half years. He came East from Cleveland, where he had been stationed for the last two years.

Revenue Decline Is Seen from the European Market

Two dominant obstacles to the accumulation of revenues from foreign countries by American motion picture producers are first the language question and its subsidiary competition and second the restrictions, which in the form of contingents, subsidies and other forms of government protection in force to protect the home industry in various countries, are seen by C. J. North and N. D. Golden, chief and assistant chief, respectively of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce at Washington, in a prepared paper which was read by Golden at the Society of Motion Picture Engineers' convention at Swampscott, Mass. this week.

"The financial destinies of most of our film companies—certainly all the leading ones—come unpleasantly close to depending on the state of our film revenues from abroad," said Golden, pointing out that Europe alone supplies nearly 70 per cent of that foreign revenue. He noted that whereas in the silent days from 30 to 40 per cent of the entire rentals of American companies came from abroad, today the figure, according to authorities, has dropped to under 20 per cent, particularly by reason of the introduction of sound, which caused an immediate drop to 25 per cent in 1930.

Golden reviewed the present status of film conditions in the various European countries, first discussing England. He sees England, previously by far America's best customer because of language, today "strongly entrenched as a competitive factor in its own field."

In continental Europe Golden counted the language barrier the greatest obstacle to American revenues. Great strides have been made in French production, according to the paper, with 107 sound and dialogue pictures due for production this year.

Week Off Monthly For Movietone Men

Beginning immediately, Fox Movietone News cameramen and assistants will take off one week each month, without pay, during the next six months, thereby reducing the unit's payroll 25 per cent weekly. The new move is said to have eliminated all speculation in the Movietone ranks, where it was felt in some quarters that News executives would fall in line with some other reels in drastically reducing personnel. This step preserves the personnel and is said to be well accepted by the staff.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

HOWARD HUGHES spent millions in glorifying air boats . . . and Jean Harlow . . . in "Hell's Angels." . . .

Other producers have either starred or featured . . . the pretty miss . . . in countless other productions. . . .

But it remained for Columbia . . . to discover that Miss Harlow is an actress . . . because it was only yesterday . . . that Hortense Schorr, of the home office publicity staff . . . told us . . . that "Jean Harlow ACTS for the FIRST TIME in THEIR masterpiece of masterpieces: 'Platinum Blonde'." . . .

Press agentry . . . personified. . . .

▲ ▲ ▲

The secretaries of which New York home office executives . . . this week suffered keenly . . . from the drooping nature . . . of amusement stock issues? . . .

Merely reflecting . . . the headaches . . . of their chiefs. . . .

▲ ▲ ▲

Who is responsible . . . for the continuous flow of personnel changes . . . in the Columbia home office . . . publicity-advertisement department? . . .

▲ ▲ ▲

Non-productive sales trips . . . are now called . . . good-will tours. . . .

▲ ▲ ▲

NBC sound effect technicians simulate a soft shoe dance for the ether waves by placing one of the leather-cushioned studio chairs midway between two microphones . . . someone keeping time to the music by striking the leather softly with open hands. . . .

▲ ▲ ▲

Herb (United Artists) Berg has taken the depression too seriously. . . . He postponed his forthcoming wedding for one week . . . so that the ceremony can be performed in the Free Synagogue. . . .

▲ ▲ ▲

Miss Nancy Smith is doing publicity for sundry folks in and about Hollywood. . . . This week her contribution included this pleasant item:

"Director William Beaudine . . . who is a golf fiend . . . is so busy around the studios lately . . . that he has to get his daily round in early. . . . In fact, he gets out so early . . . that he has to brush the dew from the grass . . . to find his balls!" . . .

▲ ▲ ▲

'Member away back when the picture business was called . . . a "game?" . . .

▲ ▲ ▲

There are 77 different detachable parts to buy . . . for the average Erpi sound installation. . . .

▲ ▲ ▲

Winchell . . . is spreading the report . . . that "Gloria Swanson is actually M. Farmer's bride!" . . .

▲ ▲ ▲

Home office press agents will tell you . . . in the sotto voce manner . . . that M-G-M's publicity material . . . gets the heaviest play . . . and has the widest appeal . . . of all press matter . . . because it is prepared in the most efficient . . . attractive . . . and readable manner. . . .

But let them tell you . . . which companies . . . receive least recognition . . . because of the careless . . . and insipid nature . . . of their stuff. . . .

▲ ▲ ▲

Congrats! . . . To *"Kinematograph,"* . . . Berlin trade publication . . . now celebrating its twenty-fifth anniversary. . . .

▲ ▲ ▲

What on earth . . . is Universal trying to imply . . . in its newest feature title . . . "The Unexpected Father?" . . .

QUESTIONS

? Do You Know the Answers ?

ONE year ago this month . . . Pacent Reproducer . . . announced completion of that company's 1,000th sound installation . . . and since then, little or nothing has been heard of the organization. . . .

Can . . . and will . . . Warner Brothers . . . explain the mystery?

? ? ?

That Motion Picture Congress plan . . . of producing features and awarding franchises to exhibitors . . . was widely touted by Frank Rembusch in 1930 . . . as being the solution to all exhibitor ills . . . and a sure-fire life-saver for the small independents. . . .

The plan never did materialize. . . . WHY?

? ? ?

What happened in Wall Strasse the other day . . . when a supposed to be closely held Warner Brothers stock pool . . . commenced to operate?

And why did not the Paramount pool see light of day? . . .

? ? ?

How can the New York Motion Picture Club . . . be placed on a paying basis? . . .

The fiscal year just ended . . . sent the Club . . . $10,000 *deeper . . . into the crimson. . . .*

? ? ?

Who is the big ex-film executive . . . who was so deeply and unanimously disliked by Wall Street moguls . . . that not even combined efforts of two nationally known newspaper publishers . . . could save his neck . . . when the skids were greased. . . .

During his death grapple . . . which lasted three months . . . he labored under hallucinations of being persecuted. . . . Even suspecting his wife of being in sympathy with his enemies . . . who were rushing his downfall. . . . He would not drink a drop of any liquid . . . until his butler, or someone else, tasted first because he feared . . . his arch enemies . . . were determined . . . to poison him! . . .

? ? ?

How come . . . the New York press . . . "muffed" that battle royal . . . backstage at the Broadway Palace . . . when Eddie (author) Sullivan . . . floored . . . Eddie (Movie gunman) Robinson . . . because Robinson . . . fell down . . . on payment of a sum due Sullivan for authoring "Little Caesar's" vaudeville act? . . .

? ? ?

Does that little hideaway office . . . for the private use of the Warner Brothers . . . still exist . . . over on Fifth Avenue in New York? . . . where the door lettering reads: . . . "Renwar" . . . (or Warner spelled backwards) . . . Why . . . its existence? . . .

? ? ?

Will RCA Photophone . . . get the contract . . . for sound installations at the picture house in RCA's "Radio City?" . . . Or will this prize plum of all time . . . go to Western Electric? . . .

Do not be surprised . . . if Erpi . . . is awarded the contract . . . but expect to see . . . plenty of blood spilled . . . in either case. And this despite the well known fact . . . that the parent RCA company . . . naturally favors Photophone. . . .

? ? ?

The vice president . . . of which important company . . . is personally in the red . . . for $500,000? . . . And why? . . .

? ? ?

Are Amos 'n' Andy still broadcasting? . . . Where? . . . When? . . . For what?

BOARD of directors of Musicians Local No. 10, Chicago . . . had just concluded a lengthy session. . . . Tired and excited from the hectic discussion, the boys were just about ready to rush through an adjournment resolution . . . which would send them to the nearest soda water counter . . . when a member breathlessly stormed the doors . . . and rushed to the rostrum . . . wildly waving a document which at least looked important. . . .

The chairman rapped the gavel for quiet . . . and the directors settled back in serious vein . . . when from the floor there roared forth the lusty voice of the intruder, who cried:

"Pleze, gen'men . . . may I have your permission . . . to change my professional name . . . from Milt Johnson . . . to Milt (PEE WEE) Johnson!!!"

▲ ▲ ▲

Despite reports to the contrary . . . feeling between Warner Brothers . . . and Erpi . . . continues to run high . . . with no immediate possibility . . . of patching up those differences . . . which caused a rift . . . in the early days of sound. . . .

▲ ▲ ▲

There has always existed an impression . . . of the average press agent needing but little . . . to spur him on to great heights in publicity writing for trade and lay press. . . .

But nothing proves the point more forcefully . . . than the 300-word story on: "Seal Training Is a Ticklish Job," sent out by Paramount on a two-reel Al St. John short . . . in which a single insignificant seal . . . helps Al through his comedy antics . . . and the press agent through a front-office assignment. . . .

▲ ▲ ▲

The president of the board of directors of Washington College . . . at Chestertown, Md. . . . is none other than . . . Colonel Hiram S. Brown, president of RKO. . . .

▲ ▲ ▲

Recommended to diversion seekers: . . . any issue of the New York Labor World . . . for scorchy reading matter. . . . Particularly that part in which Lee (N. Y. circuit head) Ochs . . . was raked over the coals . . . for fighting the operators' union. . . .

▲ ▲ ▲

The Supreme Court, New York County . . . will be glad to receive . . . claims of creditors . . . of Theatre Magazine. . . .

▲ ▲ ▲

John Bull's pocketbook is so flat . . . that the various entertainment and corporation taxes levied against amusement concerns have reached the point where the combined Gaumont-British enterprises, including theatres and production-distribution units . . . pay annual taxation totaling $4,000,000! . . .

▲ ▲ ▲

The Publix circuit . . . is now supposed to include . . . 1,500 *theatres . . .*

▲ ▲ ▲

A downtown Buffalo dime grind theatre . . . has gone in for a new wrinkle: Advertising by Proxy! . . .

Files of newspapers are searched when a strongly publicized and ballyhooed feature is booked . . . and the half and three-quarter page ads formerly used by the first runs are clipped out, mounted on the display board in and near the theatre . . . with the name of the original theatre scored out. . . .

▲ ▲ ▲

This week, First National's casting director . . . placed Dorothy Mackaill, Donald Cook, Victor Varconi, Ivan Simpson and John Wray . . . "Safe in Hell."

MILLIONS ESTIMATED SAVED UNDER BUREAU

(*Continued from page* 15)

funded when the case was revealed by the Bureau's investigators.

Hurts Honest Exhibitor

Illustrating the injury which may be done an honest exhibitor by one making a practice of the common irregularities in exhibition was a case which was uncovered in a rural section of the Northwest. Exhibitor A, in competition with Exhibitor B in the same town, purchased a theatre in a town three miles distant on a connecting highway. Exhibitor A, by bicycling film between his two theatres, realized a large operating profit and within a year was able to outbuy Exhibitor B on all product. Exhibitor B suffered heavy losses and was soon forced to sell out to A at a poor price; whereupon A closed his theatres in the adjoining town to enjoy his monopoly in the better paying location. This case was revealed when Exhibitor B, made suspicious by the disposition of the second theatre, checked back on his competitor's operations, made his discovery of the dishonest practices and reported them to the Bureau.

The Bureau also points out that the honest exhibitor may be injured in many other ways by the dishonest one. Holding over of prints frequently results in the inability of the distributor to deliver a print to an honest exhibitor at the time contracted for. This not only leaves the distributor open to damage suits but it does material harm to the honest exhibitor who has advertised a certain picture and is then forced either to play a different one or close his theatre. If this happens frequently enough, the loss of goodwill to the exhibitor is incalculable and may even force him out of business.

Prosecute Habitual Offenders

The Bureau maintains further, in justification of its policy of invoking the Copyright statutes against offenders, that all prosecutions undertaken are against habitual offenders. No serious action is taken against an exhibitor who is found, after thorough investigation, to have committed a possibly excusable violation or an infrequent number of them. Because of this, it is contended that if the penalty recoverable under the contract were all that was possible, the habitual offenders might escape a series of malpractices with a nominal payment, immediately after which they would resume their operations, having experienced not a penalty but a nominal cut of the profits realized on the continuous irregularities. If such were the case, the Bureau contends, no progress would ever be made in stamping out or even reducing the common exhibition violations and the work of the Bureau would be rendered ineffectual.

Bicycling, the Bureau reports, is now on the wane, although it was the most common irregularity several years ago. It is easier to detect, more easily prosecuted and the penalties are greater than for any of the other common practices; all of which has contributed to its decline. The various forms of holdovers now comprise by far the majority of offenses investigated. Rural areas lead in number of violations.

In addition to its investigative work, the Copyright Protection Bureau recently undertook a campaign of educating exhibitors against the common violations. The drive already has evidenced results in many sections, and acts in others as a preventive.

Starts Educative Campaign

The educational work of the Bureau is confined for the most part to traveling lecturers who appear before exhibitor bodies throughout the country, educating them to their responsibilities in the matter of license agreements and trade practices and fully explaining the work and intent of the Bureau. Exhibitor leaders and distributor personnel also are lined up by these traveling educational units and enlisted in carrying on the work of further establishing understanding between exhibitors and distributors in matters in which the Copyright Protection Bureau is involved.

Despite the millions of dollars which it is estimated the Bureau has saved the industry in its few years of existence and the progress that has been made in educating irresponsible exhibitors away from the license malpractices, operating heads of the Bureau declare that there is no end to their work in sight.

"The mere existence of the Bureau," said one, "is as necessary as law and order. All we hope to do is reduce the number of the violations, the financial losses and the intangible injuries to the entire industry which result from them. This job will exist as long as the human race requires police departments."

Warner Circuit Books Entire Group of RKO Pathe Features

Warners theatre circuit has signed for the complete lineup of RKO Pathe feature product for the new season, negotiations having been completed between Dan Michalove, Warner circuit head and Ned E. Depinet, RKO Pathe general sales manager, this week.

Several Warner houses have already played the product in anticipation of the deal. RKO Pathe features, as a result of this booking, will have first-run showings throughout the country.

Talking Pictures Cure for Insane

That talking pictures have been found a genuine curative for inmates of California hospitals for the insane is the declaration of Dr. J. M. Toner, of Sacramento, State director of institutions. Under his supervision sound picture equipment has been installed in ten of the 13 institutions over which he has charge.

Cruze To Do "Last Mile"

James Cruze will make "The Last Mile" for Tiffany as the second of the five he is under contract to do for the company. He will leave Tiffany after production of the remaining three.

"U" Newsreel Now Has Representation In 84 Newspapers

Eighty-four newspapers, widely scattered throughout the country, now are tied in on Universal's "Newspaper Newsreel." Including the *World-Telegram* in New York, the Atlanta *Journal,* Baltimore *Post,* Cleveland *Press,* Los Angeles *Times* and Philadelphia *Enquirer,* the group has a combined daily circulation of 8,500,000 while the advertising linage which regularly boosts the local showing of the newsreel represents an advertising campaign averaging $500,000 yearly.

When Universal decided to re-enter the newsreel field on its own account rather than to release a reel made by someone else, it resolved upon a setup, under the editorship of Sam B. Jacobson, and to enlist the editorial and advertising prestige of the daily newspapers in the larger cities.

The Chicago *Daily News* was the first paper to enter this association. The *News* facilities now are supplying a considerable part of the actual negative used by the editors of Universal's reel.

Cooperative alliance between the local newspaper and the local theatre, with advertising for the paper on the screen of local theatres and news stories and advertisements for these theatres in the local daily papers, is said to have proven a bonanza both to the theatres and to the papers.

Each newspaper is protected in its assigned field so that all of the theatres in its territory advertise that particular newspaper on their screens, and in return receive representation in the advertising columns of the newspaper, which calls attention, at specified times, to the location of the theatres where the Universal newsreel is showing.

There is also a news tieup with a picture service. The *World-Telegram* makes a special "must" of this news story. The size of the newspaper "circuit" has now come to be a factor to be considered. The service is said by Universal to be a two-way proposition. Unless a paper can give as good as it gets, and vice versa, there is no basis for a tieup.

Universal Newspaper Newsreel will be released in Montreal, Quebec, Canada as a French newsreel, by a deal just completed. The Montreal *La Presse,* which is printed entirely in French, will sponsor the reel, being the eighty-fourth newspaper in the tieup.

The Graham McNamee description will be re-broadcast by a French announcer in French. The printed titles will be in both French and English. *La Presse* has a circulation of 190,000 in Quebec.

Mayer Will Present Olympic Invitation to Herbert Hoover

Louis B. Mayer, M-G-M vice president in charge of production, will personally deliver to President Hoover an invitation from Governor James Rolph, Jr., of California to attend the 1932 Olympic Games at Los Angeles.

Mayer, who will go from New York to Washington, is a personal friend of Hoover, and will extend the invitation on behalf of the Olympic committee.

BRINGING BACK THOSE HAPPY BOX OFFICE



DAYS . . .

Paramount

20th Birthday

JUBILEE

PICTURES

Paramount Pictures

The First Big S.R.O. Hits!

CHEVALIER LUBITSCH

"The Smiling Lieutenant"

with

Claudette Colbert,
Charlie Ruggles,
Miriam Hopkins

Music by
Oscar Straus.



"SECRETS OF A SECRETARY"

with

CLAUDETTE COLBERT

Herbert Marshall,
Georges Metaxa.
Directed by
Geo. Abbott.



"AN AMERICAN TRAGEDY"

with

Phillips Holmes,
Sylvia Sidney,
Frances Dee

Based upon the novel "An American Tragedy" by THEODORE DREISER.

Directed by
JOSEF von STERNBERG.



"SILENCE"

with

CLIVE BROOK

Marjorie Rambeau,
Peggy Shannon and
Charles Starrett.
Directed by Louis
Gasnier and
Max Marcin.



"HUCKLEBERRY FINN"

with

Jackie Coogan,
Junior Durkin,
Mitzi Green,
Jackie Searl,
Eugene Pallette.
By Mark Twain
Directed by
Norman
Taurog.



..AND NOW THE MARX BROTHERS
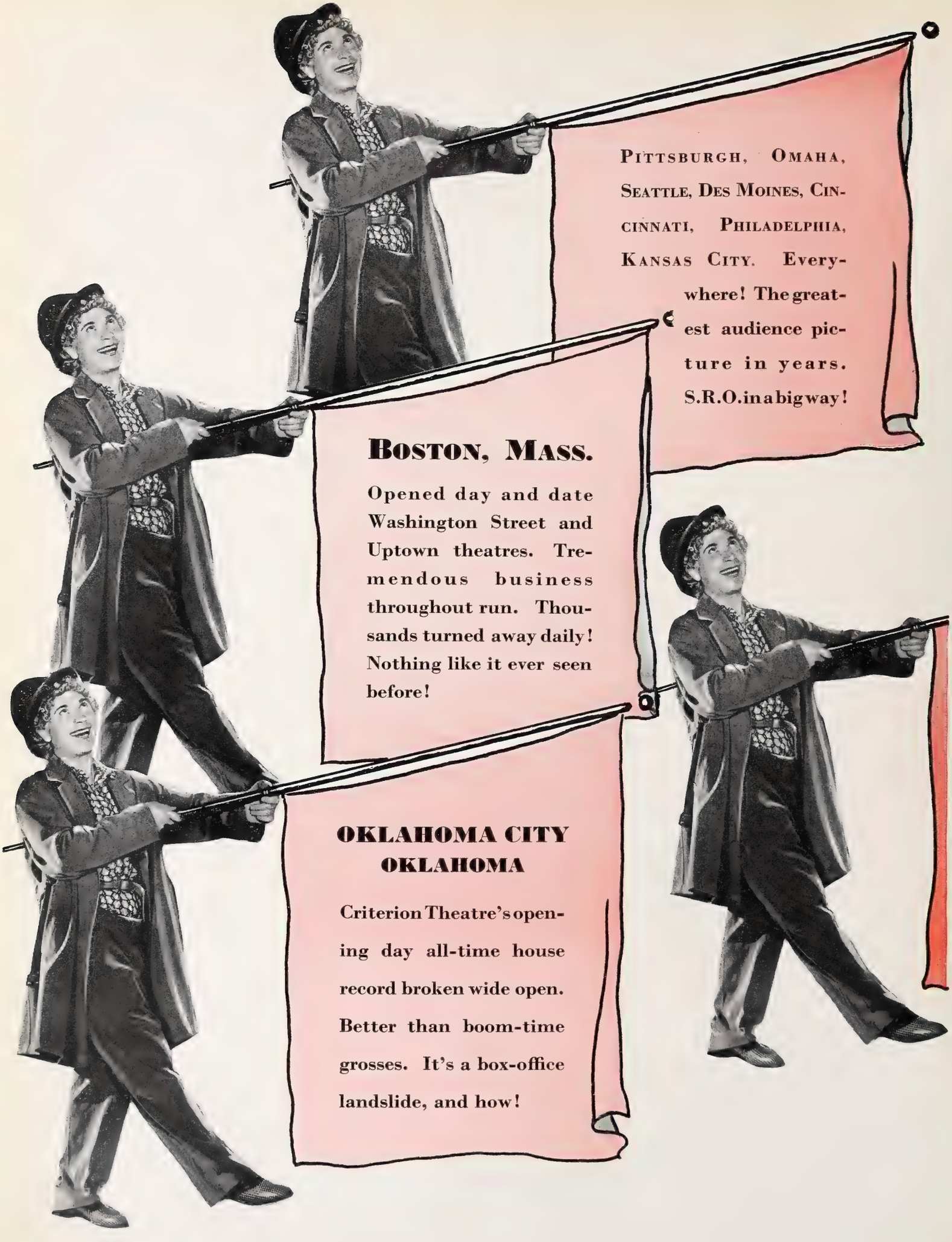


The FOUR mad maniacs at their best. Everywhere it's a clean-up! Directed by Norman McLeod

Their Clowning Achievement

"MONKEY BUSINESS"

Paramount Pictures



PITTSBURGH, OMAHA, SEATTLE, DES MOINES, CINCINNATI, PHILADELPHIA, KANSAS CITY. Everywhere! The greatest audience picture in years. S.R.O. in a big way!

BOSTON, MASS.

Opened day and date Washington Street and Uptown theatres. Tremendous business throughout run. Thousands turned away daily! Nothing like it ever seen before!

OKLAHOMA CITY OKLAHOMA

Criterion Theatre's opening day all-time house record broken wide open. Better than boom-time grosses. It's a box-office landslide, and how!



INDIANAPOLIS, IND.

Old Man Depression knocked for a loop as Indiana Theatre plays to more people opening week-end than any picture in months. Crowds go crazy!

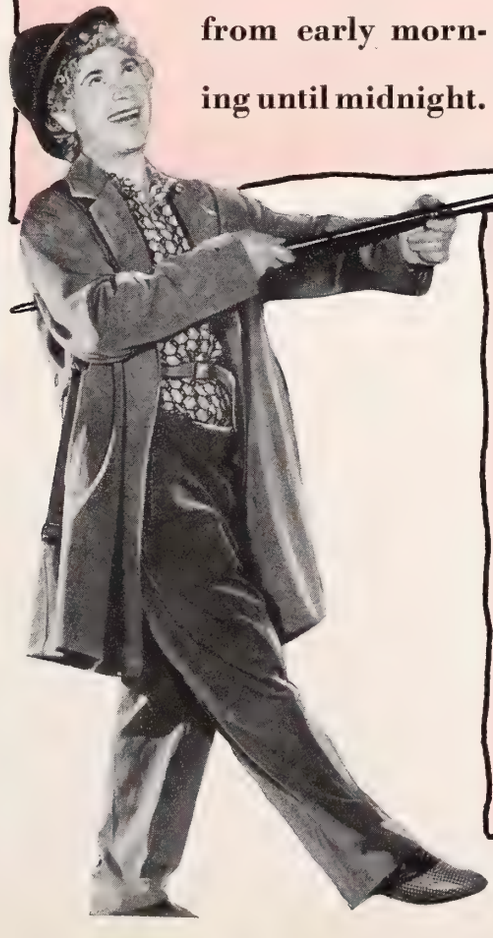


LOS ANGELES, CALIF.

Biggest opening day at United Artists Theatre in two years. Block-long crowds lined up six abreast. Jammed theatre from early morning until midnight.

AUSTIN, TEX.

Brought the greatest business the Paramount Theatre has ever seen. And that means 50% above best average.



SAN FRANCISCO, CALIF.

Opened Paramount theatre to greatest number of people since reopening of theatre. Crowds go twice to get all the laughs.

Here are a few outstanding engagements. Public and critics say it's the greatest Marx Brothers' hit!

Giant Newspaper Campaigns



Sell Big Hits to Millions!



More Quality Product

TALLULAH
BANKHEAD

FREDRIC
MARCH

in

"MY SIN"

Directed by
George Abbott



"THE MAD PARADE"

A Wm. Beaudine Prod.

with

Evelyn Brent, Irene Rich, Louise Fazenda

and

Lilyan Tashman.

A Paramount Release



"24 HOURS"

with

CLIVE BROOK

Kay Francis

Miriam Hopkins

and

Regis Toomey

Based on
Louis Bromfield's
Sensational
novel



"THE ROAD TO RENO"

with

Lilyan Tashman, "Buddy" Rogers, Peggy Shannon, William Boyd and Irving Pichel

Directed by
Richard Wallace



with Sure-fire Box-office "IT"

"THE BELOVED BACHELOR"

with

PAUL LUKAS

Dorothy Jordan

Charlie Ruggles

and

Vivienne Osborne

Directed by

Lloyd Corrigan



RUTH CHATTERTON

in

"ONCE A LADY"

with

Ivor Novello

Jill Esmond

and

Geoffrey Kerr

Directed by

Guthrie McClintic



GEORGE BANCROFT

in "RICH MAN'S FOLLY"

with

Frances Dee

Robert Ames

Juliette Compton

Directed by

John Cromwell



"HIS WOMAN"

starring

GARY COOPER

and

CLAUDETTE COLBERT

Directed by

Edward Sloman



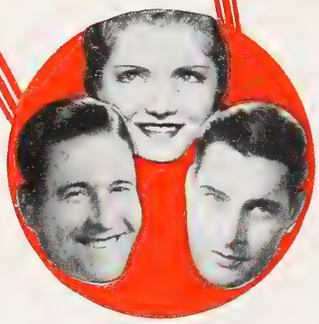
And Still More Big Ones!

"TOUCHDOWN!"

with

Richard Arlen,
Peggy Shannon,
Jack Oakie, Regis
Toomey and
Charles Starrett

Directed by
Norman
McLeod



More! More!

"GIRLS ABOUT TOWN"
"HUSBAND'S HOLIDAY"
"WORKING GIRLS"
"LADIES OF THE BIG HOUSE"
"THE FALSE MADONNA"
"SOOKY"
"DR. JEKYLL AND MR. HYDE"
MARLENE DIETRICH
in "Shanghai Express"
"NO ONE MAN"
"UNCERTAIN WOMEN"
"EVENINGS FOR SALE"

Paramount Pictures

"THE CHEAT"

starring

TALLULAH BANKHEAD

with

Irving Pichel

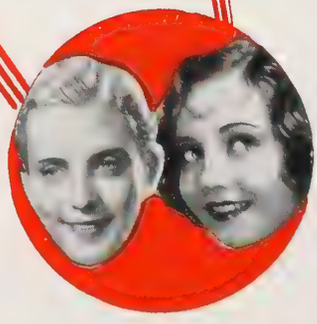
Directed by
George
Abbott



ERNST LUBITSCH'S "THE MAN I KILLED"

with

Lionel Barrymore,
Nancy Carroll
and Phillips
Holmes



Paramount Quality Shorts

PARAMOUNT SOUND NEWS

104 sparkling issues. Getting the real news to your screens first.

•



PARAMOUNT 2 REEL COMEDIES

32 very important seat sellers. Real box-office names.

•



PARAMOUNT PICTORIALS

12 brilliant one-reel subjects presented with a magic touch of showmanship.

•



PARAMOUNT SCREEN SONGS

18 of these. They enrich and enliven any bill on which they're used. Fleischer created.

•



PARAMOUNT TALKAR-TOONS

18 snappy box-office assets created by Max Fleischer. Featuring the latest cartoon craze Betty Boop.

•



PARAMOUNT 1 REEL PRODUCTIONS

In addition to the box-office names in the two-reel acts, well known stage and screen stars are included in these productions.

•



PARAMOUNT SCREEN SOUVENIRS

This group of 12 marvelously entertaining subjects is included in the one-reel productions.

•



...MIGHTY BOX OFFICE MARCH IS



ON WITH

Paramount

20th Birthday

JUBILEE

PICTURES

Paramount Pictures

A KIDDIE CLUB WITH 15,000 MEMBERS

The Saenger Booster Club Grows So Rapidly That It Has Branches Thruout City

By JOE M. ESTES

Many a theatre manager who has pondered over the problem of how to increase juvenile attendance, and at the same time present to the children motion picture fare suitable for them, will find a host of suggestions in this article on the Saenger Theatre Booster Club with its 15,000 members. Joe M. Estes, director of publicity of the Saenger Theatre at New Orleans, and writer of the article, sponsored the plan, with the standing maxim, "Keep the Faith."

New Orleans, "America's most interesting city," famed for its French cuisine, the Mardi Gras, its historical background and the direction in which the "Mississippi Rolls On" whenever a songwriter gets stuck for an idea, is also the home of the world's largest Kiddie Club.

We do not qualify that statement when we say that it is the world's largest kiddie club. It is every bit of that! And incidentally it has held this distinction for over a year.

The Club is now 18 months old and numbers well over 15,000 members. Every one of them is registered, has paid dues of five cents for a year, and wears the Booster button proudly. So successful has the Club been from an organizational standpoint that there are branch clubs scattered throughout the city. These "branches" meet in barns, spare rooms and vacant lots. The most pretentious one is located in the backyard of Ted Liuzza, radio editor of the Item-Tribune. It has a stage, curtains and an impersonator of "Uncle Joe," the Club's sponsor.

Special Show on Stage

The Saenger Theatre Booster Club meets every Saturday morning at the theatre. Members in good standing gain admittance to the theatre for ten cents (the regular price for non-members is fifteen cents). This Saturday morning meeting features a special show presented on the stage by members of the Club. It is conducted by the writer, who is known as "Uncle Joe." Valuable assistance is accorded him by "Herbie" Koch, featured organist of the theatre for over a year. "Herbie" performs at the organ, playing the musical score for the various "acts" as well as conducting a songfest, when time permits. These songfests are thrilling adventures for adults as well as the children. How they sing is nobody's business and with several thousand lusty young voices at top blast, it gives a genuine thrill to the hearer. Other features of the morning show include a serial. At present we are showing "Vanishing Legion," which will be followed by "The Galloping Ghost."

After the Kiddie Show is completed, the members may remain in to see the entire Saenger current program . . . and at the conclusion they are presented with a wholesome bar of chocolate candy. This candy is a special bar with a special wrapper labeled "Saenger Booster Bar," and is also on sale at all retailers who handle the Jacobs Candy Company line. Last year, when we put out this bar for the first time, the Jacobs company printed 1,000 display cards which were distributed around the city.

Parade 22 Blocks Long

The Saturday morning show forms only a small part of the activities of the Club. Each Fourth of July we stage a picnic at one of the parks or beaches in which manufacturers of soft drinks, and other "goodies" cooperate. These picnics generally start with a parade through the downtown streets. The first year it was 22 blocks long, and was the only Fourth of July Parade staged in the city. At the parks, games are played, lunch is served, motion pictures are taken for showing on the Saenger screen the following week, and the Boosters generally have a swell time. Adults are kept away as far as practicable. Boy Scouts have lent invaluable assistance at the outdoor affairs as well as at the Saturday morning matinees, in assisting in handling the crowds. Their assistance is not needed for the Boosters, because they can be controlled by a word . . . but it is for the adults, who insist on getting in or breaking through the lines.

In addition to the Saturday morning shows featuring youthful talent, a spectacular Kiddie Revue is staged at least twice a year, in which the production value is featured along with the talent. These Revues have been staged by Helena Strakova, (Mrs. Estes), a dancing teacher, in cooperation with the managing director and myself. The first year, the assistance of Charles Niggemeyer was available; and our last show in June profited by the production experience of Robert Blair, present managing director of the Saenger.

Profitable to Theatre

These Kiddie Revues have been profitable to the theatre. They are staged at Christmas time and in late spring or early summer. The Christmas show last year helped the box office during the week before Christmas, with the Christmas Eve day playing to capacity in the afternoon and early evening. Every Booster that attended the theatre the day before Christmas day received a gift. More than seven thousand gifts were presented. These were bought at clearance prices from a local store.

The Kiddie Revue, staged entirely by Boosters, this past summer was so successful that it shared in the holding over of "Daddy Long Legs" for a second week at the Saenger. It received more favorable comment that any stage show to play New Orleans in months.

We have developed some splendid talent with the Saturday morning shows, and the award to the best of them is to participate in the annual Kiddie shows. This is all the remuneration they receive. No salaries are paid the children for these shows.

Elect Mardi Gras Queen

During Mardi Gras, we staged a Mardi Gras ball and elected a queen by popular ballot. The vote results appeared on Sundays in the Item Tribune on the Junior Page. The girl winning the honor sat alongside Rudy Vallee (who was making a personal appearance at the Saenger), and her court attended her. The Connecticut Yankees played a special show for them and what a time they all had.

From time to time we stage parties and special shows. If we think a picture is not suitable for children, we present a special program and go to the expense of sending them a postcard advising them of the change in the routine for the week. A postscript is carried on the card for the attention of the parents, notifying them that the current picture fare is better suited for adults. Then we get a special picture such as "Huckleberry Finn" and stage the special show for the youngsters.

"Keep the Faith"

We attribute our success with this kiddie club to one principle; "Keep the Faith." In plainer words we always give them what we promise. If we say it's going to be a picnic, we leave the stone unturned to give them a real outing.

We have a tieup with the Item Tribune, and give the two papers credit for assisting in the success of the club to the extent of billing it as "The Saenger theatre-Item Tribune Booster Club." In return their columns are wide open to us for any and all occasions. As the sponsor of the club I conduct two columns, one on Friday as "The Booster Bulletin" and one on Sunday as "Uncle Joe Says." Pictures of members are used each Sunday in the Junior Item section.

Another important factor in the continued success of this club is the fact that each one has to pay a year's dues to get a button. This is only five cents but it pays for the cost of the buttons and other incidentals incident to the operation of such a club, where no budget is available in the regular theatre setup.

Report Card Contest

At present we are conducting a Boosters Good Report Card contest with a first prize of a bicycle for boys and a wrist watch for girls. These prizes have been donated by merchants. The Contest was started last year and proved interesting to the theatre, the paper and the school teachers. This year we have had some fine expressions of

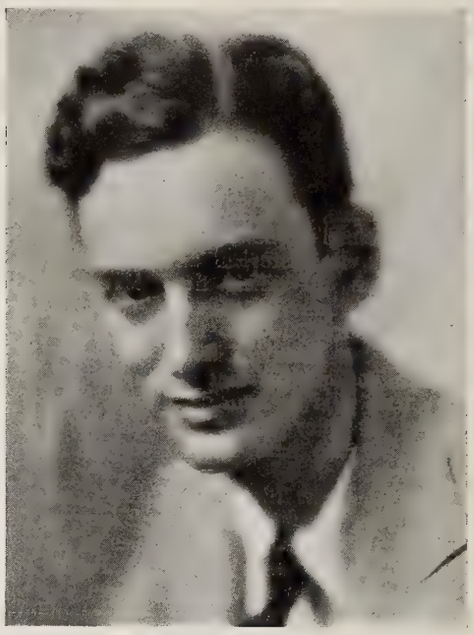
Leaders in the Saenger Theatre Booster Club at New Orleans



JOE M. ESTES
Publicity Director



HELENA STRAKOVA
Dancer



HERB KOCH
Saenger Organist

appreciation from school teachers and find that the Club is getting mentioned regularly in the school rooms, teachers in many instances urging the children to join the club so they may be eligible for the contest. It is obvious that this is creating much good will.

Takes Many Hours a Day

To keep a club alive and interesting is no few minutes work! It requires a good many hours each day. There are letters to be written, telephone calls to be answered courteously and with an understanding of a child's problems. A fellow doing this has to remember back a few years to the days when he was a small boy and try to look at it from that angle. Patience with children is important, but with mothers much more so. It is a mother's heritage to want her child to be pushed forward . . . to see that he or she gets a full share of the lunch . . . the candy . . . a ringside seat . . . a solo part in the show . . . and if she is any kind of a mother she will fight for that right. An understanding of this is necessary to keep ill will from slipping into the Club's activities. This sort of thing can do more to kill a Club than all the special shows and parties that an army could organize.

No Favorites

In my association with these Clubs, which has existed for a number of years, I have set one rule, and that is simply "Be fair and square." Do not favor one child more than the other regardless of whether the child lives on the Avenue or in an alley. Their money is all the same kind of money, their parents are the same kind of parents, and their hearts the same kind of hearts. Children notice this sort of thing and when they find that the sponsor of the club is fair and impartial in all dealings with them they will be sold 100 percent. And when they are sold, they will sell their parents.

I feel that this is one reason why we have had few complaints regarding our handling of the club's activities. The children themselves have confidence in all of us who have anything to do with them. "Herbie" is their idol now . . . but when we told them that Wesley Lord was leaving they set up a howl. Then "Herbie" came on and by getting right down and mixing with them he soon scored a complete hit.

While I have been instrumental in organizing and fighting for this club, occupy the spot of their "Uncle Joe," and am in charge of the Saturday meetings, I believe that any other executive or personality connected with the theatre could step in and do the job as well, provided he enjoyed doing it as much as I do.

Cermak Demands Close of Strike

Mayor Cermak of Chicago has called Tom Maloy and Aaron Saperstein into conference to arbitrate differences between independent theatre owners and the projectionists' union, following a request from Charles Lounsbury, assistant state's attorney.

Cermak notified both parties that they must name arbitrators to settle the dispute following breakdown of settlement negotiations. Hearing on the indictments against Maloy and others have been continued until October 19.

The imported projectionists who have been handling independent theatre booths have elected Holland Carter as union president. The local is Number 3 of the Brotherhood of Motion Picture Employees of North America. William Van and James Doctor are vice presidents and Henry Buffeti and M. G. Willets recording and financial secretaries, respectively.

Warner Shifts Personnel

Warner changes in metropolitan exchange personnel include J. C. Vergesslich, now Metropolitan manager. George Balsdon, Jr., remains sales manager. Vergesslich is succeeded in Chicago by Earl Silverman. Harry Decker has moved from Brooklyn to New York and Gus Solomon is now in Brooklyn.

U. S. Makes 16 German Films

Of 176 German-speaking films presented in Germany during the 1930-31 season, 124 were made in Germany, 19 in France, 16 in the United States, seven in Great Britain, five in Czechoslovakia, three in Austria and two in Italy.

Gaumont-British Shows Big Profit

Small theatre units in England are dismayed by the huge profits disclosed by Gaumont-British Corporation. Including the production, distribution and exhibiting interest of the corporation, profits for the year just past amount to £502,059 net, an increase of no less than £185,000 over the returns of the previous year. Reserves have been increased to £2,500,000, equaling the total capital. Six per cent is to be paid to shareholders.

The directors of Gaumont declare their intention of extending their theatre interests, and there is amazing growth at the company's studios in Shepherds Bush and Islington, London.—W. H. M.

THE OLD FIGHTIN' COCK HAS NEW B. O. SOCK!

The biggest crowds Newark has seen in years—Thousands jam Proctor's lobby; storming the sidewalk, swarming the street!

FIRST SEVEN DATES TOPPED ALL GROSSES

AT

PROCTOR'S—Newark
NEW B. F. KEITH—Boston
RITZ—Birmingham
HOLLYWOOD—Fort Worth
MAJESTIC—Houston
ORPHEUM—Memphis
ORPHEUM—Spokane



RKO PATHÉ presents

HELEN TWELVETREES

"BAD COMPANY"

WITH

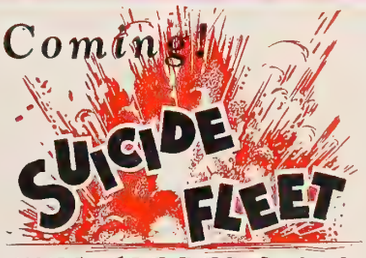
RICARDO CORTEZ

DIRECTED BY TAY GARNETT

A CHARLES R. ROGERS PRODUCTION

HARRY JOE BROWN, ASSOCIATE PRODUCER

Coming!



WILL TORPEDO ALL YOUR PAST RECORDS!

RKO PATHÉ

THE OLD FIGHTIN'

GIVES YOU BIGGEST



THE OLD FIGHTIN' COCK
is going stronger than ever!

Clean romantic drama is now the big B. O. clean-up!

Ann Harding's first in 8 months. Will wreck records for next 8 months.

Held Over 2nd Week
RKO MAYFAIR
New York
NOW!

Fourth Week
$2 TOP
FOX CARTHAY CIRCLE
Los Angeles

Smashes Every Record
KEITH'S
Syracuse

40 MORE RECORDS IN 40 MORE KEY CITY HOUSES!

COCK

HIT OF 1931 !



Coming!

SUICIDE FLEET

WILL TORPEDO ALL YOUR PAST RECORDS!

RKO PATHÉ

The Old Fightin' Cock crows on the radio every Friday night, 10:30 New York Time, RKO THEATRE OF THE AIR, N. B. C. coast-to-coast hook-up of 44 stations!

ANN HARDING

DEVOTION

• • • • with LESLIE HOWARD
ROBERT WILLIAMS • O. P. HEGGIE

Directed by ROBERT MILTON

A CHARLES R. ROGERS PRODUCTION

Harry Joe Brown, Associate Producer

SELECTIONS

Made by RITA C. McGOLDRICK

FROM exhibitors, schools, civic organizations — from all factors in public life interested in unbiased critical appreciation and selection of motion pictures according to suitability for family, the adult and the younger folk, comes an ever-increasing expression of appreciation of Rita C. McGoldrick's "selection of selections." In this issue she devotes considerable attention to the short product.

Family Suitability

SPIRIT OF NOTRE DAME *EXCELLENT*
Universal

In the "Spirit of Notre Dame," Universal has made the greatest of the sports pictures to have come to the screen. Dedicated to Rockne, it is the romance of great football and the thrilling story of the character-building of men. This is a college drama without sentimentality but with a strong bit of heart interest. It is conspicuously lacking in the cheap collegiate claptrap that has marked so many pictures. Its incidental high spots show the team of Notre Dame in conflict with Army, with Northwestern University and with Georgia Tech. This picture strikes a new note of fineness in screen entertainment and should be influential in bringing a new dignity and integrity to intercollegiate sports.

HARD HOMBRE, THE *GOOD*
Allied Pictures Corp.

Western—In this particular picture starring Hoot Gibson there is more of plot and more of comedy than in any of his others. In his role of a peaceful man forced to overcome the local bad-man he contributes the same degree of breezy out-of-door performance and fine riding that have made him a general favorite with all boys. (Stars: Hoot Gibson and Matilde Comont.)

I LIKE YOUR NERVE *GOOD*
First National

A lightly entertaining adventure story with Douglas Fairbanks, Jr., cast as a young American go-getter in a fictitious Central American republic. (Stars: Douglas Fairbanks, Jr., Loretta Young.)

RIDERS OF THE PURPLE SAGE
Fox *VERY GOOD*

Western—An adaptation from a story by Zane Grey, the theme of which has lent itself most graciously to the camera wizard's skill. The result has been a fast-moving story set against magnificent scenery, and its action, placed in Arizona in 1871, holds more than usual interest. (Stars: George O'Brien and Marguerite Churchill.)

ALICE IN WONDERLAND *GOOD*
Unique Photo Films

This is a welcome addition to the library of pictures for very young children. In a series of episodes it tells the story of the childhood classic which is pleasingly acted by a commendable cast. Only very young children would enjoy this picture.

PENROD AND SAM *VERY GOOD*
First National

This is another delightful juvenile picture of a boy's pal and a dog. Acted by engaging children, it catches the spirit of the Booth Tarkington story. It is a picture that every child can afford to see.

SIDEWALKS OF NEW YORK *GOOD*
MGM

Comedy—Purely slapstick, with little continuity and routine comedy lines, this picture will probably prove amusing only to those in the audience who are followers of the sombre-faced little star, Buster Keaton.

BATTLING WITH BUFFALO BILL *VERY GOOD*
Universal

This is a serial Western, made in episodes of two reels each. It recounts the adventures of Bill Cody with the Indians and bad men of the West in his time. Boys will cheer for this picture; adults will smile at it indulgently. It has excitement galore, raiding Indians, burned settlements and magnificent horses. This is a clean picture for juvenile entertainment, but probably too exciting for very young children.

GET-RICH-QUICK WALLINGFORD *VERY GOOD*
MGM

Although changed somewhat from the original story the screened Wallingford is the same smart schemer provoking many laughs. William Haines and Ernest Torrence give an excellent performance and an amusing bit of entertainment in this picture.

IN LINE OF DUTY *GOOD*
Monogram Pictures

This is a story of the Royal North West Mounted Police with plenty of action and good spirit,—a picture particularly suitable for boys. (Stars: Sue Carroll, Noah Beery, Francis McDonald and James Murray.)

RUN AROUND, THE *GOOD*
RKO

This is a lightly entertaining feature which attempts to prove that Right is Might. Glinting with humor and notable for its color work, this picture has as a strong cast Mary Brian, Geoffrey Kerr, Johnny Hines and Marie Prevost.

RANGE LAW *GOOD*
Tiffany

Ken Maynard, always popular with children, adds one more page to the volume of his Westerns. This one has nothing to distinguish it from the rest. There is planted money, free shooting, the stage coach holdup and the stage tumbling down a mountain side. It is clean entertainment with enough action to please children.

Adult Suitability

EAST OF BORNEO *VERY GOOD*
Warner

A thrilling jungle picture in the land of Marudu, located in the impenetrata reaches of Malay. It is the story of a young wife whose doctor husband, misunderstanding her, leaves her to bury his sorrow in the jungle. She follows him over the heart-breaking six thousand miles of the way, over infested rivers, poisonous undergrowth and dangerous islands. There are crocodiles, the giddy chatter of monkeys, the deep roar of the lions; the pulse and beat of native drums. There is an authentic thrill in an erupting volcano, its flames and plumes of smoke thrown against the strange landscape. A barbaric ruling prince of this strange land casts his eyes upon the heroic wife. This situation precludes it from programs for junior audiences. Adults will find it a thrilling document.

LASCA OF THE RIO GRANDE *GOOD*
Universal

Based on the poem "Lasca," this tragic romance tells the story of a fiery Mexican girl, a creature of impulse, who flirts with, hates, and finally sacrifices her life for a man she really loves. A colorful background and unusual photography add to the interest and entertainment value. (Stars: Leo Carillo, John Mack Brown, Dorothy Burgess, Slim Summerville.)

SKYLINE *GOOD*
Fox

This is the story of a boy who is spurred on by an ambition to leave the river docks and realize his dream of building skyscrapers in the city. Portrayed by an able cast, this human drama, with its melodramatic touches, will prove of interest to the average audience. (Stars: Thomas Meighan, Maureen O'Sullivan.)

THE SPIDER *VERY GOOD*
Fox

In "The Spider," taken from the play of the same name, a magician succeeds in solving a mysterious murder, and reuniting a brother and sister. The entire action takes place in the theatre and the mystery is solved in the presence of the audience. An absorbing and thrilling picture, well cast, acted and directed. Also suitable for older children.

WILD HORSE *GOOD*
Allied

A Western full of the usual hard riding, excitement. There is a bank bandit and a murderer captured, as well as a wild horse. There is trick rodeo riding and thrilling scenes with trained horses. (Star: Hoot Gibson.)

EIN BURSCHENLIED AUS HEIDELBERG (A Student Song of Heidelberg)
Ufa *EXCELLENT*

This is the first musical feature photographed in the city of old Heidelberg. A New York girl of German parentage goes to the university to complete her education. Two students fall in love with her. There is a harmless duel and the right man wins. The story can be followed without a knowledge of German as the heroine has to learn to speak that language. Good act-

SELECTION OF SELECTIONS IN PICTURES

ing and lively music result in pleasant entertainment. (Stars: Betty Bird, Willy Forst, Hans Bransewetter.)

THE PASSION OF JOAN OF ARC
VERY GOOD

Societe Generale des Films of Paris

The last six hours of life of the peasant girl who led her King's armies to victory are filmed with vivid and startling realism in this picture. The direction is unexcelled and Mlle. Falconetti as Joan gives a flawless performance.

SHORT SUBJECTS

BIG HOUSE PARTY, THE — *GOOD*
Vitaphone

The prison band practices for the Christmas show. Some of the music is enjoyable.

BIRDS OF THE SEA — *EXCELLENT*
Fox

Very interesting and scenically lovely.

BLUE RHYTHM — *EXCELLENT*
Columbia

Here is another Walt Disney cartoon in which Mickey Mouse conducts the animal orchestra for the amusement of all.

CALL A COP — *GOOD*
MGM

Hal Roach's Boy Friends see a holdup and try to catch the burglar. There is a mixup with the police, but the friends do their best to be helpful. Very amusing.

CASTILIAN MEMOIRS — *VERY GOOD*
Imperial

Mr. Dickason in a fine talk emphasizes the beauties and interest of Maila.

CAT'S NIGHTMARE — *GOOD*
Columbia

Another delightful "Silly Symphony" wherein the prowling cat loses eight of his nine lives.

CLOCK SHOP — *VERY GOOD*
Columbia

A delightful melodious cartoon in which the various time-pieces in the clock shop caper for amusement. Mr. Disney has given us a musically pleasing bit of fantasy.

CLYDE MYSTERY, THE — *GOOD*
Warner

The solution of the mysterious death of Mr. Clyde by the famous psychologist—Dr. Crabtree (Donald Meek). Interesting.

DANGEROUS TRAILS — *EXCELLENT*
Warner

This is the ninth episode of the adventures in Africa of Wynant Hubbard, lecturer and scholarly adventurer. It is an extraordinary study of wild animals as they roam through the jungle and cross the paths of the man with the cameras. (Accompanying lecture.)

DECEPTIVE PLAYS — *VERY GOOD*
Educational

Demonstrating how some of the big games in football have been won through use of power or deceptive moves.

DUTCH TREAT — *EXCELLENT*
Talking Picture Epics

A good educational picture of Holland, the land of windmills and canals.

EGYPTIAN MELODIES — *EXCELLENT*
Columbia

A very amusing cartoon depicting the experiences of a spider in an Egyptian tomb.

FISHIN' FUN — *VERY GOOD*
Columbia

A Mickey Mouse cartoon in which Mickey and the pup go fishing. The fish that are not caught do some delightful tap dancing and a classical musical score becomes infectious with merriment.

FLOATING FUN — *GOOD*
RKO Pathe

A Grantland Rice Sportlight showing a class of seafaring children at Nantucket, being taught to sail boats; the second half of the film gives an idea of the amusements on one of the week-end cruises out of New York.

FLY-HI — *GOOD*
RKO Pathe

Cartoon—An Aesop Fable concerning two young flies who were nearly caught in the spider's web. (Synchronized.)

FORWARD PASS — *VERY GOOD*
Educational

One of a series of football pictures being released this fall in which Howard Jones, coach of the University of California team, the "Trojans," outlines different plays. In this reel is shown the evolution of the forward pass. (Accompanying lecture.)

GYPSY CARAVAN — *EXCELLENT*
Vitaphone

Giovanni Martinelli, as a gypsy caravan driver, sings with his unusual, beautiful effect. This is a happy opportunity to hear this Metropolitan opera star.

HIGHLIGHTS OF TRAVEL
Tiffany — *VERY GOOD*

A Lyman H. Howe "Hodge Podge" picture showing fascinating glimpses of strange countries and cities. (Accompanying lecture.)

I SURRENDER, DEAR — *GOOD*
Educational

Bing Crosby, the famous radio crooner, has a chance to prove he is personable, can act sufficiently to put over his songs and has a really beautiful voice. The story is an innocuous romance. This is a Mack Sennett production.

INSIDE BASEBALL — *VERY GOOD*
Educational

Scenes from real baseball games and some staged "shots" to demonstrate certain plays, make up this sports review by Bill Cunningham. The running comment is humorous and interesting.

INSIDE LOOKING OUT — *VERY GOOD*
Fox

Inside views of some of the prisons of the world. Men at work and at play in Cuba. A women's prison in Mexico. Sing Sing in New York, the first to abolish convict uniforms. Very informative.

ISLE OF ISOLATION — *EXCELLENT*
Imperial

A very entertaining talk accompanies these pictures of the Island of Bali. Mr. Dickason calls it one of the most enchanted islands of the globe.

JERUSALEM, THE HOLY CITY
Ideal Pictures — *EXCELLENT*

An interesting scenic, accompanied by an instructive talk. It depicts the historic background and the lives of the various races that dwell in the Holy City.

KENTUCKY BELLES — *GOOD*
Universal

Oswald the Rabbit and his amusing horse race the other animals and win by a neck.

LAST OF THE MOE HIGGINS, THE
Columbia — *GOOD*

Eddie Buzzell broadcasts in his usual amusing way the story of an old Kentucky mountain feud.

LOST VALLEY — *VERY GOOD*
Educational

In which a group of Scouts have a high adventure in the western mountains, where they encounter an old prospector who has been injured and to whom they give aid. Incidentally, they rescue an Indian maiden and capture a villain. This is a fine, spirited picture for boys.

LOVE IN A POND — *VERY GOOD*
Pathe

An Aesop's Fable. A rhythmic romance of two frogs in a water-lily pond. Good music.

MICKEY STEPS OUT — *GOOD*
Columbia

Mickey Mouse and Minnie once more amuse us with their comical antics in which Pluto, the dog, and a cat figure.

MUSICAL MYSTERY — *GOOD*
Warner

Characters in modern books coming to life. Very good dancing.

OLD LACE — *VERY GOOD*
Vitaphone

Ruth Etting, famous Broadway singer, in the fashion of another generation croons her effective songs. Good entertainment.

OLYMPIC TALENTS — *EXCELLENT*
RKO Pathe

This Grantland Rice Sportlight is one of an instructive and interesting series of views of various athletes in training for different sports for the coming Olympic Games of 1932. A lively and humorous talk adds to the interest.

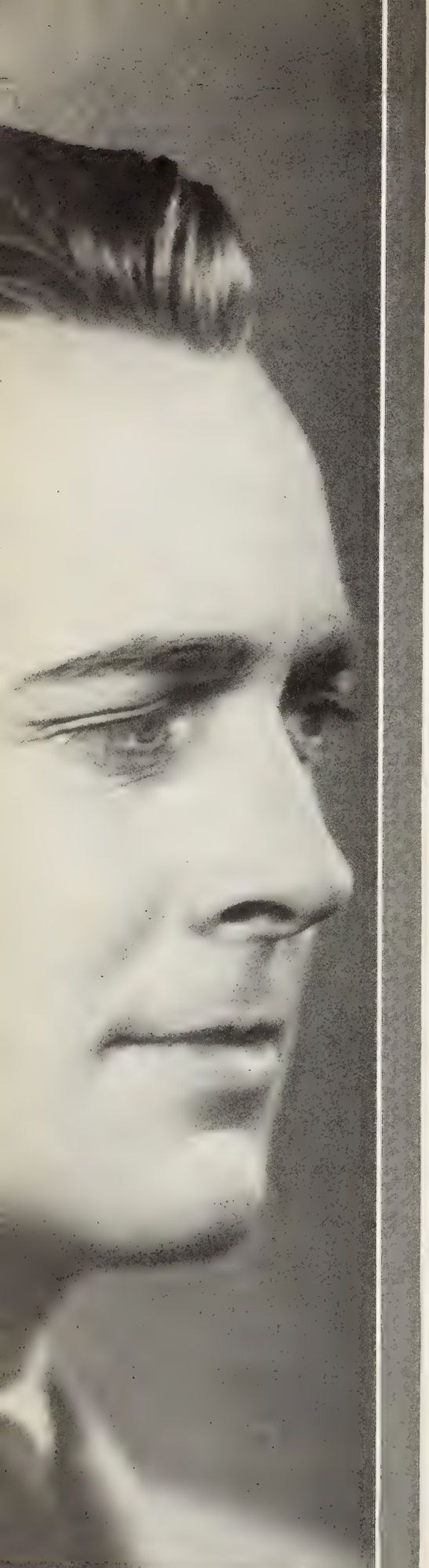
OPPORTUNITY NIGHT — *GOOD*
Vitaphone

Vaudeville performers are given an opportunity to see what each can do and what the audience thinks of it. Amusing.

PARIS NIGHTS — *GOOD*
Fox

Night life in the French capital.

(*Continued on page 36*)



"PACKED WITH THRIL

Say Reviewers of

SOB S

with

JAMES DUNN

Molly O'Day

HUMAN

"'Sob Sister' has scratched the newspaper man and found a human being. Without losing the glamor, the hard surface brilliance and the healthy wit that the world associates with the men and women who write its news, Mr. Santell has gone deeper and drawn his characters with tenderness and sympathy. The reporter has seldom been caught so accurately or so humanly. The writing is swift, amusing and authentic. Its two leading parts are splendid . . . Hold their audiences with the same sort of honest and extraordinarily effective playing that characterized 'Bad Girl'... An original and entertaining film." —*N. Y. Times*

HIGHLY ENTERTAINING

"Excellently directed, cleverly acted, smartly dialogued ... Story carries its newspaper characters into wild excitement ... Loaded with villainy, action, plot. A good movie, thoroughly entertaining."

—*N. Y. Daily Mirror*

THRILLS AND ROMANCE

"Exciting melodrama, quite certain to be voted good entertainment by the fans. Speeds along through thrills and romance to its happy ending ... There's no denying that James Dunn has personality and screen magnetism ... Linda Watkins promising."

—*N. Y. American*

ROXY
NOW

LS AND ROMANCE"

ISTER

LINDA WATKINS

Minna Gombell Howard Phillips Joe Brown

From novel by Mildred Gilman

Directed by ALFRED SANTELL

ROXY PATRONS VOICE APPROVAL

"Swift and amusing . . . Dialoguing neat, direction neater . . . You'll get more laughs than sobs out of 'Sob Sister'." —*N. Y. Daily News*

PACKED WITH EXCITEMENT

"James Dunn, who scored such a hit in 'Bad Girl' does a good job. Melodramatic yarn, packed with excitement, which should give the customers their money's worth." —*N. Y. Evening Graphic*

EXCEEDINGLY GOOD PRODUCTION

"Exceedingly well produced talkie. Good acting, first rate camera work . . . Freshness of dialogue. Genuine atmosphere . . . Linda Watkins, well known on New York stages, makes her screen debut. The stage scores again. She can read lines, she photographs well, and should be an asset to the movies. James Dunn has a personality and he helps to make 'Sob Sister' as good as it is." —*N. Y. Sun*

ABUNDANT IN ENTERTAINMENT

"An agreeably diversified melodrama of newspaper life and it succeeds in filling out with quick electric turns of plot and motivation a film hour worth seeing . . . Abundant in entertainment. Miss Watkins an accomplished screen actress, one of the few who really know how to read lines and interpret them satisfactorily." —*N. Y. World-Telegram*



ANOTHER FOX HIT

RITA C. McGOLDRICK'S SELECTIONS

(*Continued from preceding page*)

PATHE AUDIO REVIEW *VERY GOOD*
Pathe

Several interesting events are combined—Fountains of Rome; This Amazing Age; Not So Dumb; Tuna Fishing in Sicily; A Barnyard Scandal; Unlocking the Treasure House of Music (with Walter Damrosch); Twenty-One Years Ago. All are good.

PATHE REVIEW NO. 3 *EXCELLENT*
Pathe

Scenes of beautiful homes, old English and Colonial throughout New England, pretty and quaint; This Wonderful Age; How the Autogiro Works. Very interesting.

PIGSKIN PROGRESS *GOOD*
RKO Pathe

The first game of football, played in 1869, is re-enacted in this Grantland Rice Sportlight by Rutgers students; then a Yale-Harvard game played in 1914 is seen and contrasted with the technique of modern play. (Accompanying lecture.)

POLAR BEAR *GOOD*
RKO Radio

A Tom and Jerry cartoon with synchronized music. The two are shipwrecked, find a raft, and reach the Arctic Circle where they have adventures. Very clever.

POMPEII *EXCELLENT*
Talking Picture Epics

Very remarkable views of this ancient city that is slowly being brought out of the grave where Vesuvius buried it. There is an interesting and instructive talk about this most precious storehouse of ancient knowledge the world possesses.

RHYTHMS OF A BIG CITY
Warner *VERY GOOD*

One day's activity—the lives of the working girl and boy in New York City from the time of awakening until bed time.

SOUND NEWS REEL *GOOD*
Paramount

Showing the Empire State Building acting as a mooring mast for large blimp; ruin of city of Belize after hurricane; Aimee Semple McPherson and husband; parade of gorgeous floats in Los Angeles celebrating 150th anniversary.

S.S. MALARIA, THE *GOOD*
Paramount

Smith and Dale as two Jewish partners leave on vacations because one has rheumatism. Their troubles in the passport office are amusing.

SNAKES ALIVE *VERY GOOD*
Warner

Two youngsters—Penrod and Sam—have heard that hair pulled from a horse's tail and placed in water will eventually turn into a snake. The convolutions of the hair in the water, and the boys' excitement and amusing dialogue, make for very good juvenile entertainment. (2 reels.)

SUPREME THRILLS: "TURN OF THE TIDE" *EXCELLENT*
Van Beuren

"Turn of the Tide" is one of a series of thirteen true stories of the Great War picturized and verbally described by Floyd Gibbons. This one tells the story of the early morning hours of July 18, 1918, when three hundred thousand American boys, who had been hurriedly mobilized and rushed into action, delivered the first decisive offensive blow of the Allied troops in the World War. Turning the tide of defeat into the promise of victory. This is an electrifying and vivid presentation, excellently photographed and with an accompanying musical score. These authentic thrills of the screen are among the best short features of the year.

TAMALE VENDOR, THE *GOOD*
Educational

A rather stilted farce comedy in which two horseback hoboes who sing and play delightfully, effect the rescue of a young girl.

THANKS AGAIN *GOOD*
RKO Pathe

Edgar Kennedy, the troubled head of a house, builds an airplane and lives in the hangar while building it. He has the usual difficult times with his wife's relations. His excitement and loss of temper over the things that happen furnish very amusing entertainment.

TOP OF THE OLD WORLD
Talking Picture Epics *EXCELLENT*

A marvelous scenic picture of northern Norway, the land of the midnight sun, showing its rivers, lakes and mountains.

TORCHY *EXCELLENT*
Educational

The story of an adventurous young "would-be" business man who falls in love with the boss's daughter. Clean and very entertaining.

TROPIC LURE *VERY GOOD*
Talking Picture Epics

A series of well photographed views of a trip from New York to Jamaica, Guatemala, Cuba and return.

TIMING *EXCELLENT*
RKO Pathe

A Grantland Rice Sportlight calling attention to the perfect "timing" in golf, tennis, aerial acrobat stunts, polo, football and boat racing.

UTMOST ISLE, THE *VERY GOOD*
RKO Pathe

A Vagabond Adventure picture in which the director, Tom Terriss, and his cameraman arrive at Ceylon and explain to his audience some of the customs of the natives.

UP POPS THE DUKE *GOOD*
Educational

Average farcical short in which an unwelcome suitor of the niece and a thief impersonate the "Duke" at a newly-rich aunt's reception and are exposed when the real Duke arrives.

VAGABOND MELODIES *EXCELLENT*
Educational

One of the Hodge Podge series that tells in sound picture form the story of the little tunes, the noisy sounds, the lilting airs and bursts of brass music that seem to furnish a musical theme for any great city. (Sound.)

VIA EXPRESS *GOOD*
Paramount

This deals with the shipping of a priceless vase. The inimitable manner of Tom Howard makes it very amusing.

WHERE CANARIES SING BASS *GOOD*
RKO Pathe

Jimmy Gleason as a fight manager and Harry Gribbon as a prize fighter produce laughable results.

WONDER TRAIL, THE *EXCELLENT*
Educational

Lyman H. Howe shows the audience some magnificent scenery, waterfalls, mountains and fissures in the earth through which steam constantly is exuding and geysers are spouting. It's the Yosemite Valley.

WOODROW WILSON'S GREAT DECISION *EXCELLENT*
RKO Pathe

A page of history is opened to us in these kaleidoscopic views of the life of Woodrow Wilson, with an accompanying descriptive talk by Floyd Gibbons.

WRESTLING SWORDFISH
Educational *EXCELLENT*

One of the most interesting of the excellent sports shorts by Mack Sennett, depicting actual fishing scenes with the giant ray and the swordfish as the victims. Wonderful action in the pictures.

Stanley-Warner Makes Shifts Of Managers In East Cities

The Stanley-Warner Company has made a number of changes with the shifting of managers in both the theatres and districts in Wilmington, Del.; Chester, Pa.; Philadelphia and Atlantic City.

Among the changes was the moving of Paul Costello from manager of the State and Washington in Chester to district manager of the circuit's houses in Wilmington.

Reynolds, Houston Join Pomeroy

Harry F. Reynolds, responsible for the technical work on "Hell's Angels," and H. Houston, inventor and mechanical engineer, have joined Roy J. Pomeroy as associates in the newly formed Motion Picture Technical Institute, Hollywood. Until recently, both have been connected with Howard Hughes. The Institute was recently established by Pomeroy to serve studios in solving technical problems.

Publix Changes in Upper New York

Changes in Rochester, N. Y., include: Al Kaufman, manager of Comerford's Capitol, to Binghamton temporarily to organize the Crawford; Truman Brizee, assistant at the Capitol, now in charge; Harold Raives, manager of the Publix Century, to manager of the Publix Regent; Marsh Gollner of Toledo, now manager of the Century, and Marty Anderson, now assistant at the Century.

Sol Lesser With Henley

Sol Lesser, whose resignation as executive assistant to Carl Laemmle is effective this week, is reported joining Hobart Henley in the production of independent features.

Technicolor Wins Big Patent Victory

Dr. Herbert T. Kalmus, president of Technicolor Motion Picture Corporation, has expressed the opinion that the company will have control over most, if not all the various methods of manufacturing color film used by other companies, as the result of a patent, embracing 234 claims, just issued to Dr. Leonard T. Troland of Technicolor. This is the expected culmination of a situation which has been hanging fire for months.

The claims cover the production of pictures in color, and the patent includes rights claimed by many contestants since 1921, it is declared. The 234 claims are believed to be the largest number ever issued on a single patent by the United States Patent Office. Application for the patent was made in 1921 and numerous interference proceedings since then have augmented the original Technicolor claims. The patent includes sole rights on the making of both positive and negative color prints.

Exhibitor Gives Benefit Show For Fraternity After Fire

When fire attacked the Sigma Chi fraternity house on the Dartmouth College campus at Hanover, N. H., the flames spread so quickly through the frame structure that the occupants were unable to salvage any of their possessions. Two were injured jumping out of windows. A. C. Barwood, manager of the Nugget theatre, came to the assistance of the fraternity and put on afternoon and evening benefit performances of "The Black Camel," the entire profits being devoted to replacing the wardrobes and other possessions of the students.

Radio Playing 4 Films On Broadway; None At Mayfair

Radio will have four first runs on Broadway this month, but it appears at the moment that all will play outside the company's own outlet, the Mayfair.

Jerry Safron has closed another deal by which "The Woman Between" will play the New York and Brooklyn Paramounts week of October 23. On the same day, "Friends and Lovers" goes into the Roxy, which will also play "Smart Woman" this week. "Gay Diplomat" opens at the Warner this week also.

New Story For Miss Bennett

RKO Pathe plans to star Constance Bennett in a film which will have for theme current events in Russia. Edward H. Griffith, director, is responsible for the idea and will direct the star in the new film.

Fox Shifts Managers

Fox Theatres has moved Sid Mattison to the Capitol at Buffalo, and replaced him at the Capitol in Ilion, N. Y., with Tom Warne.

Columbia Dividend Paid

Columbia Pictures regular quarterly dividend of 18¾ cents on the common and voting trust certificates was payable last Friday.

$120,152 Fox Net for First Six Months; General Theatres Net Reaches $883,353

Fox Film Corporation and its wholly owned subsidiary, controlled and affiliated companies report net profit, after all charges except Federal income taxes, of $120,152 for the first six months of 1931. This compares with $6,785,897 for the same period in 1930. Total gross income for the period equalled $47,870,373, which compares with $52,848,975 for the first half of 1930.

The decline is stated as "largely due to a reduction in theatre receipts and film rentals," which sources showed income of $45,749,867 and compared to $50,937,848 for the first six months of 1930. The statement indicates that Fox received $495,675 in dividends from its ownership of 660,000 shares of Loew's Inc. stock.

The consolidated statement of income and expense for the half year ended June 27, 1931, as compared to the period ended June 28, 1930, follows:

Income:	1931	1930
Gross income from sales and rentals of films and literature and theatre receipts	$45,749,867.88	$50,937,848,85
Income from rental of stores and offices	1,059,884.65	1,041,336.77
Dividends from investments—Loew's, Inc.	495,675.00	495,675.00
Other incomes	564,946.00	374,114.62
Total income from all sources	$47,870,373.53	$52,848,975.24
Expenses:		
Operating expenses of theatres and exchanges, head office and administration expenses, etc.	$28,058,113.99	$27,264,247.61
Amortization of production costs, including participations	14,532,825.68	14,552,354.84
Depreciation	2,047,366.37	1,969,466.53
Interest	1,035,938.16	675,341.66
Minority interests' share of theatre subsidiaries' profit	107,003.87	636,235.42
	$45,781,248.07	$45,097,646.06
Income available for interest requirements of parent company and federal taxes	$2,089,125.46	$7,751,329.18
Interest requirement on:		
One year six per cent. gold notes: Interest	$982,250.00	$639,250.00
Amortization of discount and expenses	482,455.28	326,181.82
Five year six per cent. gold debentures: Interest	367,707.50	.....
Amortization of discount and expenses	136,560,00	.....
	$1,968,972.78	$965,431.82
Net profit for half year (26 weeks) before federal income taxes	$120,152.68	$6,785,897.36

General Theatres Equipment, Inc. and subsidiaries report a net of $883,353.70 for the six months ended June 30, 1931, exclusive of its equity in undistributed earnings of non-consolidated controlled companies.

The consolidated and condensed statement of profit and loss for the period shows net sales and income of $6,235,149. After cost of sales, general and administrative expense, depreciation, etc., there remained net income of subsidiary companies amounting to $253,720. Income from dividends of Fox Film Corporation Class A and B stock amounted to $2,193,672 in the half year. Net income applicable to preferred and common stocks of General Theatres Equipment, Inc., after all charges, was $883,353.70.

No comparison with the six months ended June 30, 1930, is made because of acquisitions in 1930. The profit and loss statement for the six months ended June 30, 1931, follows:

Net sales and other revenue	$6,235,149.85
Less:	
Cost of sales, general and administrative expenses, depreciation, etc.	5,981,429.38
Net income of subsidiary companies	$253,720.47
Income from dividends on Fox Film Corporation Class "A" and "B" stocks	2,193,672.87
Total income of G. T. E., Inc., exclusive of its equity in undistributed earnings of non-consolidated controlled companies	$2,447,393.34
Less:	
Interest charges and amortization of debt discount and expense	1,564,039.64
Net income applicable to preferred and common stocks of G. T. E., Inc., exclusive of its equity in undistributed earnings of non-consolidated controlled companies	$883,353.70

Comerford-Publix Adds Four Theatres in New York State

Comerford-Publix has taken over four New York state theatres, which are to be added to the Northeastern Pennsylvania circuit under George C. Walsh, with headquarters in Scranton.

This will give Walsh supervision over 71 houses. The acquisitions are located at Yonkers, Newburgh, Poughkeepsie and Middletown. Picture policies are to be maintained at all four.

Neufeld in Split With Tiffany-Educational on Chimp Shorts

Tiffany-Educational will not release the Chimp two-reel comedies in future. "Gland Hotel," current release, is the last. Sig Neufeld, trainer and producer of the monkey shorts, now is looking for another producer to handle a new series of one-reelers which he contemplates for immediate production.

Tiffany, it is understood, feels that the shorts have lost their novelty, and Neufeld is said to be in favor of other distribution.


IT MADE A MILLION
DOLLARS ON
BROADWAY!!

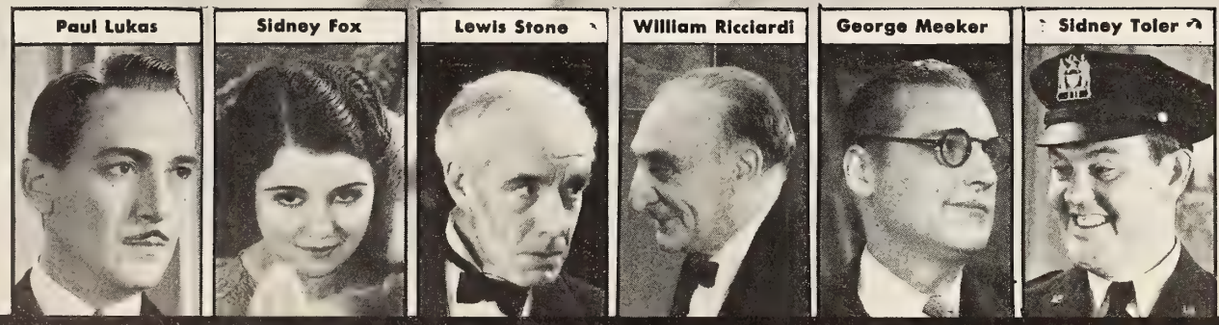
Carl Laemmle presents
the Universal picture

"STRICTLY DISHONORABLE"

with PAUL LUKAS

(Courtesy Paramount Pictures)

SIDNEY FOX . . . LEWIS STONE
GEORGE MEEKER . . SIDNEY TOLER
WILLIAM RICCIARDI. Directed by
JOHN STAHL . . . Produced by Carl Laemmle, Jr. from the Brock Pemberton stage play by Preston Sturges.



Business is GREAT with UNIVERSAL!

WABASH AVE

CHICAGO

Lewis Machat, owner of the Cinema Art Theatre, is confined to the American Hospital recovering from injuries sustained in an automobile accident. Accompanied by his daughter Fay, Machat was making an automobile trip to New York accompanied by William Kline when their machine missed a bend in the road near Towanda, Pa., and turned over several times. While the others escaped with minor injuries, Machat suffered a broken hip. He spent a week in the Robert Packard Hospital at Sayre, Pa., and it will be several more weeks before he is able to leave the American Hospital on Irving Park boulevard. Mrs. Machat is carrying on the work at the Cinema Art while from his hospital bed the owner is winding up details for the building of a chain of unusual playhouses in the Midwest which will be devoted entirely to showing the best of German talking pictures produced by Ufa.

▼

Extensive remodeling and installation of new equipment in the Grand and Madison theatres, Madison, Ind., has been started by H. H. Johnson.

▼

The baffling mystery which Film Row's master minds are unable to explain is the recent stench bombing of theatres like the McVickers, Granada, Sheridan and Terminal. These houses are not in any fight with the Maloy union, so the perfume attack can hardly be charged to the operators. The mystery continues to grow —as does the number of houses bombed.

▼

The wedding date of Edna Pfister, former Film Board secretary, and Felix Mendelssohn, M-G-M branch manager, has been set for October 21.

▼

According to the many folks that heard him, Andy Sherrick, Universal publicist, has a real flair before the "mike" as well as the typewriter. Sherrick "pinch hit" for Hazel Flynn of the American in a radio interview with Estelle Taylor, and from all reports did a swell job.

▼

Max Maseur, Indianapolis manager for Judell, Inc., was a visitor in Chicago last week.

▼

Katherine Roemer is the new secretary to Bill Brumberg at RKO. Miss Roemer was formerly connected with the Film Board of Trade.

▼

Charles Einfeld, publicity director of Warners-First National, held a meeting at the local exchange on his way from the West Coast to New York.

▼

Irving Mack, who from all appearances has not heard about the depression yet, is compiling new press books for Willis Kent on "Hurricane Horsemen" and "Law of the Tong."

▼

An exhibitor who, according to various persons along the Row hasn't been seen around the exchanges for the past 10 years, suddenly turned up last week. He is Claude Siegler of the East Side theatre, South Chicago.

▼

Lillian Bond, red-headed English beauty contest winner and recent star of Schwab and Mandell shows, visited the Warner exchange to chat with Earl Silverman, Tom Gilliam et al., on her way to the West Coast where she will be starred in important Warner product.

▼

Chicago promises to become the country's leading consumer of wintergreen. The stuff, some one has discovered, is an effective antidote for stench bomb aroma.

HOLQUIST

SHORTS ON BROADWAY

Week of October 2, 1931

ASTOR
Bali ..... MGM
Olympic Events ..... MGM

BEACON
Practice Shots ..... Vitaphone
(Bobby Jones)
Dangerous Trails ..... Vitaphone
(Adventures in Africa)
One More Time ..... Vitaphone

CAMEO
Great Junction Hotel ..... RKO Pathe
Blue Rhythm ..... Columbia

HOLLYWOOD
Old Lace ..... Vitaphone
Gypsy Caravan ..... Vitaphone
A Complete Round of Golf ..... Vitaphone
(Bobby Jones)

MAYFAIR
False Roomers ..... Radio
Trouble ..... Radio
(Tom and Jerry Cartoons)

PARAMOUNT
More Gas ..... Paramount
Nothing to Declare ..... Paramount

RIVOLI
You're Driving Me Crazy ..... Paramount
Penalties ..... Tiffany
(Football for the Fan)
No More Hookey ..... Paramount

RIALTO
Little Annie Rooney ..... Paramount
Hollywood Beauties ..... Paramount
Screen Souvenirs ..... Paramount

ROXY
Aerial Attack ..... Columbia
(Football Thrill)

STRAND
Lucky 13 ..... Vitaphone
A Havana Cocktail ..... Vitaphone

WINTER GARDEN
A Complete Round of Golf ..... Vitaphone
(Bobby Jones)
Rhythms of a Big City ..... Vitaphone
Southern India ..... Vitaphone
(World Travel Talks)

WARNER
The Big House Party ..... Vitaphone
(Melody Master Series)

Albertina Rasch To Do Short

Albertina Rasch, dance director, has signed with Warners for a third short, to be produced at the Vitaphone studio under direction of Roy Mack. Twelve dancers will be seen with her.

Four Paramount Shorts

Paramount is placing four short subjects in work at the New York plant within the next two weeks. Smith and Dale, Ethel Mermen and Rudy Vallee are among those featured.

Crosby Short in New York

Bing Crosby will probably make his next two Mack Sennett shorts in New York because of his radio contract. Sennett himself will direct the numbers in the East.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 3—Atlantic flyers rescued after week at sea—England supports "United States of Europe"—First lady meets guests in woods—Helen Hicks wins golf crown—Army team opens with easy victory—Here's a German band de luxe.

FOX MOVIETONE NEWS—No. 4—Lindy and Anne leave Japan—British authority explains drop of gold standard—Movietone soars 22,000 feet over Mt. McKinley—Tragedy attends British football game—Mexican chorines show pep.

HEARST METROTONE NEWS—No. 202—Air newsboy drops papers on Empire State Building—Fire razes forest and lumber plant in South Dakota—Acrobatic sailors do circus stunts—Lindberghs bid Japan good-bye—Zululand cattle have clean-up day— Surprises ahead for football fans—First air pictures of 22,000 foot Mt. McKinley.

HEARST METROTONE NEWS—No. 203—St. Louis battles Philadelphia in Worlds Series — United States flyers make first non-stop flight across Pacific — Death takes Sir Thomas Lipton and Senator Dwight Morrow—New styles revive ostrich industry—Scouting flagship sees the big city—Notre Dame wins gridiron opener.

PARAMOUNT SOUND NEWS—No. 19—England's "West Pointers" step out in review—Exclusive pictures of Wilkins submarine under polar ice—Helen Hicks new gold queen—Lindy and wife bid Japan good-bye—Entertainers stage acts for St. Louis crowd—Opening game of World Series at St. Louis.

PARAMOUNT SOUND NEWS—No. 20—France shows strength in military maneuvers—European markets seethe as pound falls—United States rule bars pilots under 16 years—Sir Thomas Lipton dies—Grand Rapids pilot lands on roof of house—Notre Dame wins first gridiron battle.

PATHE NEWS—No. 18—Akron sails skies as mightiest air queen—American Legion's commander defends veterans — Indo-Chinese dancing girls do exotic steps in Paris—Fastest train and plane in race against time—Swope suggests new plan to aid workers—Exhibition of how reckless drivers menace nation.

PATHE NEWS — No. 19 — Pathe News penetrates Brazil's wild jungle—Tailless plane makes amazing flight in Berlin test—Chief of Chicago's "secret six" reveals how they fight crime—Turret guns rock cruiser in battle practice—Paris stage stars frolic for charity—Blimp picks up mail from world's tallest building.

PATHE NEWS—No. 20—Pacific flyers' great flight thrills Herndon's mother—Britten to fight in Congress to halt Navy cuts—Pathe News penetrates Brazil's jungle fastness—11-year-old pilot goes aloft as government bans licenses to those under 16—Notre Dame eleven hits Rockne stride.

UNIVERSAL NEWSPAPER NEWSREEL—No. 80—Tiny zeppelin succeeds in dropping mail on Empire State Building—Canine blue bloods shine at California show—News paragraphs—Austrian ace flies glider across English Channel—Initiation rush ends in freshman victory—African villages abandoned as locust horde sweeps down.

UNIVERSAL NEWSPAPER NEWSREEL—No. 81—Sport world mourns Lipton's passing—Nation grieves at death of Dwight Morrow—Champion Massachusetts schooner makes final test run—News paragraphs—Los Angeles man remains alive in cake of ice for 30 minutes—Hoover sees St. Louis beat Athletics in World Series game.

Shea Publix Shifts Managers

Revised line-up of managers of Shea-Publix theatres in Buffalo since acquisition of the Great Lakes, is as follows: Buffalo, Vincent McFaul, as heretofore; Century, George A. Mason, formerly at the Hippodrome; Great Lakes, Robert T. Murphy, promoted from manager of Shea's Seneca, neighborhood; Hippodrome, John E. Carr, formerly of the Century.

McBride Switched by Loew's

Edward McBride, assistant manager at the Fox-Great Lakes, Buffalo, while it was under Loew management, has been assigned to a similar post in Loew's State, Syracuse.

Opens New Exchange

Security Pictures Company, distributing independent product, has opened a new exchange in Kansas City, with Allen Burke, Omaha, in charge.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"STREET SCENE" is going to be delivered to you with the usual stuff about "box office smash," "audiences waiting and crying for it," and other hackneyed phrases, all too familiar to the showmen of today. And we'll venture a bit more and say that you stand a chance of busting a couple of nice little records, BUT, you'll have to go out and sell this like you've never sold before. And I'll tell you why:

Being a prize play to Times Square, the Loop—and a couple of other key cities—will mean nothing at all to those thousands of Muscatines, Norwichs, Portlands and what have you. Being a page torn from the life of a group of families in a city tenement, will mean even less to those many towns where tenements are something that film producers play around with.

We predict that wherever this picture is left to shift for itself, it will end up in disappointing grosses. Of course, there are the exceptions, but they will be found mostly in the larger communities. But, backed by sensible merchandising, a newspaper campaign designed to create and build up interest, exploitation of the variety which makes a theatregoer stop, look and then buy a ticket; this picture should prove a mighty satisfying addition to your season's product.

From the box office point of view, what we've just told you is the answer. Don't depend too much on its title or reputation to bring them out by the thousands. From the "audience" slant? Ah, that's an entirely different story. It IS an "audience" picture and it will give the customers every penny worth of entertainment that they paid for—and then some. Word-of-mouth advertising, too, will help the b. o. intake.

There are many fine angles for merchandising this production and the alert manager will not lack a campaign if he wants to go out and work a bit. True, you may have to pay a lot of dough for it, but then, if you take in a juicy increase over your average receipts you'll have no kick about that. But, if you were to ask me, don't ride along without any build-up and then wonder why the receipts are not what you expected. Plug this one and profit.

▼

"THE ROAD TO SINGAPORE," wherever Powell is popular, will be a sure-fire business getter; not because it is a marvelous picture—it isn't—but because it has Powell plus a lot of feminine interest, both in story and acting.

We expected a whole lot more from this first Warner-Powell vehicle and were disappointed when we found it just ordinary entertainment. The title possesses "box office" appeal; the story will be satisfactory as we said before, providing they are great followers of the star, and with any sort of a worthwhile campaign to create and build up interest, there is no reason why you should not get some healthy returns at the box office.

When caught at the Strand here in New York, the Powell "strut," or better known as his "nonchalant" walk, drew a few snickers and giggles from the matinee audience. We had a tough time trying to keep a straight face ourselves, but, apparently, the director was told that this was one of Bill's assets and he used it as often as possible.

To get back to the possibilities of this picture at your box office; we mentioned previously that it had a lot of feminine appeal. That's the slant that you must not lose sight of for one moment in laying out or starting your campaign off on the right foot. Dozens of good ad lines, directed at the ladies, will command their attention and probably get them to the box office as soon as they can. The men-folk will probably be bored at the whole proceedings, but if you've got a good Mickey Mouse on the same bill, they won't kick because they came along with the ladies.

Stressing the tropical background in your lobby or marquee displays will help convey the impression that the title implies, but overemphasizing it would be poor judgment because its entire story could have been set in any other spot on the globe. You ought to do some nice business with "The Road to Singapore" despite the handicaps.

▼

"TWENTY-FOUR HOURS," you are going to be told by lots of reviewers on the big city papers, is not so good. I disagree. I think it's fine entertainment; and, helped along via a good selling campaign, ought to gross plenty above par in receipts.

The title is not "box office" except where the author's name and book mean something. But you can make it "box office" by reason of the way you sell it to your patrons and community. Surely, there are plenty of fine angles connected with a title like that. Make the most of them and you will succeed in getting customers into the theatre. Once you've started them coming, you need not have any fears over the results. They'll like the picture and tell their friends and neighbors about it, too.

About the only weak portion of the entire thing is the exaggerated luxury in some of the scenes. Toned down a bit closer to normal, both in settings and dialogue, this would approach, for the average town and city, an almost perfect picture rating. As it stands, it's acceptable entertainment which should please the most discriminating audience and send them home quite satisfied that they have been treated to an evening of genuine pleasure.

Selling slants are not lacking for a picture like this. The title, the type of story, the cast—all these lend themselves admirably to assist the alert showman who knows where the best slant lies for his community and then cashes in on it for all it's worth. So don't be influenced too much by key city newspaper reviewers who have become hardened to the point where they can only find fault. We believe "Twenty-four Hours" will do business for any showman who gets behind it right.

▼

"SOB SISTER," as a title, won't mean much until your selling campaign gives them some idea of what it is . . . and you should not lack for exploitation slants to get this one across to the customers so that they will come out a-plenty to see it . . . and after coming out you can sit back . . . firm in your knowledge that here is an "audience" picture in every sense of the word. . . .

Coming close on the heels of "Bad Girl" and James Dunn's remarkable performance . . . this one should boost his popularity another couple of hundred notches. . . . He's fine as the opposite to another newcomer for the box office . . . Linda Watkins, and she'll roll up a neat little score of her own when it comes to popularity. . . .

"Sob Sister," being a yarn about a feminine reporter, lends itself to some fine newspaper tie-ups that ought to count for something in most spots . . . and the fine acting of the two stars . . . plus the bit handled by Minna Gombell . . . makes it more than desirable entertainment of the finest variety. . . .

The customers want to go to the movies. . . . With any sort of an inducement at all they will pack your house. . . . Pictures like this will soon start the long lines forming again at the box office . . . but don't let it shift too much for itself. . . . Emphasize Dunn . . . Linda Watkins . . . the title . . . what that title means . . . and with the aid of some grand word-of-mouth advertising you're going to make some real money.

Incidentally, this gives Fox a nice average for hits on the new season's product. Maybe Santa Claus is on the board of directors and the exhibitors will keep getting them right along. Hi-Ho. Maybe only a dream, but ain't it grand????

▼

"THE SPIRIT OF NOTRE DAME" is not just a "timely" picture . . . it's a real smash attraction because it is "box office" in title and a hundred per cent "audience" in entertainment . . . and that's a combination you'll have to go far to beat. . . . BUT . . . the question is: will those thousands of subsequent runs get it while football is still the topic of the day? That's the rub. It's all very well for the first runs to get their hooks into the cream while it's still sweet . . . but all too often the second and third runs just get the sour leavings, and for a picture with football as its theme, it stands to reason that you'll have to get it while the cash customers are hot for the sport. . . . After the season ends you will only have its entertainment value as a picture to help you make some money with it.

Telling you lot about "The Spirit of Notre Dame" is hardly necessary. . . . Your biggest problem is to get hold of it as soon as you can and then sell it for all it's worth. Be careful not to get this picture mixed up in the minds of your patrons with any of the shorts being released this season about football. . . . Sell it as a full-length feature along the lines of your best merchandising methods. . . .

We've told you it's "box office" and we've also raved about its "audience" value . . . so don't leave a stone unturned to let every living soul, within the area you draw your patrons from, know what you've got and why they must not miss seeing it. . . .

You know, fellows, it's a genuine pleasure to note how fine this year's product is coming through, and "The Spirit of Notre Dame" is among the leaders of the parade. Play it and cash in.

▼

"MURDER AT MIDNIGHT" is every bit as good a mystery yarn as the screen has offered in the last year or so . . . and being a good mystery yarn you need have no fear about selling it as such. . . . Incidentally, when Red Kann reviewed it he admitted he was a bum predicter by guessing wrong about the murderer . . . so we're feeling rather cocky because we took a guess ourself . . . and whadda ya think . . . we guessed right. . . . So now . . . get your local police . . . prosecutor . . . newspaper editors and other civic officials together and pull a little preview for their special benefit. . . . Stop the show at some point along about the middle and ask them to write on a piece of paper their guess as to who is the villain. . . . Not new . . . we admit . . . but timely . . . and productive of some good newspaper copy for your campaign. . . .

Aside from the detective (Robert Elliott) and Montrose (Hale Hamilton), the others in the cast don't do enough to warrant too much bill-

BOOK *this* BOX-OFFICE

IT IS MAKING MONEY FOR

Some of the **BIG**

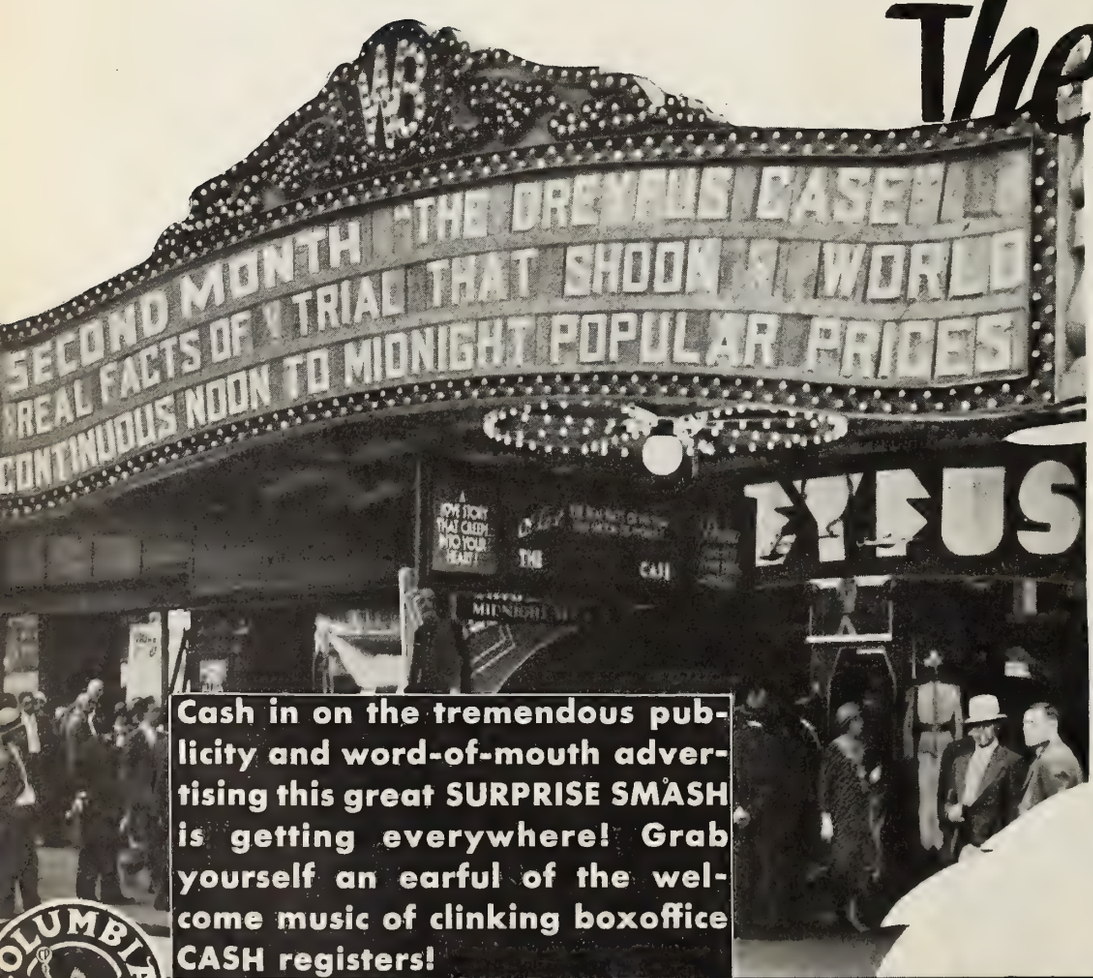
Warner, New York
Auditorium, Baltimore
Woods, Chicago
Cameo, Cleveland
Temple, Rochester
Victory, Providence
Keith's, Cincinnati
Stanton, Philadelphia
Hamrick Circuit,

SECOND MONTH

$120,000 in an

2nd RECORD WEEK AT

The DR C



Cash in on the tremendous publicity and word-of-mouth advertising this great SURPRISE SMASH is getting everywhere! Grab yourself an earful of the welcome music of clinking boxoffice CASH registers!

THERE'S NO ABOUT

Its BOXOFFICE

COLUMBIA PICTURES

IT'S THE SURPRISE SM

BOMBSHELL *Now*

EVERYBODY–EVERYWHERE!

PLAY DATES *so far:*

Orchestra Hall, Detroit
American, St. Louis
Rialto, Washington
Strand, Brooklyn
Seattle, Portland, Tacoma
Garden, Milwaukee
American, Denver
Beacon, New York
Marion Davies Theatre, San Francisco

ON BROADWAY

1,100-seat house!

THE WOODS, CHICAGO!

EYFUS ASE



GUESSWORK THIS ONE!

APPEAL is PROVEN!

"YOU CAN GET REAL MONEY WITH THIS!" Wid's

"DREYFUS IS A CERTAIN GROSSER!" Variety

ASH OF THE YEAR!

ing . . . so take it easy on some of the names. . . . Otherwise your audience may expect outstanding performances that won't materialize.

Since most any mystery title is good "box office," you have that advantage to start off with, and, besides, this is a good "audience" picture because the story more than holds the interest right through, so none of your patrons will have cause for complaint that they did not get their money's worth. . . .

This picture is one of a series of contradictions that only the big producers can turn out good, money-getting stuff. . . . It measures up to any standard ever set by any outfit and will deliver for you in receipts. . . . But, of course, it is to be expected that you will get it going with a real campaign of the sort that generally makes the customers want to come out and solve the mystery for themselves. . . . So . . . our advice is: go out after it just as big as your purse and budget will permit and we're reasonably certain that you won't be disappointed. . . .

▼

"ALEXANDER HAMILTON" is a distinct credit to the industry. . . . It's more than that . . . it's really a marvelous piece of entertainment of the sort that most communities will accept . . . but we're sorry for those spots where action pictures are essential, because . . . like "Disraeli" and "Old English," they won't take any too kindly to another costume picture . . . even though that picture is "Alexander Hamilton." . . .

It is hardly necessary for us to dwell to any great length on the exploitation possibilities of a picture with such an historical background as this one. . . . It stands to reason that wherever a theatre is respected by the local education authorities, they would gladly cooperate to the limit of their power to bring the picture to the attention of the school children. . . .

As for the newspapers, there are numberless angles for cooperative contests of various kinds . . . all aimed towards bringing about a most satisfactory return at the box office. . . .

Special shows for the grammar and high-school graduates ought to be productive of some fine extra revenue plus some valuable word-of-mouth advertising that should react nicely with the grownups. . . . Invitations to institutions to witness this picture will also help your campaign along by reason of the pictures' appeal to such institutions where the inmates rarely get a chance to see entertainment of this sort. . . .

Where this sort of stuff goes . . . it will be "box office" from scratch . . . for any patronage . . . except, possibly, the communities where Westerns are the chief diet . . . it will most certainly be an "audience" attraction. . . .

So, if your theatre likes George Arliss . . . has a weakness for pictures of this kind . . . or can be sold on the idea that they ought to like this form of entertainment . . . go out and plug it from every possible slant until you have built up sufficient interest to make them buy a ticket and enjoy one of the swellest shows they could ever want to see. . . .

Secret Service

(Radio)

Civil War Drama

Thrilling days when Grant took Richmond provide background for the latest Radio-Richard Dix opus, "Secret Service," cinematizing one of the popular plays of William Gillette.

Dix is summoned before General Grant in an impressive opening scene and ordered to go behind the Confederate lines on secret service duty. During an attack in which he is wounded, Dix manages the hazardous job of crossing no man's land and then, disguised as a Confederate captain, proceeds upon his mission.

Being wounded, he is entertained with true Southern hospitality in the home of a Confederate general, whose young son he saved during the attack which brought Dix through the lines. There is a beautiful daughter, played gracefully by Shirley Grey. Naturally she falls in love with the handsome Richard, and there he is—twixt love and duty!

Dix, however, is soldier first, lover afterward. But in proceeding with his duty of securing information and sending it across the lines on tapped wires, he comes within an inch of a firing squad. The girl saves him long enough for Grant and his legions to win the war, whereupon it is assumed that Dix and Shirley were among the first to begin healing the breach between North and South.

Production is well directed by J. Walter Ruben, and attractively mounted by Max Ree. Ed Cronjager provides some beautiful photographic effects. Dix is in the sort of role his public seems to prefer from him and is a manly, handsome figure in the uniforms of the Civil War. He receives adequate and interesting support from a group of competent artists.

Produced and distributed by Radio. Directed by J. Walter Ruben. Supervised by Lou Sarecky. Screen play by Gerrit J. Lloyd. From the stage play by William Gillette. Adaptation and dialogue by Bernard Schubert. Photographer, Edward Cronjager. Recording, George Ellis.

CAST

Captain Thorne	Richard Dix
Lieutenant Dumont	William Post, Jr.
Arelsford	Gavin Gordon
Edith Varney	Shirley Grey
General Grant	Fred Warren
Mrs. Varney	Nance O'Neill
Caroline	Florence Lake
Jonas	Clarence Muse
Howard Varney	Harold Kinney
Israel	Eugene Jackson
General Randolph	Frederick Burton
Lieutenant Foray	Carl Gerard
Martha	Emma Reed

Leo Meehan

In Line of Duty

(Monogram)

Northwest Mounted

The Mounties come in for a good share of attention in this Monogram effort, which was greeted heartily by an audience at the Capitol theatre in Glendale, on the Coast. The producers took full advantage of the opportunity for picturing the ways of the Mounted and their dangerous work, as well as the colorful geographical atmosphere in which they work. Particularly lavish praise was bestowed by the patrons upon the many splendid animal scenes, which formed an excellent part of the background.

The featured members of the cast, Noah Beery, Sue Carrol, James Murray and Francis McDonald, were all noted as especially suited to their roles, and they are all old favorites and popular.

The yarn is typical of Northwest Mounted tales, concerning Beery, a trapper of the far country and his daughter, a role handled competently by Sue Carrol. Beery has murdered a man who he believed had wronged him, but kept the knowledge of the deed from his daughter. Murray, one of the Mounted, is dispatched to bring in Beery. Traveling through the difficult country, however, he falls from a cliff and breaks his leg. Beery finds him helpless, sets the broken limb, and sends Murray on his way. After much aimless wandering, the Mountie reaches the Beery cottage, where Sue meets him, with the more or less anticipated result, they fall in love with one another.

Murray finally discovers that Beery is the goal of his manhunt, and the trapper, rather than bring to his daughter the knowledge that her father is a murderer, goes out to fight with Francis McDonald. Deliberately, his gun is empty and he is killed.

Produced and distributed by Monogram. Directed by Bert Glennon. Story adaptation and dialogue by G. A. Durlam. Edited by Len Wheeler. Photography by Archie Stout. Sound by Balsly and Philips. Release date, September 1, 1931.

CAST

Jean Duchene	Noah Beery
Felice Duchene	Sue Carrol
Corporal Sherwood	James Murray
Jacques Dupres	Francis McDonald
Hugh Fraser	Richard Cramer
Inspector	Henry Hall
Constable	Frank Seider

Heartbreak

(Fox)

Drama

Too much talk, insufficient action and a cast which detracts from, rather than builds up the star, mitigate against the latest Fox production, "Heartbreak," at the Alexander in Glendale, on the Coast.

To get the "heartbreaks" which the story called for, required the delicate notes of a violin. It is as though the chords were struck upon a grand piano. Once again it is the story of a boy and a girl separated by the battle lines of the World War. Charlie Farrell, not so happily cast in his role, is the boy. Madge Evans, charming, svelte, graceful to an unusual degree, though not as deeply emotional as one might believe she could have been, is the girl. A strikingly tragic note is introduced when Charlie, as an allied flyer, unwittingly kills in sky combat the twin brother of his sweetheart, fighting under the Austrian flag. And it should be said that this twist of the plot was made particularly poignant by the splendid performance of Hardie Albright as the twin brother.

Before America's entrance into the war, Farrell, an attache of the embassy in Vienna, falls in love with Madge Evans, in the role of a lovely Austrian gentlewoman. He has been an aviator, so when Uncle Sam enters the fray he takes to the forces of the sky. Ultimately, he is transferred to the Italian front. Here he meets in mortal combat the brother of the girl he left in Vienna. Crazed by the knowledge that he has killed his sweetheart's twin brother, he flies to Vienna to apologize and explain to the girl that he did not know whom he was killing. In a not highly patriotic speech he declares to her that he would have killed himself first, had he known. When he returns to his own lines he is court-martialed, sentenced to military prison for the duration of the war. After the armistice, well, he returns to Vienna and the girl.

In addition to Albright, excellent support is given by John Sainpolis, Albert Conti, Paul Cavanagh and Claude King.

Produced and distributed by Fox. Story by Llewellyn Hughes. Directed by Alfred Werker. Adaptation and dialogue by William Conselman. Photographed by Joseph August. Release date, November 8, 1931.

CAST

John Merrick	Charles Farrell
Countess Vilma Walden	Madge Evans
Count Carl Walden	Hardie Albright
Count Walden	Claude King
Captain Wolke	Paul Cavanagh
U. S. Ambassador	John Sainpolis
Liaison officer	Captain Albert Conti

Leo Meehan

Up for The Cup

(British and Dominions-Gaumont)

Amusing Stellar Comedy

Chief interest in this one lies in its clever exploitation of Sydney Howard, most popular of present-day comedians. Built as farce, it has no weight as a story, but provides Howard with plenty of gags, and shows on the British screen for the first time in a feature film, the most famous of our "low brow" sports meetings—The Football Cup Final.

John Willie Entwhistle (Howard) is a Lancashire sap, with inventive turn of mind. He schemes a new cotton loom, but everybody laughs at him. Any way, he takes his "girl" up to London for the Cup Final. His arrival starts a constant round of funny complications. Of course, he gets relieved of his wallet, losing money and tickets to the game. He also loses his girl, who leaves with the boss's son, and all but loses himself.

His ingenious attempts to get into the game without his ticket—first as press reporter to "Old Moore's Almanac," and later as a "faint" case, nearly land him in the hospital, but after about 50 minutes of laughs, he traces his girl, rescuing her (in the nick of time) from her would-be seducer, and with his last penny—earned in singing to the theatre queue—buys a paper, only to learn that his invention has



BE KIND TO YOUR ADAM'S APPLE!

AN exhibitor tells us—*and we're telling you*—
THAT not only did he clean up on
LAUREL-HARDY in "PARDON US", their feature hit,
BUT now when he plays a Laurel-Hardy comedy,
HE capitalizes on their new and greater box-office draw
BY playing up their names bigger than ever
IN his ads and on his house-front!



"That's a good idea, folks!"



gone big, and that he is rich—rich enough to start walking home along the rail track. This is rather delightful fooling, without any pretence or claim to super rank.

Interest depends largely upon local characteristics, but for all that, the gags should be comprehensible and quite funny to the average American audience. Jack Raymond, director, has made the most of his material, though the story was on the light side for such length. The film was given its British premiere aboard the White Star liner Homeric, as she lay in dock for the Schneider Air Trophy race, got by wonderfully with a critical audience of more or less sedate type. Owing to exterior ill luck, this film ran into upwards of £30,000 production costs, which, though excessive, ought to come back on sales to the tougher fans.

Produced by British and Dominions Films. Distributed by Gaumont-W. and F. Directed by Jack Raymond.

CAST

John Willie Entwhistle.....Sydney Howard
Mary Murgatroyd..... Joan Hyndham
James Hardcastle ..... Moore Mainott
Cyril Hardcastle ..... Stanley Kirk

W. H. Mooring

Karamazov

(Tobis)

Drama

The solemn note that is Russia in its art, music and literature sounds throughout the Terra production, "Karamazov," which opened the Vanderbilt theatre of Tobis in New York two weeks ago and closes this week. The Vanderbilt, "dedicated as a home for the presentation of the finest examples of cinematic entertainment of Continental Europe, is Tobis' showroom for picture distribution in America and follows to some extent the intimate theatre idea.

True also to German producing principles, a high standard of music is interpolated to augment the moods of the picture. In this production the director, Fedor Ozep, reflects the theme with frequent shots of nature at its gloomiest, and with deliberate action. And the gay music of the cafe is used to intensify the contrast between the sorrow that is and the happiness that might have been.

The theme of the picture, which is founded on Dostoyevsky's novel, "The Brothers Karamazov," is one of betrayed love—and murder. Dmitri (played by Fritz Korner) leaves his fiancee Katja (Hanna Waag) to go to his father for the money due him from his mother's estate. The tottering old man is infatuated by Gruschenka (Anna Sten) and Dmitri, attempting to break up the affair, succumbs to her lures as well. An epileptic, plotting to murder the wealthy old man, frames an alibi that involves Dmitri, and Dmitri and Gruschenka, at the moment that they learn of their true love, are interrupted by the police. Dmitri is sent to Siberia for 10 years and the last shot shows Gruschenka on the rear platform of the departing convict train.

Terra production distributed by Tobis. Directed by Fedor Ozep. Dialogue by Erich Engel. Music by Dr. Karol Rathaus. Running time, 81 minutes. Released September 18.

THE CAST

Dmitri Karamazov ..... Fritz Kortner
Gruschenka ..... Anna Sten
Smerdjakov ..... Fritz Rasp
Ivan Karamazov ..... Bernhard Minetti
Fyodor Karamazov ..... Dr. Max Pohl
Katja ..... Hanna Waag
Fenja ..... Liese Neumann
President of the Court.....Fritz Alberti
The Pole ..... Werner Hollmann

The Cisco Kid

(Fox)

Western

An audience at Long Beach theatre on the Coast seemed pleased with this offering, more than a little reminiscent of the "In Old Arizona" of an earlier date. Warner Baxter and Edmund Lowe, in the leads, met with real favor from the attendant patrons.

Irving Cummings, director, was accorded praise for the manner in which he kept the pace of the film moving rapidly and with his general handling of the picture, from start to finish.

Baxter, Lowe and Conchita Montenegro, feminine romantic interest, were applauded for their performance. Marilyn Knowlden, a five-year-old, took the audience, and the balance of the cast, including Nora Lane, Willard Robertson, James Bradbury, Jr., and Frederick Burt, were rated satisfactory.

Lowe is sent to pursue his old enemy, the Cisco Kid. His hunt and his affair with Miss Montenegro alike end unsuccessfully, though the dancer loves Lowe. When Nora Lane and her children are about to be ousted from their home, Baxter steals $5,000 from the bank and pays off the mortgage.

Lowe discovers Baxter at the Lane home, to which he had returned to help little Marilyn, hurt in aiding his escape. Lowe, realizing that Baxter had risked his life to protect the child, pretends he does not know Baxter is the Kid, and permits him to escape.

Al Cohn's dialogue is replete with lines which "took" with the audience. Some specimens of beautiful photography by Barney McGill do their part in making the picture effective as a whole, comment indicated.

Produced and distributed by Fox Film Corp. From the story, "The Romantic Rogue," by O. Henry. Screen play and adaptation by Al Cohn. Directed by Irving Cummings. Photographed by Barney McGill. Release date, November 1, 1931.

THE CAST

Cisco Kid .....Warner Baxter
Mickey Dunn..... Edmund Lowe
Carmencita .....Conchita Montenegro
Sally Benton ..... Nora Lane
Sheriff Tex Ranson.....Frederick Burt
Enos Hankins .....Williard Robertson
Dixon .....James Bradbury, Jr.
Bouse ..... Jack Dilon
Lopez ..... Charles Stevens
Annie ..... Marilyn Knowlden

Hindle Wakes

(Gaumont-Gainsborough)

Romantic Drama

This is not a sequel to "The Sleeping Beauty." The word "Wakes" describes the annual holidays, taken *en masse*, by the workers in the British cotton centres of Lancashire. It is a real British talker (at last), setting out to tell a straight-forward tale of life among the British working classes, without sermons or flag-wagging. And it will not only send up the prestige of the Gainsborough-Gaumont production unit, but will do a bit towards breaking down public prejudice created by less worthy British efforts.

Here is a simple story (Stanley Houghton's play) which has already been twice made as a silent subject, but which now comes to life on the screen in a most amazing manner. The brogue and the idiom of the cotton workers—musical and amusing—is fortunately not exaggerated, and will therefore be followed with ease by American audiences. The picture throws up an entirely new British star in Belle Chrystall, who plays the Lancashire girl, (Jenny Hawthorne.) The girl with a feminine friend goes to Blackpool sea-beach for the "Wakes." While there she meets the young son of her "boss," and in the thrall of the holiday spirit decides that she might as well accept his invitation to slip off to some other place for the "Wakes" week. The old folks at home won't know: she'd better have a good time while she can. What is the girl friend for anyway, unless to post an "alibi" postcard some time during the week? So she goes off for her fun, leaving the girl friend, and the postcard.

Girl friend gets killed in a motorcoach smash, and the escapade is exposed, though our Lancashire girl only discovers this when, on her return home, her parents confront her with the facts. Her attempts to bluff and lie provide one of the most natural pieces of acting ever seen in any film. The secret out, parents begin to force the issue towards marriage, though the fellow is already spoken for elsewhere. There are family committee meetings; long sermons on morals and the duty of the young towards the old; all the old fashioned cant and hypocrisy. When arguments have matured concerning the kind of wedding that is to be, the "bride-elect" awakens the proceedings with a reminder that everything seems to have been arranged except the proposal of marriage. No one seems to be have thought of asking her whether she wanted to marry the young prig who "being a man just took her off for fun." From that moment the girl betrays the strong independence characteristic of the womenfolk of her craft and class. She isn't to be bought or given away like a present with a pound of tea. So after more gripping and heart-touching drama, she just walks out on the whole lot, and goes off to find work and happiness in some other cotton mill.

This film confirms the status of Victor Saville as one of the most sympathetic and imaginative of British directors—one of very few. His casting is practically faultless, and he has, by employing vivid characterizations and realistic industrial and carnival settings, caught the true atmosphere of this romantic bit of prosaic Britain that is called Lancashire. Outstandingly good character work comes from Sybil Thorndike and Edmund Gwenn, as the parents of the defiant Jenny Hawthorne, and Norman McKinnel as the millowner whose son starts all the trouble, all of whom look and live, rather than act the paragon of parental rectitude. John Stuart labors under the difficulties of an entirely unsympathetic part; he is, one feels, unnecessarily caddish. After all, quite nice people take holidays. Fault finding dwells on minor points with this picture, however, and I shall expect it to remain outstanding among British films for quite a time.

Produced by Gainsborough Pictures. Distributed by Gaumont-British. Directed by Victor Saville. Scenario by Angus McPhail. Edited by R. E. Dearing. Photography by Mutz Greenbaum. Running time, 79 minutes. Recorded on British Acoustics.

CAST

Jenny Hawthorn.....Belle Chrystall
Mrs. Hawthorn.....Sybil Thorndike
Chris Howthorn.....Edmund Gwenn
Nat Jeffcote.....Norman McKinnel
Alan Jeffcote.....John Stuart
Mrs. Jeffcote.....Mary Clare
Beatrice Farrar.....Muriel Angelus
Sir Timothy Farrar.....A. G. Poulton

W. H. Mooring

The Ghost Train

(Gainsborough-Gaumont)

Tip-Top Crook Thriller

Arnold Ridley's story, in the hands of Walter Forde, another young British director with a future, makes one of the best thrillers in quite some time. Story introduces splendid comedy material for Jack Hulbert and Cecily Courtneidge, both well known stage stars, and how they build on it!

Hulbert acts the "silly ass" of a party of rail travelers stranded on a dark wet night in the waiting room of a lonely country railroad station. They are warned by the station-master-porter that the station is haunted; that sometimes at midnight "the ghost train" runs through, and that the only men who ever dared to look upon it "were struck dead." The party includes a fussy old spinster (Cecily Courtneidge), a honeymoon couple, a couple of salesmen, a doctor and so on—a motley set. But when the stationmaster is "struck dead" and a half-demented woman arrives on the scene, nerves get a trifle frayed. The ghost train will run, she says, but for heaven's sake none of them look out at the thundering phantom or they'll surely die. The ghost train whistles through the station, and the "silly ass," really (of course) a detective in disguise, just tunes in on a radio receiver and awaits instructions concerning the train's return. He knows that the train is no ghost, but a gun-runner, and that the stories and the acting of the stationmaster and the strange woman are all the bluff of the game. Unexpected visitors at night present no problem to the gun crooks, provided they are not too inquisitive. Hulbert finally gets word of the return of the train, and lifting a drawbridge, sends the whole lot with its illicit cargo into the river below. This is a splendidly worked climax, and one of the strongest points of the whole job is its speed. Clean, sharp and with feasible development of story, it rep-

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MARIAN MARSH

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resents one of the best British pictures of its particular type since sound. Ought definitely to interest America.

Produced by Gainsborough Pictures. Distributed by Gaumont-W. and F. Directed by Walter Forde. Scenario, Angus McPhail. Running time, 70 minutes. Recorded on RCA.

CAST

Teddy Deakin ..... Jack Hulbert
Miss Bourne .....Cecily Courtneidge
Saul Hodgkin ..... Donald Calthorp
Peggy Murdock..... Ann Todd
Dr. Sterling ..... Allan Jeayes
Julie Price ..... Angela Baddeley

W. H. Mooring

Murder At Midnight

(Tiffany)

Mystery

Tiffany offers a murder mystery, which is the second feature attraction at the new Moss Broadway on that street. It has at least the one particularly necessary element of a murder mystery, the perpetrator of the crime, or crimes, since four people are rather neatly dispatched, is cleverly and carefully hidden from the audience sleuthing until near the closing sequence.

A deliberate shooting in the course of a playlet, made to look like murder by the man who really conceived it, a second murder made to look like suicide and a poison-tainted needle, enclosed in a telephone receiver, all are used as murderous methods, with effective surrounding mystery. However, the manner in which the detective on the case, played by Robert Elliot, unearths the real culprit, after being on the wrong track, is too sudden and hardly happens with sufficient justification. At least that is apt to be the thought of the true mystery fan, while others, overlooking that, will doubtless enjoy the film. At any rate, the patrons at the Broadway gave the picture ample attention and appeared satisfactorily mystified.

Aileen Pringle, as the wife of the murdered man, Hale Hamilton as the criminologist who becomes rather involved in the situation, and Robert Elliott were all considered to have given satisfactory performances. Alice White appears well as the maid who learns the truth and is murdered for her knowledge, and Brandon Hurst is the butler who meets the same fate when he learns too much. Both were possibly guilty of the crime, and their murder complicates the situation and narrows the field in an effective manner. The balance of the cast handle their respective roles adequately.

Produced and distributed by Tiffany. Directed by Frank Strayer. Story by Frank Strayer and W. Scott Darling. Dialogue by W. Scott Darling. Photographed by William Rees. Release date, September 1, 1931. Running time, 69 minutes.

CAST

Mrs. Kennedy .....Aileen Pringle
Millie Scripps .....Alice White
Montrose .....Hale Hamilton
Inspector Taylor .....Robert Elliott
Aunt Mildred .....Clara Blandick
Lawrence, the butler.....Brandon Hurst
Grayson .....Leslie Fenton
Colton .....William Humphrey
An English Guest .....Tyrell Davis
A Maid .....Aileen Carlisle
Mr. Kennedy .....Kenneth Thomson
Channing .....Robert Ellis

SHORTS

Slow Poison

(RKO Pathe)

Good Fun

Jimmy Gleason again, in another of his series as manager of Ham Hand, done by Harry Gribbon, as the dumb fighter of Rufftown. The yarn is amusing and Gleason, in his inimitable style, puts it across in great shape. This time Stale Annie stands in the way of Ham Hand's success, so the mayor and Jimmy try a kidnaping stunt before the big fight. But Annie will not stay kidnaped, and comes back in time to see her "boy" knocked out and do a little knocking on her own account.—Running time, 20 minutes.

Songs of the Steppes

(Tobis)

Good Quartet

A Russian quartet, the Boyards-Savko group of singers, present splendid music, songs of the countryside, in this Tobis picture against painted settings. The voices are excellent, particularly the first tenor and then the deep bass of "the grandfather," and there is good control of contrasts. Running time, 13 minutes.

The Hot Spot

(RKO Pathe)

A Few Laughs

Frank McHugh plays the lead in this comedy, as the newspaper reporter who tries to save his job by discovering the murderer in a recent case. He frames a confession with and by his brother-in-law, and the latter is nearly electrocuted when McHugh, very drunk, arrives at the jail with the murdered man, whom he had met in a speakeasy. His trip to the jail in the patrol wagon with the supposed murdered man, is good for a few laughs.—Running time, 18 minutes.

Chris-Crossed

(Columbia)

Entertaining

An Eddie Buzzell radio bedtime story, which is clever, amusing and highly entertaining. Buzzell tells the story of the voyage of Columbus and the discovery of America. This is a good laugh short on any program.

Take 'Em and Shake 'Em

(RKO Pathe)

Fair

A comedy effort which contains a good bit of slapstick and is only fair with regard to cleverness of dialogue, theme and performance. One of the Gay Girls numbers, it concerns the three girls who have borrowed a gentleman's apartment in his absence, an attempt to prolong the stay through supposed wily ways, when he unexpectedly returns. One is supposed to be sick, which gives opportunity for slapstick in an operating room. The last laugh is on the girls.—Running time, 18 minutes.

The Forward Pass

(Educational)

Good

Howard Jones, Southern California coach, takes the leading voice in this number of the "Football for the Fan" series, heightened in interest by reason of timeliness. Jones reviews the evolution of the pass, as a weapon in the modern American football game, with various coaches of note explaining the plays, and their teams running through the execution. Real fan interest lies in seeing and hearing several well known coaches, among them Benny Friedman, great passer.—Running time, 9 minutes.

The Family Shoe

(RKO Pathe)

Clever

A clever and amusing Aesop Fable animated number, in which is enacted the story of the old woman in the shoe and Jack and the bean-stalk and the golden goose. Animation is good and idea unusually original, two things necessary in good cartoons.—Running time, 7 minutes.

Pigskin Progress

(RKO Pathe)

Fine

Interesting and timely is this sketch by Grantland Rice himself of the modern American game of football. He explains the progress of the game from the first, in 1869, to the present big stadium event of today, the while are pictured shots from the various games. Most interesting: Shots of the 1914 game, when Harvard played and beat Yale in the then new Yale Bowl. Walter Camp is seen and Charlie Brickley, great drop-kicker, to heighten fan interest.

Hot Feet

(Universal)

Fine

This rates as one of the most amusing of the Oswald animated cartoon numbers, filled with laughs throughout. Originality in idea and cleverness in execution keep things moving nicely, and humorously.—Running time, 6 minutes.

Fly Hi

(RKO Pathe)

Good

An Aesop Fable, recounting in animation the yarn of the spider and the fly, except that two loving flies are enticed into the spider's parlor where he plays the piano for them. The flies escape, to music, and the pursuing spider lands on the fly-paper. Good for a light spot on any bill.

Germany in 15 Minutes

(Tobis)

Splendid

Novel treatment of a travel theme is presented throughout, beginning with impressionistic circles and arcs. Then come rapidly shifting shots, with fadeins and fadeouts, unusual camera angles, and atmospheric music. There are glimpses of Berlin, a jump to Bavaria, then Stuttgart, Frankfort, Cologne and the Rhine, Hamburg and the Hagenbeck animal farm.

Isle of Isolation

(Imperial Pictures)

Interesting

An interesting and entertaining number on the island of Bali. Deane H. Dickason, who renders the lively description, calls it the most enchanting isle in the world, and we are led to agree. The women are unusually attractive. Wide appeal and of general interest.—Running time, 9 minutes.

Via Express

(Paramount)

Funny

Tom Howard is amusing and the audience at the New York Paramount seemed to enjoy his inimitable style of comedy delivery. Short concerns shipping via express of a $20,000 vase. Of course, the invaluable antique meets with the fate one would expect.—Running time, 10 minutes.

Strange As It Seems

(Universal)

Interesting

Number 13 of this color series of oddities in the news, conducted by John Hix. Here again, the usual high standard of the group is maintained. Subjects include champion horseshoe thrower who is equally adept with hands or feet and a man, 80 years old, "who has never slept a wink in his life." An interesting and entertaining number.—Running time, 9 minutes.

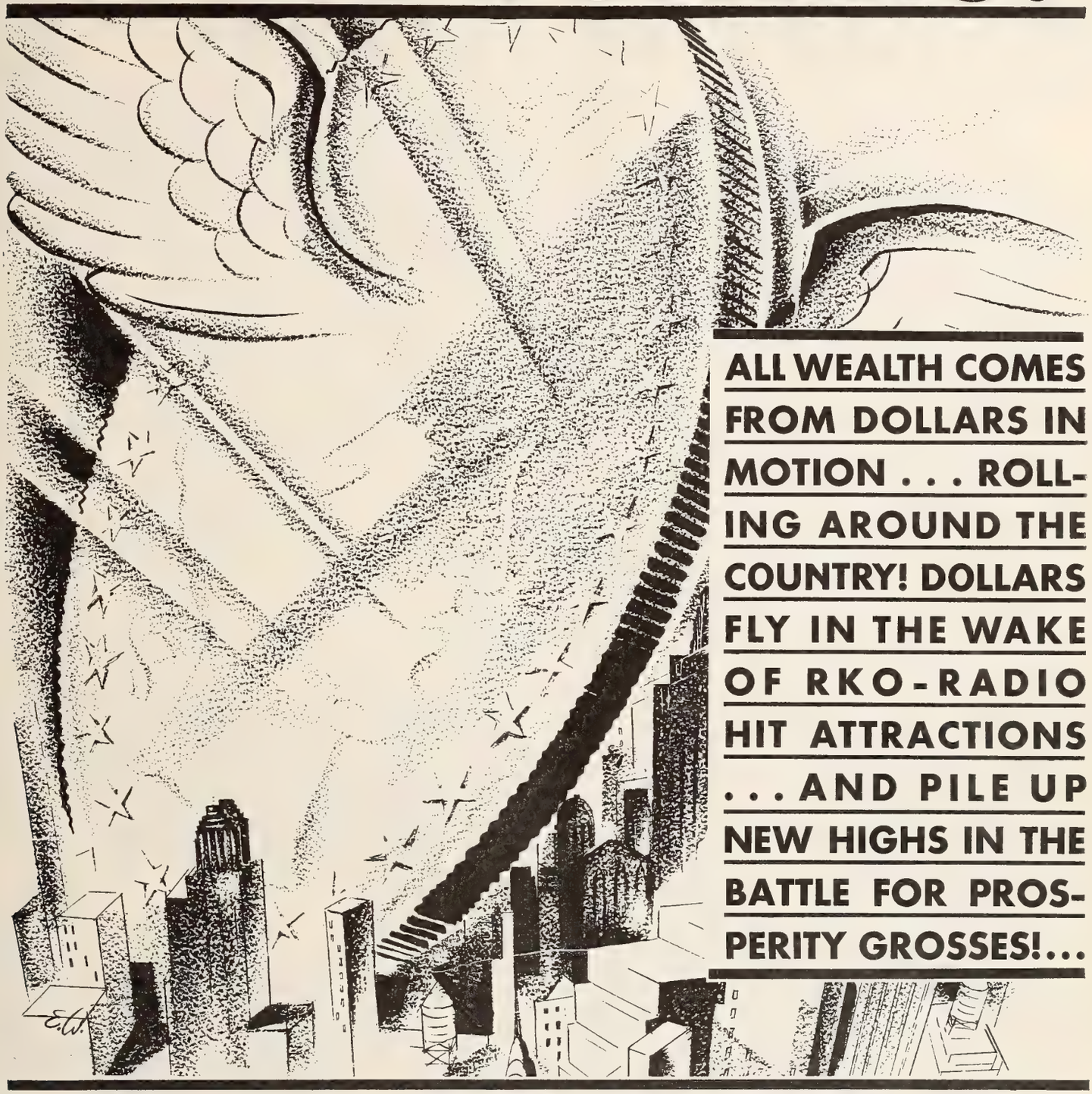
The Hunter

(Universal)

Good

A clever and amusing animated cartoon number, with Oswald the rabbit and his pals and enemies having a real time of it, with more than a few laughs for the audience.—Running time, 6 minutes.

FLYING DOLLARS!



ALL WEALTH COMES FROM DOLLARS IN MOTION . . . ROLLING AROUND THE COUNTRY! DOLLARS FLY IN THE WAKE OF RKO-RADIO HIT ATTRACTIONS . . . AND PILE UP NEW HIGHS IN THE BATTLE FOR PROSPERITY GROSSES!...

RADIO SMASHES IN ACE B'WAY SPOTS

Paramount *Theatres, New York and Brooklyn, book "***Woman Between***" with Lily Damita, Oct. 23! "***Smart Woman***" starring Mary Astor, Robert Ames, Ed. E. Horton, Noel Francis, opens Friday, Roxy, New York! "***Gay Diplomat***" introduces sensational new star, Ivan Lebedeff, at Warner's New York same day. "***Friends and Lovers***", Lily Damita, Adolphe Menjou and Eric Von Stroheim Oct. 30, Roxy! Irene Dunne, "Sabra" of Cimarron and Pat O'Brien, whizzing star of "Front Page" open next week "***Consolation Marriage***", Carthay Circle, Los Angeles!* **Watch box-office results!**

TUNE IN! "RKO Theatre of the Air" N. B. C. Coast to Coast Network Every Friday Night, 10:30 P. M., N. Y. Time

THEATRE RECEIPTS

Theatre receipts from 29 key cities of the country for the current week indicated a slight break from the regular increases in grosses which have characterized these compilations for some weeks past. The total for the seven day period reached $2,366, 826, which compared with the last week total gross figure of $2,392,313, indicated a drop in receipts of $25,487. There were no new high figures reported for the current week, while five new low grosses were noted. Last week, there were reported only two new lows and an equal number of new high figures.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker ..	2,300	35c-50c	"This Modern Age" (MGM) ..... (6 days)	8,500	"The Smiling Lieutenant" (Para.) (6 days)	9,150	High 1-24-30 "Reducing" .....$	18,500
Leland	1,350	25c-35c	"The Great Lover" (MGM)..... (6 days)	4,900	"Ladies Man" (Para.)..... (6 days)	5,000	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO..	1,500	25c-60c	"American Tragedy" (Para)..... (6 days)	8,250	"Caught" (Para.)..... (3 days)	3,000	High 5-2-31 "Strangers May Kiss"..	8,100
					"Fifty Fathoms Deep" (Col.).... (3 days)	2,640	Low 7-11-31 "Daddy Long Legs".....	2,900
Ritz	1,146	25c-35c	"Side Show" (W. B.) ..... (6 days)	4,260	"Secrets Of A Secretary" (Para.) (6 days)	4,175	High 3-14-31 "Millie"	8,600
Strand	1,900	35c-50c	"Monkey Business" (Para.)..... (6 days)	8,400	"Five Star Final" (F. N.)..... (6 days)	10,350	Low 7-11-21 "Sweepstakes".....	2,400
							High 12-13-30 "The Cat Creeps".....	4,750
							Low 6-6-31 "Party Husbands".....	3,190
							High 9-26-31 "Five Star Final".....	10,350
							Low 7-11-31 "Broadminded".....	5,500
Baltimore								
Auditorium	1,600	25c-50c	"The Voice Of Israel" (Jewish).. (35c-50c-6 days)	4,900	"Alexander Hamilton" (W. B.)... (6 days)	4,550	.....	
Europa	267	25c-50c	"Le Million" (French) ..... (6 days)	400	"The White Devil" (Ufa)..... (6 days)	900	.....	
Hippodrome	2,250	25c-50c	"Men Are Like That" (Col.)..... (6 days)	13,500	"The Brat" (Fox)..... (6 days)	9,500	.....	
Keith's	2,500	25c-50c	"Daughter Of The Dragon" (Para.) (6 days and Sun. midnite show)	6,400	"Waterloo Bridge" (U.)..... (6 days and Sun. midnite show)	6,320	High 5-9-31 "Bachelor Apartment"....	16,080
Loew's Century.	3,076	25c-60c	"My Sin" (Para.) ..... (6 days)	21,800	"The Last Flight" (F. N.)..... (6 days)	23,000	Low 5-17-30 "King of Jazz".....	3,000
Loew's Parkway	987	15c-35c	"Street Scene" (U. A.) ..... (6 days)	4,100	"This Modern Age" (MGM)..... (6 days)	3,400	High 4-11-31 "A Tailor Made Man"..	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
							High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley..	3,522	25c-60c	"Five Star Final" (F. N.) .....22,000 (6 days)		"Monkey Business" (Para.)..... (6 days)	21,000	High 4-11-31 "Strangers May Kiss"	33,500
Loew's Valencia	1,487	25c-35c	"Street Scene" (U. A.)..... (6 days)	3,300	"This Modern Age" (MGM)..... (6 days)	2,900	Low 5-3-30 "Honey"	12,500
New	1,600	25c-50c	"Wicked" (Fox) ..... (6 days)	7,000	"The Spider" (Fox)..... (6 days)	8,000	High 7-26-30 "Sins of the Children"....	7,300
Rivoli	1,982	25c-50c	"Broadminded" (F. N.) ..... (6 days)	6,800	"Rebound" (Pathe) ..... (6 days)	7,000	Low 11-29-30 "Onliy Saps Work".....	1,800
							High 8-30-30 "Common Clay".....	18,500
							Low 12-17-30 "Princess and Plumber"..	2,800
							High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
Boston								
Keith's	2,800	25c-65c	"Fifty Fathoms Deep" (Col.).....	18,500	"Bad Company" (Pathe).....	20,000	High 10-11-30 "Half Shot at Sunrise"..	34,500
Keith-Boston ..	2,500	25c-60c	"Friends and Lovers" (Radio)....	19,000	"The Big Gamble" (Pathe).....	19,000	Low 12-6-30 "Sin Takes a Holiday"..	16,500
Loew's Orpheum	3,100	25c-50c	"Street Scene" (U. A.)	21,000	"The Squaw Man" (MGM).....	21,000	High 1-10-31 "Danger Lights".....	22,000
Loew's State ..	3,700	25c-50c	"Sidewalks Of New York" (MGM)	22,000	"The Phantom Of Paris" (MGM)	22,000	Low 7-18-31 "Up For Murder".....	17,000
Metropolitan ..	4,350	35c-75c	"Alexander Hamilton" (W. B.)...	35,500	"Personal Maid" (Para.).....	34,500	High 1-17-31 "Hell's Angels".....	31,500
Olympia	2,500	25c-50c	"Monkey Business" (Para.)..... (2nd week)	16,500	"Monkey Business" (Para.)..... (1st week)	17,500	Low 6-28-30 "Lady of Scandal".....	17,500
Scollay Square.	1,800	25c-50c	"Merely Mary Ann" (Fox).....	15,000	"An American Tragedy" (Para.)..	15,500	High 10-18-30 "Three French Girls"....	30,000
Uptown	2,000	25c-60c	"Monkey Business" (Para.)..... (2nd week)	14,000	"Monkey Business" (Para.)..... (1st week)	15,000	Low 6-28-30 "Bad One".....	18,000
							High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy".....	26,000
							High 7-5-31 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight'	12,000
							High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"....	11,000
							.....	
Buffalo								
Buffalo	3,500	30c-65c	"My Sin" (Para.)	25,000	"The Common Law" (Pathe).....	31,000	High 3-28-31 "My Past".....	39,500
Century	3,000	25c-35c	"Rebound" (Pathe)	6,300	"The Spider" (Fox).....	8,500	Low 7-4-31 "I Take This Woman"....	19,000
Erlinger 1,400		25c-50c	"Die Foerterchristl" (Capital).....	9,000	.....		High 2-14-31 "Cimmaron".....	25,600
							Low 7-4-31 "Always Goodbye".....	4,100
Great Lakes	3,000	25c-50c	"Bad Girl" (Fox)	24,000	"An American Tragedy" (Para.)..	16,000	.....	
Hippodrome	2,100	25c-50c	"The Phantom Of Paris" (MGM)	18,200	"Guilty Hands" (MGM).....	19,300	High 8-8-31 "Politics"	35,100
Hollywood	300	20c-40c	"Outward Bound" (W. B.) ..... (3rd week)	1,400	"Outward Bound" (W. B.)..... (2nd week)	1,700	Low 12-27-30 "Remote Control".....	13,400
Lafayette	3,300	25c-35c	"Sweepstakes" (Pathe)	9,800	"Pagan Lady" (Col.).....	11,000	High 2-14-31 "Free Love".....	26,300
							Low 7-4-31 "Six Cylinder Love".....	14,800
							.....	
							High 4-11-31 "Ten Cents a Dance"....	24,100
							Low 8-15-31 "The Viking".....	6,700
Charlotte								
Broadway	1,167	25c-50c	"Alexander Hamilton" (W. B.) .. (6 days)	7,000	"I Like Your Nerve" (F. N.).... (3 days)	3,500	.....	
					"Pagan Lady" (Col.)..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Bad Girl" (Fox) ..... (3 days)	6,500	"Common Law" (Pathe)..... (3 days)	4,000	.....	
			"Personal Maid" (Para.) ..... (3 days)	5,000	"Monkey Business" (Para.)..... (3 days)	6,000		

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who gave exhibitors "HELL'S ANGELS" and "FRONT PAGE" NOW electrifies the industry with

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LOIS WILSON • EDWARD EVERETT HORTON
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—LOS ANGELES RECORD

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—RICHARD GERSON in HOLLYWOOD DAILY SCREEN WORLD

Hail !! UNITED ARTISTS ! Again! The Leader !!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"My Sin" (Para.)	47,500	"The Last Flight" (F. N.)	44,000	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Monkey Business" (Para.)	36,500	"The Star Witness" (W. B.)	27,500	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Personal Maid" (Para.)	29,000	"Confessions Of A Co-Ed" (Para.)	29,000	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"The Big Gamble" (Pathe)	23,000	"The Runaround" (Radio)	24,000	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"The Squaw Man" (MGM)	22,000	"Bought" (W. B.)	15,500	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"East Of Borneo" (U.)	21,000	"Caught Plastered" (Radio) (4 days—2nd week)	12,000	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"Street Scene" (U. A.) (4th week)	22,700	"Street Scene" (U. A.) (3rd week)	23,000	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Woods	1,166	35c-50c	"The Dreyfus Case" (Col.) (6 days-2nd week)	6,500	"The Dreyfus Case" (Col.) (1st week)	11,000		
Cincinnati								
Erlanger	1,600	30c-50c	"Salvation Nell" (Tiff.)	3,000	"Die Lustigen Weiber Von Wien" (Super Films)	3,800		
Keith's	1,600	25c-40c	"The Big Gamble" (Pathe)	4,655	"Pagan Lady" (Col.)	4,600	High 11-20-30 "Africa Speaks"	13,000
							Low 8-22-31 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Son Of India" (MGM)	24,942	"Broadminded" (F. N.)	24,104	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Personal Maid" (Para.)	10,070	"The Star Witness" (W. B.)	9,793	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	2,309	"Alias The Bad Man" (Tiff.) (4 days)	2,506	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Night Life in Reno" (Supreme) (3 days)	1,244	"Mother's Millions" (U.) (3 days)	1,349	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
RKO Lyric	1,400	30c-50c	"East Of Borneo" (U.) (7 days and Sat. midnite show)	9,349	"Transatlantic" (Fox) (7 days and Sat. midnite show)	11,230	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Street Scene" (U. A.) (7 days and Sat. midnite show)	19,962	"Monkey Business" (Para.) (7 days and Sat. midnite show)	23,742	High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Fifty Fathoms Deep" (Col.)	4,324	"Merely Mary Ann" (Fox)	4,613	High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Der Grosse Tenor" (Ufa)	1,500	"Der Drei Von Der Tankstelle" (Ufa)	1,200		
Cleveland								
Allen	3,300	25c-50c	"Merely Mary Ann" (Fox)	17,000	"Monkey Business" (Para.)	20,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"The Dreyfus Case" (Col.)	5,000	"The Viking" (J. D. Williams)	3,000		
Circle	1,400	15c-30c	"White Devil" (Talking Picture Epics)	5,000				
RKO Hippodrome	3,800	25c-50c	"Huckleberry Finn" (Para.)	14,000	"Caught Plastered" (Radio)	15,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Friends and Lovers" (Radio)	22,000	"Big Gamble" (Pathe) (30c-75c)	22,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	25c-50c	"Daughter Of The Dragon" (Para.)	18,000	"Guilty Hands" (MGM)	21,000	High 9-5-31 "Pardon Us"	26,000
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	25c-50c	"Five Star Final" (F. N.))	15,000	"Side Show" (W. B.)	3,000		
Denver								
Denver	2,300	25c-65c	"My Sin" (Para.)	18,000	"Five Star Final" (F. N.)	20,500	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Star Witness" (W.B.)	7,500	"Dirigible" (Col.)	10,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift to Women"	4,500
Huffman Tabor	1,900	25c-50c	"Waterloo Bridge" (U.)	8,000	"Side Show" (W. B.)	10,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"The Last Flight" (F.N.)	11,000	"Monkey Business" (Para.)	17,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Monkey Business" (Para.)	4,500	"Bachelor Apartment" (Radio)	4,500	High 3-28-31 "Trader Horn"	8,000
							Low 9-19-31 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Bad Girl" (Fox)	10,000	"Monkey Business" (Para.)	12,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Fifty Fathoms Deep" (Col.) (4 days)	3,300	"Waterloo Bridge" (U.) (4 days)	3,000		
			"The Woman Between" (Radio) (3 days)	2,200	"High Stakes" (Radio) (3 days)	2,500		
Paramount	1,700	25c-60c	"The Squaw Man" (MGM) (4 days)	7,000	"Personal Maid" (Para.) (4 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"The Spider" (Fox) (3 days)	6,000	"My Sin" (Para.) (3 days)	6,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Pagan Lady" (Col.) (4 days)	2,100	"The Phantom Of Paris" (MGM) (4 days)	2,400	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Lady From Nowhere" (Security) (3 days)	800	"The Bargain" (F. N.) (3 days)	900	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"Merely Mary Ann" (Fox) (2nd week)	7,500	"Merely Mary Ann" (Fox) (1st week)	9,000	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan. Hollywood	3,000	35c-65c	"An American Tragedy" (Para.)	9,500	"Sporting Blood" (MGM)	14,200	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Side Show" (W. B.)	9,000	"The Bargain" (F. N.)	9,000	High 2-7-31 "Little Caesar"	30,000
							Low 10-3-31 "Side Show"	9,000



4 times around the earth every week

110,000 *miles travelled by ERPI Engineers* ***so that the show can go on*** . . . . .

This amazing weekly mileage is just one indication of ERPI's constant efforts to maintain every Western Electric Sound System at peak performance. . . . Down have come the number of emergency calls every month. In one year they have been reduced 28 per cent because regular service calls have eliminated the emergencies — a preventive service. . . . When emergencies do arise, records show that ERPI Engineers are reducing the time to clear trouble. In August, 1930, average time to clear trouble was 131 minutes. In August, 1931, time to clear trouble had been reduced to 35 minutes. . . . "Peak Performance for the life of your contract"—the ERPI Service Engineer's guarantee.

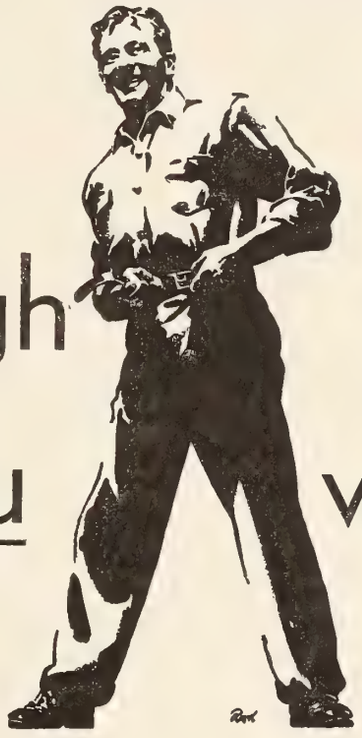
Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

Northern Electric in Canada
Distributed by
Electrical Research Products Inc.
250 West 57th Street, New York

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Last Flight" (F. N.)	5,500	"The Spider" (Fox)	4,000	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"The Phantom Of Paris" (MGM)	6,000	"The Squaw Man" (MGM)	8,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Bad Girl" (Fox)	9,500	"Monkey Business" (Para.)	12,700	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Bad Company" (Pathe)	6,500	"Smart Woman" (Radio)	6,000	High 10-24-30 "Check and Double Check"	20,000
							Low 9-26-31 "Smart Woman"	6,000
Indianapolis								
Apollo	1,100	25c-50c	"Side Show" (W. B.)	4,500	"Alexander Hamilton" (W. B.)	4,000	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Rebound" (Pathe)	7,000	"The Bargain" (F. N.)	5,750	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"The Last Flight" (F. N.)	13,000	"Monkey Business" (Para.)	14,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"Skyline" (Fox)	7,500	"The Spider" (Fox)	8,000	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 9-12-31 "East Of Borneo"	5,750
Palace	2,800	25c-50c	"The Squaw Man" (MGM)	8,500	"Street Scene" (U. A.)	9,500	High 5-2-31 "Trader Horn"	22,000
							Low 8 1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Monkey Business" (Para.)	6,000	"Last Flight" (F. N.)	5,500		
Mainstreet	3,067	35c-60c	"Young As You Feel" (Fox)	20,250	"Caught Plastered" (Radio)	15,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Phantom Of Paris" (MGM)	12,600	"Guilty Hands" (MGM) (35c-50c)	14,500	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"My Sin" (Para.)	12,500	"Monkey Business" (Para.)	19,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Daughter Of The Dragon" (Para.)	7,200	"Reckless Hour" (F. N.)	6,600	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Devotion" (Pathe) (2nd week)	10,500	"Devotion" (Pathe) (1st week)	15,400	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"Merely Mary Ann" (Fox) (2nd week)	11,000	"Merely Mary Ann" (Fox) (1st week)	15,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Conce a Tu Mujer" (Fox)	4,700	"Sweetheart, Stay Out Of The Kitchen" (Ind.)	5,100		
Loew's State	2,418	35c-65c	"Pardon Us" (MGM)	28,500	"The Spider" (Fox)	21,000	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Mother's Millions" (U.)	8,900	"Night Life In Reno" (Artclass)	16,000		
Orpheum	2,750	35c-65c	"East Of Borneo" (U.) (2nd week)	11,200	"East Of Borneo" (U.) (1st week)	16,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"The Mad Parade" (Para.)	12,500	"My Sin" (Para.)	16,800	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"Rebound" (Pathe)	15,700	"High Stakes" (Radio)	15,000	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Monkey Business" (Para.) (2nd week)	20,000	"Monkey Business" (Para.) (1st week)	32,000	High 9-26-31 "Monkey Business"	32,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Side Show" (W. B.)	8,000	"The Bargain" (F. N.)	8,500	High 9-27-30 "Office Wife"	30,000
							Low 10-3-31 "Side Show"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Mother's Millions" (U.) (3 days-2nd week)	3,000	"Mother's Millions" (U.) (1st week)	10,500		
			"The Great Lover" (MGM) (4 days)	2,900				
Garden	1,150	25c-60c	"Too Young To Marry" (F. N.) (6 days)	7,800	"Street Scene" (U. A.) (2nd week)	10,000		
Palace	2,587	25c-60c	"Merely Mary Ann" (Fox)	12,500	"The Smiling Lieutenant" (Para.) (2nd week)	8,500		
Riverside	2,180	25c-60c	"The Woman Between" (Radio)	14,800	"Honeymoon Lane" (Para.)	13,800		
Strand	1,406	25c-60c	"Skyline" (Fox)	7,000	"The Brat" (Fox)	6,800		
Warner	2,500	25c-60c	"Five Star Final" (F. N.)	15,000	"Side Show" (W. B.)	9,000		
Wisconsin	3,275	25c-65c	"Personal Maid" (Para.)	13,800	"Daughter Of The Dragon" (Para)	14,500		
Minneapolis								
Aster	812	20c-25c	"Goldie" (Fox) (4 days)	1,000	"Lover Come Back" (Col.) (3 days—2nd week)	700	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
			"I Like Your Nerve" (F.N.) (3 days)	800	"Hell Bent For Frisco" (Sono-Art) (4 days)	650		
Lyric	1,238	20c-40c	"Side Show" (W. B.)	2,500	"Transatlantic" (Fox)	3,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Lyceum	1,500	10c-50c	"The Viking" (J. D. Williams) (4 days-2nd week)	1,500	"The Viking" (J. D. Williams) (1st week)	2,000		
Minnesota	4,000	30c-75c	"Monkey Business" (Para.)	23,000	"Silence" (Para.)	25,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Fifty Fathoms Deep" (Col.)	14,000	"East Of Borneo" (U.)	13,000	High 2-14-31 "Cimarron"	30,000
							Low 9-12-31 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"The Big Gamble" (Pathe) (3 days)	1,000	"Sherlock Holmes Fatal Hour" (First Division) (3 days)	1,000		
			"Mother's Millions" (U.) (4 days)	1,500	"The Runaround" (Radio) (4 days)	1,250		
State	2,300	25c-50c	"Personal Maid" (Para.)	9,000	"Pardon Us" (MGM)	9,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"Millie" (Radio) and "The W Plan" (British)	9,500	"Sporting Blood" (MGM) and "Rebound" (Pathe)	10,500	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Should A Doctor Tell?" (British) and "White Shoulders" (Radio)	3,500	"She Got What She Wanted" (Tiff.) and "The Avenger" (Col.)	4,000	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"The Great Lover" (MGM)	13,000	"Guilty Hands" (MGM)	12,000	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000

"I'll see it through if you will!"



"THEY tell me there's five or six million of us—out of jobs.

"I know that's not your fault, any more than it is mine.

"But that doesn't change the fact that some of us right now are in a pretty tough spot—with families to worry about—and a workless winter ahead.

"Understand, we're not begging. We'd rather have a job than anything else you can give us.

"We're not scared, either. If you think the good old U. S. A. is in a bad way more than temporarily, just try to figure out some other place you'd rather be.

"But, until times do loosen up, we've got to have a little help.

"So I'm asking ***you*** to give us a lift, just as I would give one to you if I stood in your shoes and you in mine.

"Now don't send me any money—that isn't the idea. Don't even send any to the Committee which signs this appeal.

"The best way to help us is to give as generously as you can to your local welfare and charity organizations, your community chest or your emergency relief committee if you have one.

"That's my story; the rest is up to you.

"I'll see it through—if ***you*** will!"

—UNEMPLOYED, 1931

THE PRESIDENT'S ORGANIZATION ON UNEMPLOYMENT RELIEF

Walter S. Gifford
Director

COMMITTEE ON MOBILIZATION OF RELIEF RESOURCES

Owen D. Young
Chairman

The President's Organization on Unemployment Relief is non-political and non-sectarian. Its purpose is to aid local welfare and relief agencies everywhere to provide for local needs. All facilities for the nation-wide program, including this advertisement, have been furnished to the Committee without cost.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"The Common Law" (Pathe)	16,000	"Bad Girl" (Fox)	15,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500
Princess	2,272	25c-65c	"Street Scene" (U. A.) (2nd week)	10,500	"Street Scene" (U. A.) (1st week)	11,500	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"The Maltese Falcon" (W.B.) and "Children Of Dreams" (W. B.)	4,500	"Lover Come Back" (Col.) and "Speckled Band" (British)	3,800	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (4th week)	18,430	"The Guardsman" (MGM) (3rd week)	19,981	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Broadway	2,000	35c-$1.00	"Pagan Lady" (Col.) (2nd week)	23,911	"The Pagan Lady" (Col.) (1st week)	27,000		
Capitol	4,700	35c-$1.50	"A Free Soul" (MGM)	75,698	"The Squaw Man" (MGM)	56,613	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,372	All Newsreel	8,730	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Hollywood	1,549	50c-$1.00	"Alexander Hamilton" (W. B.) (3rd week)	33,286	"Alexander Hamilton" (W. B.) (2nd week)	37,759		
Mayfair	2,300	35c-85c	"East Of Borneo" (U.)	28,300	"Fifty Fathoms Deep" (Col.) (35c-85c)	27,486	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"An American Tragedy" (Para.)	62,400	"The Mad Parade" (Para.)	46,800	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (2nd week)	44,400	"Palmy Days" (U. A.) (4 days—1st week)	31,100	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.) (5th week)	22,100	"Street Scene" (U. A.) (4th week)	33,400	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Riders Of The Purple Sage" (Fox)	61,250	"Wicked" (Fox)	55,750	High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
Strand	3,000	35c-85c	"Penrod and Sam" (F. N.)	21,128	"Side Show" (W. B.)	19,964	High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"The Dreyfus Case" (Col.) (5th week)	6,012	"The Dreyfus Case" (Col.) (4th week)	8,419	High 8-30-30 "Old English"	22,293
							Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Five Star Final" (F. N.) (3rd week)	38,959	"Five Star Final" (F. N.) (2nd week)	46,714	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"The Squaw Man" (MGM)	6,800	"Personal Maid" (Para.)	5,400	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"The Road To Singapore" (W.B.)	7,200	"Monkey Business" (Para.)	10,000	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"East Of Borneo" (U.)	4,200	"A Holy Terror" (Fox)	5,100	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Merely Mary Ann" (Fox)	6,400	"Bad Girl" (Fox)	5,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,800	10c-50c	"I Like Your Nerve" (F. N.)	6,000				
Omaha								
Orpheum	3,000	25c-60c	"East Of Borneo" (U.)	15,000	"Caught Plastered" (Radio)	14,750	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Bad Girl" (Fox)	9,150	"Monkey Business" (Para.)	9,500	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	35c	"Side Show" (W. B.) (4 days)	1,000	"Tabu" (Para.) (3 days)	775	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"The Brat" (Fox) (3 days)	775	"Children Of Dreams" (W. B.) (4 days)	550	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Silence" (Para.)	6,250	"Sporting Blood" (MGM)	6,000	High 4-11-31 "Men Call It Love"	16,000
							Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Party Husband" (F. N.) and "The Desert Song" (W. B.) (3 days)	1,400	"Their Mad Moment" (Fox) and "The Desert Song" (U.) (3 days)	1,300	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Chances" (F. N.) (3 days)	1,250	"Trader Horn" (MGM) (3 days)	1,200	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"Monkey Business" (Para.) (6 days)	10,300	"Bad Girl" (Fox) (6 days)	9,300		
Centre	1,142	15c-60c	"The Bargain" (F. N.) (6 days)	5,500	"The Miracle Woman" (Col.) (6 days)	4,600	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"Everything's Rosie" (Radio) (3 days)	1,600	"Dude Ranch" (Para.) (3 days)	1,650	High 5-9-31 "Trader Horn"	7,000
			"The Night Angel" (Para.) (3 days)	1,800	"The Great Lover" (MGM) (3 days)	1,300	Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-60c	"Side Show" (W. B.) (3 days)	3,000	"Sporting Blood" (MGM) (3 days)	2,600	High 5-24-30 "High Society Blues"	6,600
			"These Charming People" (British) and "Lady Of The Lake" Fitzpatrick (3 days)	2,100	"Phantom Of Paris" (MGM) (3 days)	2,400	Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Night Life In Reno" (Artclass) (4 days)	1,200	"Caught" (Para.) (6 days)	2,700	High 11-22-30 "Anybody's Woman"	5,500
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"Pagan Lady" (Col.) (6 days)	16,500	"Personal Maid" (Para.) (6 days)	16,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"The Brat" (Fox) (6 days)	25,000	"Merely Mary Ann" (Fox) (6 days—2nd week)	28,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Bought" (W. B.) (6 days-2nd week)	5,500	"Bought" (W. B.) (6 days-1st week)	7,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Phantom Of Paris" (MGM) (6 days)	12,000	"Street Scene" (U. A.) (6 days-2nd week)	10,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"This Modern Age" (MGM) (6 days)	35,000	"Monkey Business" (Para.) (6 days)	36,500	High 8-29-31 "Caught Plastered"	62,000
							Low 10-3-31 "This Modern Age"	35,000
Stanley	3,700	35c-75c	"Waterloo Bridge" (U.) (6 days-2nd week)	11,000	"Waterloo Bridge" (U.) (6 days-1st week)	16,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"East Of Borneo" (U.) (35c-75c-6 days-2nd week)	7,000	"East Of Borneo" (U.) (25c-60c—6 days-1st week)	9,500	High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Monkey Business" (Para.)	7,400	"The Squaw Man" (MGM)	7,800	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"The Brat" (Fox)	14,600	"Pardon Us" (MGM)	15,600	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"The Spider" (Fox)	2,800	"Confessions Of A Co-Ed" (Para.) (4 days)	1,400	High 10-18-30 "Road to Paradise"	12,800
					"Guilty Hands" (MGM) (3 days)	1,800	Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	35c	"Side Show" (W. B.)	4,200	"Alexander Hamilton" (W. B.) (2nd week)	6,800		
RKO Orpheum	1,700	25c-50c	"Fifty Fathoms Deep" (Col.)	11,500	"Caught Plastered" (Radio)	14,400	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists	945	25c-60c	"Pagan Lady" (Col.)	3,500	"An American Tragedy" (Para.)	4,200	High 12-13-30 "Hell's Angels"	16,400
							Low 10-3-31 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	10c-50c	"Sidewalks Of New York" (MGM)	14,000	"Phantom Of Paris" (MGM)	18,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"The Bargain" (F. N.) and "The Star Witness" (W. B.)	13,500	"Young As You Feel" (Fox)	12,500	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Monkey Business" (Para.) (2nd week)	7,000	"Monkey Business" (Para.) (1st week)	12,000	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Smart Woman" (Radio) (2nd week)	6,500	"Homicide Squad" (U.)	8,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Sherlock Holmes' Fatal Hour" (First Division)	2,000	"The Big Gamble" (Pathe)	2,500	High 4-6-30 "Golden Calf"	13,500
							Low 10-3-31 "Sherlock Holmes' Fatal Hour"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Monkey Business" (Para.)	9,000	"This Modern Age" (MGM)	9,000		
Riviera	1,300	25c-50c	"Personal Maid" (Para.)	6,500	"Silence" (Para.)	5,000		
RKO Orpheum	2,600	25c-50c	"Fifty Fathoms Deep" (Col.)	12,000	"East Of Borneo" (U.)	14,000		
RKO President	1,200	15c-35c	"The Big Gamble" (Pathe) (3 days)	900	"Sherlock Holmes' Fatal Hour" (First Division) (3 days)	900		
			"Mother's Millions" (U.) (4 days)	1,500	"The Runaround" (Radio) (4 days)	1,100		
Tower	1,000	15c-25c	"Penrod and Sam" (F. N.)	4,000	"The Brat" (Fox)	2,000		
San Francisco								
El Capitan	3,100	25c-60c	"Politics" (MGM)	13,300	"Annabelle's Affairs" (Fox)	13,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Phantom Of Paris" (MGM)	39,000	"The Squaw Man" (MGM)	35,700	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"The Runaround" (Radio)	12,000	"A Woman Of Experience" (Pathe)	13,500	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"East Of Borneo" (U.)	10,000	"Caught Plastered" (Radio)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,670	25c-50c	"Monkey Business" (Para.) (2nd week)	16,000	"Monkey Business" (Para.) (1st week)	22,100	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Street Scene" (U. A.) (35c-60c)	14,500	"Indiscreet" (U. A.) (2nd week)	7,000		
Warfield	2,700	25c-50c	"Pardon Us" (MGM)	20,500	"The Spider" (Fox)	20,500	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Side Show" (W. B.)	6,300	"The Last Flight" (F. N.)	8,800	High 9-12-31 "The Star Witness"	15,100
Seattle								
Blue Mouse	950	25c-75c	"Side Show" (W.B.) (5 days)	5,000	"Alexander Hamilton" (W. B.) (2nd week)	6,500		
			"Palmy Days" (U.A.) (2 days)	3,000				
Fifth Avenue	2,750	25c-75c	"The Brat" (Fox)	12,000	"Pardon Us" (MGM)	13,500	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"The Spider" (Fox) (4 days)	3,000	"Guilty Hands" (MGM) (4 days)	3,000		
			"Up Pops The Devil" (Para) (3 days)	2,500	"June Moon" (Para.) (3 days)	2,500		
Liberty	2,000	15c-30c	"Misbehaving Ladies" (F. N.)	6,000	"Clearing The Range" (States Rights)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"The Last Flight" (F. N.)	6,000	"Street Scene" (U. A.) (2nd week)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"The Squaw Man" (MGM)	12,000	"Monkey Business" (Para.)	15,000	High 9-13-30 "Animal Crackers"	21,900
							Low 9-19-31 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Rebound" (Pathe)	13,500	"Fifty Fathoms Deep" (Col.)	13,000		
Toronto								
Imperial	3,444	15c-75c	"Five Star Final" (F. N.) (6 days)	20,000	"The Common Law" (Pathe) (6 days)	20,800	High 9-19-31 "Merely Mary Ann"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Street Scene" (U. A.) (6 days)	16,000	"Phantom Of Paris" (MGM) (6 days)	15,500	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"Confessions Of A Co-Ed" (Para.) (6 days)	11,500	"The Brat" (Fox) (6 days)	14,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Bad Girl" (Fox) (6 days-2nd week)	12,300	"Bad Girl" (Fox) (6 days-1st week)	12,800	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Fifty Fathoms Deep" (Col.) (6 days)	8,500	"The Star Witness" (W. B.) (6 days)	9,800	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Blonde Baby"	Story by Wilson Collison. Director: Wm. Beaudine.	Jean Harlow, Mae Clarke, Lucy Beaumont, Walter Byron, Marie Prevost.	Starting
"Forbidden"	Director: Frank Capra.	Barbara Stanwyck, Adolphe Menjou.	Starting
FOX			
"Good Sport"	Story by Gene Towne. Director: Kenneth MacKenna.	John Boles, Linda Watkins, Hedda Hopper.	Starting
"Rainbow Trail"	Novel by Zane Grey. Director: Hamilton McFadden.	George O'Brien, Claire Maynard, Laska Winters.	Starting
METRO-GOLDWYN-MAYER			
"Mata Hari"	Screenplay by Benjamin Glazer and Leo Birinsky. Director George Fitzmaurice.	Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone.	Starting
"Private Lives"	Play by Noel Coward. Director: Sidney Franklin.	Norma Shearer	Shooting
"The Mirage"	Play by Edgar Selwyn. Director: Clarence Brown.	Joan Crawford, Clark Gable, Wallace Ford.	Shooting
MONOGRAM PICTURES			
"Land Of Wanted Men"	Story by Harry Fraser. Director: Harry Fraser.	Bill Cody, Sheila Manners, Frank Lackteen.	Shooting
"Two Fisted Justice"	Story by G. A. Durlam. Director: G. A. Durlam.	Tom Tyler, Barbara Weeks, Kit Guard.	Shooting
PARAMOUNT			
"The Man I Killed"	Original by Maurice Rostand and Alfred Savoir. Director: Ernst Lubitsch.	Phillips Holmes, Nancy Carroll, Tom Douglass, Lucien Littlefield.	Shooting
"Dr. Jekyll and Mr. Hyde"	Original by Robert Louis Stevenson. Director: Rouben Mamoulian.	Fredric March, Miriam Hopkins.	Shooting
"Sooky	Original by Percy Crosby. Director: Norman Taurog.	Jackie Cooper, Robert Coogan.	Shooting
"Working Girls"	Original by Vera Caspay and Winifred Lenahan. Director: Dorothy Arzner.	Peggy Shannon, Charles "Buddy" Rogers, Dorothy Hall.	Shooting
"The False Madonna"	Original by May Edington. Director: Stuart Walker.	William Boyd, Kay Francis.	Shooting
"Ladies Of The Big House"	Original by Ernest Booth. Director: Louis Gasnier.	Sylvia Sidney.	Shooting
"Husbands Holiday"	Original by Ernest Pascal. Director: Robert Milton.	Clive Brook, Vivienne Osborne, Harry Bannister, Charles Ruggles.	Shooting
RKO-PATHE			
"A Woman Commands"	Original by Thilde Forster. Director: Paul Stein.	Pola Negri, Basil Rathbone, Roland Young.	Shooting
"The Second Shot"	Story by Garrett Fort. Director: Ralph Murphy.	Helen Twelvetrees, Robert Armstrong, Charles Bickford.	Starting
RKO-RADIO			
"Peach O'Reno"	Original by Tim Whelan. Director: William Seiter.	Robert Woolsey, Bert Wheeler, Lita Chevret, Dorothy Lee.	Shooting
"The Dove"	Play by Willard Mack. Director: Herbert Brenon.	Dolores Del Rio, Norman Foster, Leo Carrillo.	Starting
Untitled	Original by Louis Weitzenkorn. Director: George Archainbaud.	Mary Astor, Ricardo Cortez, Kitty Kelly.	Starting
TIFFANY			
"X Marks The Spot"	Director: Erle C. Kenton.	Lew Cody, Sally Blane, Mary Nolan, Fred Kohler.	Starting
UNITED ARTISTS			
"Sky Devils"	James A. Starr. Director: Edw. A. Sutherland.	Spencer Tracy, William Boyd, George Cooper.	Shooting
"Cock o' the Air"	Lewis Milestone. Director: Tom Buckingham.	Billie Dove, Chester Morris, Matt Moore.	Shooting
"Tonight or Never"	Scenarist, Sidney Howard. Director: Mervyn LeRoy.	Gloria Swanson, Robert Greig.	Shooting
"Greeks Had A Word For It"	Play by Zoe Akins. Director: Lowell Sherman.	Ina Claire, Joan Blondell, Madge Evans, Lowell Sherman.	Shooting
UNIVERSAL			
"Frankenstein"	Novel by Mary Shelley. Director: James Whale.	Colin Clive, Edward Van Sloan, Dwight Frye.	Shooting
"Saint Johnson"	Story by W. R. Burnett. Director: Ed Cahn.	Walter Huston, Lois Wilson.	Shooting
"Nice Women"	Stage play by Wm. A. Grew. Director: Edwin H. Knopf.	Sidney Fox, Frances Dee, Alan Mowbray.	Shooting
WARNER-FIRST NATIONAL			
"Her Majesty, Love"	Story by R. Bernauer and R. Osterricher. Director: William Dieterle.	Marilyn Miller, Ben Lyon, W. C. Fields, Leon Erroll.	Shooting
"Safe In Hell"	Story by Houston Branch. Director: William Wellman.	Dorothy Mackaill.	Shooting
WARNER BROTHERS			
"Taxi!"	Play by Kenyon Nicholson. Director: Rol Del Ruth.	James Cagney, Joan Blondell, Ralf Harolde.	Shooting
"Under Eighteen"	Adaptation by Charles Kenyon and Maude Nicholson. Director: Archie Mayo.	Marion Marsh, David Manners, Anita Page, Norman Foster, Warren William.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!



WITH everyone else crying and moaning, theatres can lead the entire parade back to the so-called good times by setting an example in advertising and show-selling. . . . Joining the rest of the world in its wailing can hardly help an already aggravated situation. . . .

Under the guise of economy many circuit houses have cut and slashed the advertising and merchandising budgets of their theatres. . . . Bad judgment for many reasons. . . . It won't help business . . . it emphasizes "bad times" in all of those thousands of towns and cities where they ought to be stressing "back to prosperity" or other worth-while propaganda.

If ever the industry needed leadership in a campaign to boost business, it's right now. . . . Product is coming through most encouragingly . . . and there is every reason to feel that with a little added effort the immediate future is not so black. . . . But that added effort should be advertising . . . and more of it . . . along real showmanship lines. . . Don't lie down.

* * *

It is not always the house manager's fault if a picture is sold along "dirt" or suggestive lines when there are plenty of other worth-while slants to make it a box office success. . . . While it's true that the material sent out on "Bad Girl" was in poor taste, it should be noted that this mistake had been made time and again before "Bad Girl" was released. . . .

Few managers get a chance to preview every picture they run. . . . In most every case they must depend on what is conveyed to them about a picture when they start to frame their individual campaigns. . . . Yet, the industry is all ready to fly at the throat of the first offender who dares to take a picture and sell it along "suggestive" lines.

The fact that most spots where the "dirt" angle was stressed returned poor receipts merely emphasizes the mistake of sending out rotten material for the house manager to work on. Give him the right stuff . . . make sensible suggestions for the merchandising of the picture . . . and nine hundred and ninety-nine times out of a hundred . . . it will be sold properly and bring home the bacon. . . .

The evil of broadcasting poor advice to exhibitors is far from new. . . . It has been going on for as long as press books and poster material came out of the sausage machine system. . . . Correct that method and you eliminate much of the chance for such mistakes. . . .

* * *

And while on the subject of press books . . . we enjoyed lunch the other day with the advertising manager of one of the major companies and let him draw us into a discussion about this much-discussed aid (?) to exhibitors. . . .

The majority of suggestions contained in the press book of today is not only ridiculous but absolutely impractical . . . devoting page after page to a discussion about exploitation that is mostly worthless and rarely commands the slightest bit of respect from the man it was made for . . . the manager . . . yet . . . like the continued story . . . it goes on . . . and on . . . and on . . . except that the continued story ends some time or other . . . press books don't. . . .

What should a press book contain to be really helpful to the manager? Well . . . understand . . . we're merely expressing our own opinion . . . (so if you have some of your own tell us about it.) . . .

First, it should convey all the information essential for the manager of any kind of a house to know . . . such as cast . . . credit notes . . . story connection . . . some reader-interest short bits which can be blown up to any sized story a showman may require . . . footage . . . running time . . . short and sensible advertising lines for ad purposes. . . .

Then . . . a complete layout of the posters for the benefit of those men who use them . . . ditto the eleven by fourteen lobby pictures . . . the herald . . . etc. . . . And then . . . most important of all for the majority of managers . . . a wide assortment of all size newspaper ads . . . but designed through the eye of a showman . . . not a butcher . . . stuff that can be used, either as is, or broken up to fit the needs of the men who must frame their own newspaper advertising . . . and they run far into the majority as compared to the boys who are fortunate enough to be able to support an ad writer or artist.

If there happens to be one or two honest-to-goodness exploitation slants to the picture, devote more time to telling how they can be put across . . . step by step . . . so that an exhibitor stands a chance of really using them.

There has been a lot said . . . for and against the press book . . . but those who had anything to do with their make-up always resented constructive criticism and therefore kept right on grinding out the sausages. . . . That's O.K. with us if the distributors want to throw their money into the sewer . . . but with all this talk about spending money sensibly . . . they ought to make up their minds as to what a press book should contain and then concentrate on a few angles instead of trying to cover the whole sheet with junk. . . .

Now . . . I've had my say . . . I'll gladly lend my ears to hear what you other fellows have to say about them.

"Chick"

Keeping Up With The Times!

By GUY JONES



LET THE POLICE IN ON THIS!

Classified Page Tie Won Generous Space For Fulton

A classified ad tie-up with his local newspaper netted R. K. Fulton, manager of the Strand Theatre, Waterloo, Iowa, 196½ inches of free space over a period of three days for "Black Camel." This space was obtained through a scheme which provided a guest ticket to be given each person who placed a "paid in advance" ad in the newspaper on Thursday and Friday before opening of picture. Eighty-six of these tickets were honored at the box office, representing an expense item of $21.50. In return for this, the theatre received advertising space valued at slightly more than $225.

All of which represented a profit of over $200 to Fulton—a deal not to be laughed off these days—and it greatly helped him put over this picture. The classified ad manager also was thoroughly satisfied with the results he achieved. Good work, R. K., and do not forget to let your fellow members in on some other stunts.

Brown's Birthday Club 2,000 Strong And Growing Larger

Just about a year ago cards were distributed among the patrons of the Brown Theatrical Company, Zanesville, Ohio, by General Manager Caldwell H. Brown, advising them of the inauguration of a Birthday Club and inviting all to join and receive guest tickets on the occasion, good at any Brown house in the city.

The first anniversary of the Birthday Club was recently observed and it was announced that the club had grown to more than 2,000 members and increasing day by day. Membership is open to every one and the only necessary requirement is signing the name, residence, month and day of birth, leaving the card at one of the local theatre box offices or mailing same to Miss Wanda Salsbury, secretary of the club. Much of the success of the club is due to the efforts of Miss Salsbury for reason that she has taken keen interest in the organization from its inception.

That's going some for a year-old baby, we'll say, and every one connected with the movement is to be congratulated on having achieved such handsome results. In addition to the creation of good will, it is an excellent means for obtaining an extremely live mailing list. While there are any number of such clubs in existence among theatres, we are calling your attention to this one because of its pronounced success within the period of just one year.

Janecky Is Busy Selling Shows At New Warner House

What with organizing extensive kiddie clubs and the general routine of running a large theatre, Round Tabler Harold Janecky, manager of the New Warner Theatre, Milwaukee, Wis., is a busy showman these days but now and then we get a line on a few of his activities and they're always good ones.

For instance, he's issuing a pip of a program-newsette which consists of an attractive front cover with large photo of a star in a coming picture; a "Theatorial" dedicated to public comfort; production notes and chatter interesting to fans; the week's program, and other notes on show business. It's a neat little piece of work, cover to cover.

Two other little gags he recently put over helped business along on "Star Witness" and "Bought." For the former he took a review from a local newspaper and had it reprinted in the form of a herald for city-wide distribution. On the latter he made a tie-up with the Postal for reprint on a miniature telegraph form of a message from Archie Mayo to the Warner Theatre, the text commenting on highlights of the flm.

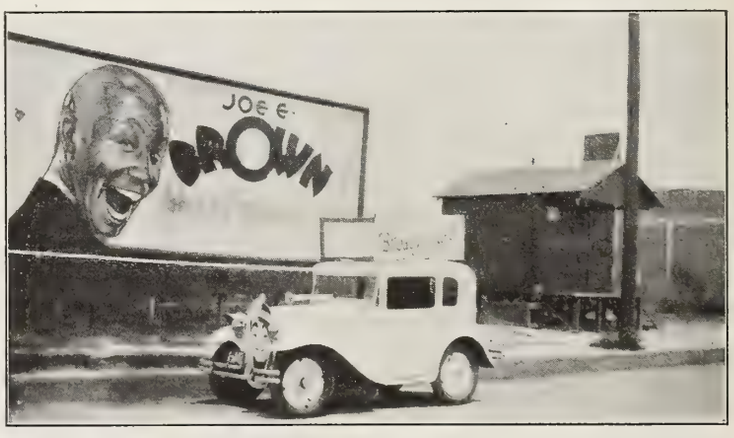
Janecky is always doing some interesting work wherever he may be located and we look for him to obtain some fine results at the New Warner, a post which he has held for but a short time. Just as soon as he can find time, we hope he'll knock off an article dealing with some recent stunts he has put over so that other members may get a line on his work.

Clyde Pratt Used Baby Auto As Bally For Brown Picture

One of our lately joined Club members, Clyde M. Pratt, manager of the Rialto Theatre, Alice, Texas, sends along a few words to express his pleasure on becoming a Round Tabler, and a couple of recently taken snapshots of the theatre front and an auto bally on "Broadminded."

The snap of the theatre front is a little too weak to reproduce well but we can state that a large cut-out of Joe Brown was used in center of entrance to the lobby and at either side of entrance were two large caricature posters of the star.

Regarding the little Austin car used as the bally, Pratt tells us it took some salesmanship to pry his local dealer loose from the idea that the car would be ruined as a result of the tie-up. It seemed that this dealer had been tie-up with once before with exploitation of another picture and was all set to write a book on "frenzied showmanship"; in other words, the exploiteer hadn't done right by our Nell. However, Pratt did end up by getting one, as you will note from the photo, but he had to rent it. A few more calls, and he hopes to convince the auto dealer that he's a square shooter.



And that's about the text of this little yarn, men. In this instance, some unscrupulous exploiteer or manager stirred up a lot of bad feeling on the part of the auto dealer by abusing a tie-up privilege. Then along comes a man who is on the level and in order to get any kind of a concession has to do some smart sales work to even rent one of the cars. We'll gamble though that before Pratt gets through he will have won the dealer over for his friend.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

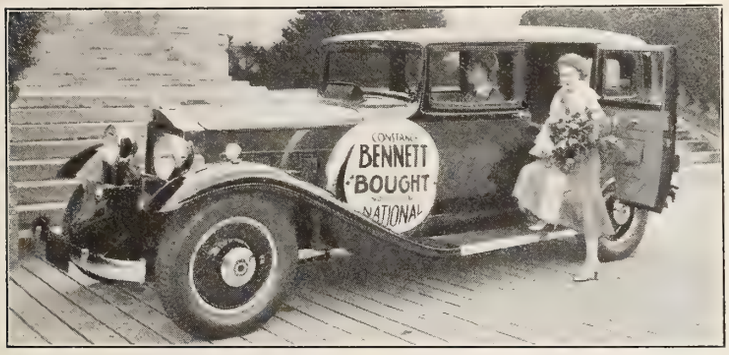
Warren Slee Had Flashy Turn-Out To Exploit Film

As per usual, live-wire showman Warren A. Slee, manager of the National Theatre, Richmond, Va., is on the job when it comes to telling his public what's playing at his theatre and in this instance he got away with a nice little piece of advertising and publicity that cost but little.

The accompanying photos of ad and auto really tell the story at a glance but we want to do our share for the unemployed printers and will therefore hang a little type around them. First of all, he sold the auto dealer the idea to run the co-op on the basis of a fifty-fifty split and the loan of a model that retails for five grand. Then he promoted a good looking girl to be the occupant of the car as it was driven through town by a uniformed chauffeur over a two day period. You will note that the side tire carried the ad of picture, theatre and playdate and the tire on the opposite side carried an ad for the auto dealer. Another theatre ad was attached to the trunk rack in the rear.



We think that the co-op ad is very nicely gotten up and for your further information to use his own words, it was written, designed, laid out, copyrighted, censored, revised and approved by Warren himself. The stunt earned him some fine publicity and he has brought it to our attention with the idea that some other Round Tabler may also be able to cash in with a similar move. Nice work, Warren, and let us know what you've done since pulling this one.



Medd Loaned House To Nurses' School As Good Will Stunt

It's a little late in the season to pass along tips on how a theatre can be promoted through school graduation exercises but this one from E. R. Medd, manager of the Carolina Theatre, Lumberton, N. C., happens to have been pulled with a nursing college and if it can't be used now it can be filed away for future reference.

Briefly, Medd gave this hospital school of nursing his theatre in which to hold graduation day exercises and thereby gained a lot of publicity and good will from both school and public. The stunt didn't cost him a cent as it was scheduled at eleven o'clock on a week day morning. All notices and invitations carried the name of the theatre.

As usual, this Round Tabler continues to construct attractive foyer and lobby displays and if the snap-shot of one we have at hand would reproduce well, you'd see it along with this article. However, next time he sends along one sharp enough to show detail of construction it will be a pleasure to present it to his brother showmen. In the meantime, we'd like to hear something about his plans for the coming season.

"The Showman's Calendar"

OCTOBER

15th	Ina Claire's Birthday
16th	Marion Marsh's Birthday
16th	John Brown's Raid, Harpers Ferry (1859)
17th	Surrender of Burgoyne at Saratoga (1777)
18th	Miriam Hopkins' Birthday
19th	150th Anniversary Surrender of Cornwallis (1781)
22nd	Mitzie Green's Birthday
24th	Daniel Webster's Death (1852)
25th-31st	Girl Scout Week
27th	Roosevelt's Birthday (born 1858)
27th	Navy Day
30th	Sue Carol's Birthday
30th	John Adams (2nd Pres.) (Born 1735)
31st	Admission Day—Nevada (1864)
31st	Hallowe'en

NOVEMBER

1st	All Saint's Day
2nd	Admission Day—North and South Dakota Admitted to Union in 1889
3rd	Election Day
4th	John Phillip Sousa's Birthday (1854)
4th	Dixie Lee's Birthday
4th	Will Roger's Birthday
6th	Abraham Lincoln elected President 1860
7th	Admission Day in Montana—Admitted to Union in 1889

Fire Chief Aided Lawler With Novel Stunt On Picture

A tie-in made with the local fire department resulted in some valuable publicity for "Third Alarm" when this picture was played by C. J. Lawler, manager of the Lawler Theatre, Greenfield, Mass.

Through the sanction of the fire chief, a large sign was put on the main floor of the Central Fire station, the sign reading, "Nobody at home today—We can be located at The Third Alarm at the Lawler Theatre." The sign created a great deal of comment and was excellent publicity for the picture.

The chief was most enthusiastic and personally endorsed the picture; in fact, he saw it twice—this being the first time in years that he has been in any local theatre.

Lawler also secured an old fire apparatus and parked it in front of the theatre; the apparatus carrying a sign, "This is what Greenfield would have to answer a Third Alarm with—it's time to think of a new fire station and new equipment." This tied in with newspaper and other agitation in favor of new equipment and a reorganized fire department.

That was a smart little stunt, C. J., and we can imagine citizens' reaction to a sign stating that the whole fire department had declared a holiday. What else has happened over your way of late? Don't forget to keep your fellow Round Tablers posted.

POSTER ART FOR THE THEATRE!

In presenting this, the first of a series, we are making good a promise of a short time ago to assist the progressive theatre artist who wants to improve his work in the theatre he is taking care of.

Benton L. James, in charge of the art work for the Missouri Theatre in St. Joseph, Mo., furnished us with this, as well as other miniatures for use in the Club section. Other artists who would like to contribute to the series are invited to do so. Color schemes must accompany all material submitted as well as any other suggestions for the improvement of this type of work. *"Chick"*



This fine head of William Powell can be used time and again by merely adding the title in the space to the right of the head or below, if the proportions work out that way. Highlight art work has always been effective especially for theatre use, but the shadings must be arranged so as to give it the most attractive appearance. The colors used on the original by Mr. James could not be secured in time for publication with this poster but we doubt whether any good artist will have trouble in making it up as a beautiful piece of art work.

Each Merchant Tied With Bathing Girl In Tunstill's Show

Not that a bathing suit and pajama revue had any particular bearing on "Vice Squad" when this picture was played by Clayton Tunstill, manager of the Lyric Theatre, Brownwood, Texas, but the fact remains that he used it and the stunt did its share to boost the box office receipts. The whole idea was centered around local interest.

Nine merchants co-operated by furnishing their respective models with a bathing suit and a pair of beach pajamas. Inasmuch as the town is quite religious and frowns upon bathing revues, Tunstill encountered many obstacles before the revue was a success. However, Tunstill had the helping hand of a popular girl whom he knew. This girl talked to the other girls that she was intimately acquainted with and in this manner, enough girls were secured to represent each of the nine merchants.

Large white cards on an easel were used to announce each model and the store they represented. The cards would be spotted first and then the model would enter and the spot followed her all the way around the runway.

Palm trees were placed on either side of the stage and an outdoor scene was used as a background. Each model appeared twice; once in a bathing suit and the other time in beach pajamas.

The revue, at no cost to the theatre other than building a runway, proved to be a business builder. The entire revue was well staged and all merchants were especially pleased with the way it was run off.

Not only did the theatre benefit in the way of money received through increased patronage but also received plenty of goodwill from the merchants as it proved a great advertising medium for them to get all Brownwood in the swimming mood so that they may sell their merchandise.

Tunstill figured it would be better to tie up with several merchants rather than just one for in this manner he was assured of more free advertising and more co-operation from the newspaper. The Bathing Revue was staged each night during run of the picture.

Well done, Clayton, particularly in view of the fact that you had to overcome so much opposition. That was a smart piece of work to secure enough attractive girls to represent the merchants and we're sure that other Club members will benefit from reading about this stunt of yours. By this time you've undoubtedly pulled another business getting piece of showmanship. Let's hear about it.

Weaver Displayed Novel 'Grams From All Over The World

Cablegrams from remote points were displayed in the lobby by L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz., to advertise "Women of All Nations."

The lobby flash consisted of two beaver boards of ordinary bulletin size on which were posted Western Union cablegrams supposedly from thirty places scattered all over the world.

The cablegrams were addressed to Vic Flagg and Eddie Quirt and some to both of them, but all addressed them as members of the Marine Corps—"Somewhere on the High Seas" or "Somewhere in America," etc.

The 'grams were humorously romantic in nature—all pledging faithfulness to the boys and asking that they be true to them until they returned again. They were signed by girls' names in line with the nations from which the 'grams were supposed to have come from.

The boards were placed in the lobby about a week in advance of opening and held during run of picture.

The above stunt was based upon public curiosity and attracted many people. During the day it was a common sight to see groups around the displays, laughing and commenting on the text of the messages. Weaver is not the only Club member to cash in on this idea, as we've had occasion to note, and so here it is for some other Round Tabler to use.

Radio Message To Kids Produces Big Results On Serial

A smart little stunt was pulled recently by Ralph Phillips, manager of the State Theatre, Chattanooga, to attract kiddies to "Forbidden Adventure."

The local radio station has a Safety Club composed of some 4,000 juvenile members. An appeal was made to the head of this Club to make a radio announcement that "Forbidden Adventure" would be shown two days later and the first fifty that called would receive a guest ticket to see the picture.

As soon as the radio announcement was made, the phone started ringing, the persons asking for one of the guest tickets. And the phone was continually busy. Phillips handled the requests by alloting the 50 tickets to the youngsters scattered all over the city.

The only cost connected with the stunt was 50 cents for cards. And due to the wide range of publicity the picture was given, the picture played to the largest children's attendance on record; 947 to be exact.

A gag of this sort can be used with most any picture that has kiddie appeal and these days most every radio broadcasting station has an organization of kids. If yours hasn't, how about attempting to promote one? When the results of the above are considered, and in view of the low cost, it would appear well worthwhile for a try-out. What else is doing down your way, Ralph? We'd like to hear from you regularly.

Kids Greet Nicol's Free Ice Cream Gag With S.R.O. Trade

You can call it downright bribery or anything else that may come to mind but the fact remains that free ice cream cones have been the means of a tremendous increase of attendance at the Saturday morning matinees held by M. H. Nicol, manager of the Palace Theatre, Waterloo, Iowa.

Take a look at the expressions of the kids in the accompanying photo and it's almost unnecessary to record that they are all enjoying their treat. The cream and cones were promoted through a tie-up with a local ice cream company and in return the theatre gives screen mention in advertising devoted to the children's Saturday morning matinees.



If this hot weather continues for any length of time a tie-up of this kind can still be used this season as a sure-fire method of attracting kiddie patronage. If not, it's a good one to file away as a reminder to pull this stunt next summer, when the kids are doing other things than attending theatres.

Good Campaign Is Made On "Sporting Blood" By Caldwell

When Wally Caldwell, manager of the Valentine Theatre, Toledo, Ohio, exploits a picture you can generally count upon hearing of a well-rounded campaign, and his recent work on "Sporting Blood" was no exception to the rule. Following are the stunts he employed on this picture.

He stencilled all sidewalks on corners and center of blocks in downtown district and entire west end with 18-inch horseshoes, containing theatre copy in center; placed 200 red and black on yellow one-sheet window cards in windows in all sections of city; arranged with 125 taxis to carry placards on rear windows; tacked one-sheet cards inside entrances of seven riding academies; placed awning streamers on downtown merchants' awnings; arranged for special Madge Evans fashion window in large department store, and a Clark Gable picture frame window in same store containing 24 various style easel frames, each one with Gable photo.

A Clark Gable photo tie-up was also made with a local broadcasting station for presentation of photos to the first 400 local feminine fans who made application. Announcements were made over radio during week-end dinner time hour. An additional 400 photos of Gable were distributed through a tie-up with a laundry. Four thousand hand heralds were also handed out to theatre patrons and placed in packages at a retail market. He secured the usual advance stories and pictures in newspapers.

Wally, how about shooting along an occasional photo so that the rest of the boys can see as well as read about your work at the Valentine. Furthermore, if you can spare the time, take a little time off some day and write the Club a letter, telling us all about highlights in recent campaigns. We're all interested, so try to get around to it in the near future.

THEATRE PARTIES AND BENEFIT SHOWS!

Here are two excellent ideas, particularly the Benefit Show angle whereby the organization sponsoring the affair cuts in on a percentage.

Extreme care, however, should be to avoid entering into agreements of such a nature that may not help your average receipts. The organization must sell a specified number of tickets OUTSIDE OF THE THEATRE to cut in on the percentage; this can be on a sliding scale with the cut being increased if larger numbers are sold.

The manager must get a full accounting of all tickets handed over to the committee and is entitled to payment regardless of whether the buyer of the ticket attends the show. Many clubs get the edge in this respect by reason of making a deal to pay the theatre so much a ticket for every one presented at the door for admission. Avoid such a slant.

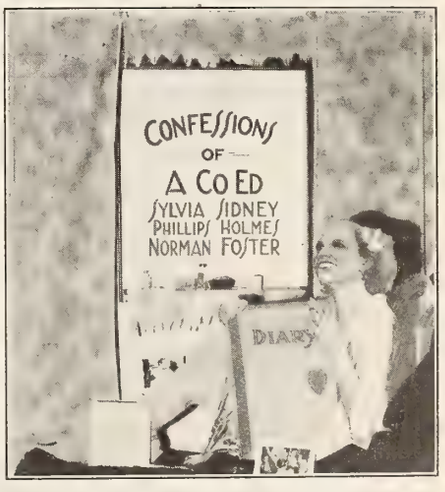
Contact your local organizations via a trailer on the screen, program notes and personal letters. Point out in the letters the advantages of such Benefit Shows and how they help the treasury of the clubs.

There are many worth-while angles to these affairs, but there are also many pitfalls, so watch your step, but encourage the benefits and theatre parties.

Kayes Constructed Novel Display For Window Advertising

One of the most effective displays used in some little time by H. F. Kayes, manager of the Paramount Theatre, North Adams, Mass., was a cooperative one engineered in connection with the playing of "Confessions of a Co-Ed."

You will note from the photo on this page that one of the cut-out co-eds is reclining on a couch, apparently holding open a diary. A small card resting against her ankles reads: "A Frank Story of the Thrills and Temptations of An American College Girl." Above the cut-out was a large sign giving title of picture and cast. Surrounding the display were stills from the picture together with cards setting forth playdates.



These displays were tied up with numerous stores and placed in windows from one to two weeks in advance of showing, and from what we hear were instrumental in producing excellent results. What else have you been doing of late to fill seats at the Paramount, Kayes? Drop your Club a line now and then and tell us about some more of your work so we can shoot your ideas along to the rest of the gang. We like your window display illustrated here and we are sure that many other Club members will be able to use the same idea, or something similar, to help send this picture over the top.

ROUND TABLE BIOGRAPHIES

When a boy of fifteen years spends his spare time between school hours ushering and selling program ad space, it's a safe bet that the old show germ had a firm hold on Arnold Stoltz, present publicity director for three Loew Theatres in Baltimore, Md.



Arnold Stoltz

Even though he took a law course at Washington University, he adopted show business for his career, leaving it but once to become director of public relations for the Chamber of Commerce and Street Railways. Terminating his contracts with these two institutions, he slid right back into the old game, and there he's been right up to now.

He has been connected with the Warner and Loew circuits and at one time managed the Mission Theatre in Los Angeles, Calif. He has also taken a turn at the acting end of the business, making appearances in many theatres.

Stoltz was born in New York City, is a married man and a member of the N.V.A. and the Cosmopolitan Club. We take it that he's in this business for keeps because he says if he had to begin all over again, show game would be his chosen profession. He can be found these days at either the Century, Stanley or Valencia Theatres in Baltimore, all Loew houses.

"LOBBY LAFFS"

By ED. MALCOLM
(Batting for KIRSCHBAUM)



OUCH!!!

Hoyt's Screen News Widely Circulated In Melbourne, Aus.

The weekly publication "Screen News" put out by Hoyt's Theatres in Melbourne, Australia, is certainly a most attractively gotten up piece of work and thanks to the good offices of George Griffith, Jr., and Universal Joe Weil, we have several copies before us for inspection.

It is a twenty-page magazine with rotogravure cover, the inside front devoted to a listing of local Hoyt houses with current attractions and telephone numbers. The balance contains well selected fan stories, news of the industry, fashion notes and film company ads. It is entirely in keeping with the Hoyt prestige in Melbourne and its editors are to be congratulated for their enterprise in turning out such a neat job.

Lobby and Screen Exploited "Daddy" For L. G. Flanagan

A lobby stunt and screen novelty were successfully used by L. G. Flanagan, manager of the Garden Theatre, Greenfield, Mass., when exploiting "Daddy Long Legs," both attracting a great deal of attention.

The lobby stunt was used for four days in advance and consisted of a young man attired in a morning suit and wearing a silk high hat. The young man parked himself in front of the box office in a rustic chair holding an umbrella, the top of which was lettered, "I am going to be the first in line to see Janet Gaynor and Warner Baxter in DADDY LONG LEGS, playing at this theatre next Tuesday, Wednesday and Thursday."

Flanagan put over a bit of novelty on the screen by projecting a silhouette of Daddy Long Legs preceding the showing of the trailer and then at various intervals during the trailer showing by projecting the silhouette figure on the draw curtain at right of screen.

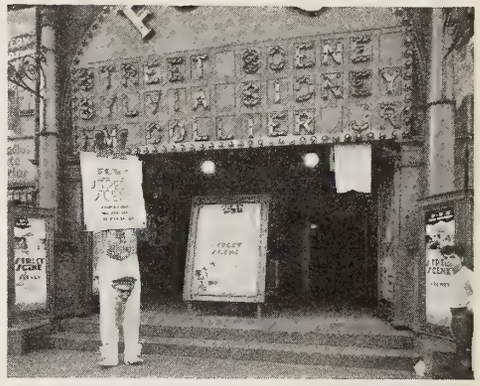
We haven't heard from Flanagan in a number of weeks but know from the above that he's still very much on his job. Lot o' luck, L. G., and keep your fellow members posted.

Skiffington Made Upside-Down Man To Sell Picture

A street ballyhoo was used to excellent results by J. H. Skiffington, manager of Fox's Theatre, Springfield, Mass., when he played "Street Scene."

As you will note in the illustration the "upside-down" rigging was given a man engaged for the occasion and this bally was used along the principal thoroughfares and in front of the theatre throughout engagement of the picture.

Most any customer in the larger cities can make up the necessary rigging for one of the "Upside-Down Men" and if you are so situated that there isn't any dealer in this sort of stuff in your town, maybe you can rig one up in your own workshop. The photo will show everything you need—one man, a pair of button shoes, check and striped trousers, walking gloves, a hat and mask. Don't forget to give your man a little ventilation.



This was an effective stunt for Skiffington and it's a bally that never yet has failed to attract attention unless over-worked. We have not heard about this member's activities in the show world for some time up to running across this stunt and we hope that he will let the Club know what else he's doing over in Springfield.

Try A Magic Club To Boost Juvenile Trade, Says Jeffrey

Pronounced increase in juvenile patronage followed the organization of a "Magic Club" by G. B. Jeffrey, manager of the Stanley Theatre, West Palm Beach, Fla., and inasmuch as this kind of a stunt has not appeared for some time in this department, we're broadcasting it for the information of other members.

A herald gotten out at the start explains the whole scheme. It reads, "Boys and Girls—Join the Stanley Magic Club—Each Member Given a Complete Set of Magic Marvels—By Attending the First Show Each Saturday. A Different Trick Given Each Saturday Until the Whole Set Has Been Distributed. Get the First Trick By Going To the Stanley Magic Matinee Next Saturday."

The scheme has proven very popular with the kids and the return has been far in excess of the very low cost involved. There are 26 tricks in the set, the theatre being given the privilege of ordering as many or as few as desired. Jeffrey recommends the idea to any manager who wishes to build up juvenile patronage and a line to Club headquarters will bring information as to where members may secure the "tricks."

ROUND TABLE BIOGRAPHIES

Born in Odessa, Russia, in the year 1892, Jacob Vidumsky was educated in the Odessa High Commercial School and we find him entering show business in the city of Shanghai, China, at the age of 28 years. Why? Because the business carried more appeal to him than any other line of enterprise.



Jacob Vidumsky

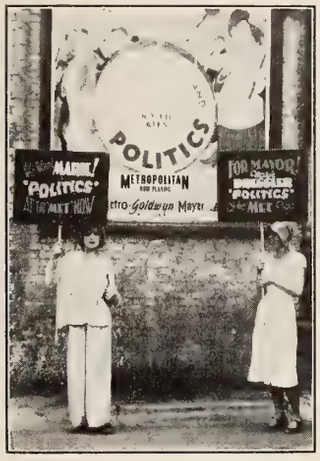
Since locating in Shanghai he has been associated with Odeon Amusements, Hertzberg Enterprises, China Theatres and Shanghai Amusements in the capacities of manager and house manager. He is at present house manager of the Nanking Theatre, where T. J. Holt is general manager, and prior to this appointment was in charge of the Carlton. To quote from the *China Times*, "he is kind at heart and serious at work and most experienced in theatre management."

Inasmuch as he states that showbusiness will hold his interest for many years to come, the Club will expect him to keep its members informed on what's doing in Shanghai.

Willis Used Wide Variety Of Stunts To Sell "Politics"

Effective fronts, street ballyhoos, novelty advertising on screen and wide distribution of novelty ballots and contest slips, were some of the features connected with the campaign made on "Politics" by F. L. Willis, manager of the Metropolitan Theatre, Winnipeg, Canada.

Advance selling consisted of readers in both newspapers one week ahead of playdate; panels in foyer, 6 feet by 2 feet, with black velour backing and metallic lettering of stars and title picked up by spots from mezzanine; star cut-outs and art cards with metallic lettering placed on both sides of lobby entrance; art one-sheet with black velour and metallic letter at entrance of mezzanine and black velour banner, 5 feet by 4 feet, reading "Starts Friday," placed in entrance to balcony.



A special midnight preview was held on the Thursday preceding the Saturday opening and on opening day another showing was screened at 10 A. M.

Three days in advance 10,000 contest strips—the gag being to make as many words as possible from letters spelling the title were distributed along with 10,000 novelty ballots. Other outside selling consisted of street car cards; 100 easel standards placed in beauty parlors, hotels and banks, and 26 insert cards in office and store windows.

The photos will give an idea how the theatre front appeared with 24-sheet cut-outs on either side of marquee, placed there for reason that a city ordinance prohibited attaching them to the marquee. The smaller photo shows a street ballyhoo of two women carrying "We Want Marie for Mayor" banners.



Another interesting novelty used that did its share of selling was the screening of a 15 x 4 inch traveller slide, projected from a Brenkert and travelling across the trailer. It was a sketch of Dressler and Moran in the midst of a big crowd, with parade of band and banner carriers.

Willis states that his theatre enjoyed one of the best week's trade in some time as the result of this campaign and that his skeletonized report and photos hardly do justice to the general scheme. He is also one of the entrants in M-G-M's contest for best work done on this picture and we're glad to know he obtained such gratifying results.

Selette Extending Book Cover Idea To Tie-Up With Stores

The book cover idea which we told you about a few weeks ago has worked out so well for Edward Selette, manager of the Arcadia Theatre, Portsmouth, N. H., that he is extending it on an elaborate scale. You will recall that he tied up with a circulating library, supplying it with a manila cover which carried name of theatre and house policy copy on front portion.

Since then he has tied-up with still another library and is now lining up local merchants on the same idea, using brown paper bags as the means of getting across his advertising. The house policy copy is alternated with a cut of lobby, showing articles on display for Gift Nite and other institutional advertising. Three merchants approached have already gone in and he plans to extend the idea until at least 100 stores have been tied-in.

INSTITUTIONAL ADVERTISING!

Theatres have more to sell than just a show, that's something most everyone agrees on, but, they don't do much about it.

Successful theatres have found it a good policy to stress the comfort and conveniences of their houses via trailers, house organs and newspaper advertising and it stands to reason that such a practice is a sensible one in many ways.

This is especially true of houses doing a consistently fair business. Enjoying, as they do, a steady patronage, they start to impress upon their patrons the healthy ventilation system of the theatre through the use of expensive apparatus. Or they emphasize to the women folk the many little comforts offered for their benefit. Seating, projection, safety, etc., are all fit subjects for institutional advertising and can certainly do the theatre no harm to tell the people about such things.

Recently, we published a layout of institutional newspaper ads from the west coast; imagine our surprise when dozens of members commented upon this material and asked for more. Proving that they were in a receptive mood for stuff of this kind.

During the regular grind of running that theatre of yours and advertising its shows, give a thought to some of those other things you can talk about besides pictures. It will create much interest among your patrons.

Selette tells us that 6-pound bags cost but $1.55 per thousand and the printing only a few dollars, so at this rate wide circulation of a message can be secured at small outlay. If any Club member missed the article in the past issue describing the cover idea we will be glad to supply the information for results are proving this a worthwhile stunt. Continue the good work, Selette, and let us know the outcome of the merchant tie-up.

Patrons Stampeded B. O. In Response To Rose's "5 And 10" Ad

The title of the picture suggested a novel means of stimulating public interest when W. B. Rose, manager of the Strand Theatre, Brockton, Mass., played "Five and Ten."

For the first two hours of the opening matinee he advertised a spot price of five cents for children and 10 cents for adults.

He states that he has seen stunts go over big, but never before has he seen one go over as big as this one. Extra ushers had to be called from other local Publix houses and extra police to take care of the stampede trying to gain admission to the theatre.

There were 1,192 kids and 1,050 adults insisting on getting into 1,400 seats in those two prescribed hours. And this does not include hundreds that walked away after waiting over an hour to try to get in.

According to Rose, this stunt proved a wonderful tonic for the box office for the balance of the run, and even the newspapers —picked it up for a play in the news section. At any rate, it was a smart move and a good tip to pass along to other Round Tablers who may be looking for a stunt to use on this picture.

George Curtis Pulled A Sensational Stunt To Sell 'Nite Nurse'

An exploitation stunt that proved so sensational that its sponsor became nervous over its altogether obvious success, was recently pulled for "Night Nurse" by George Curtis, manager of the State Theatre in Springfield, Ohio.

A private ambulance, two nurses and an "actor" figured in the stunt. During peak hours, a well dressed man crossing the street dropped to the pavement. As he did so the siren of an approaching ambulance could be heard and in a few minutes it reached the man's side. The two nurses hurriedly left the ambulance, examined the apparently unconscious man and then ordered a number of onlookers to place him in the car. The car then sped off to repeat the stunt in another busy section of the city.

Curtis states that this stunt attracted more attention in the course of an hour than any ever carried out in his town and we don't doubt his word for one minute. It was a cuckoo, alright, and if any other Round Tablers think that they can get away with it in their towns just help yourself, with George's compliments. He's pulled many a corking stunt out in Springfield and we hope he will remember his old fraternal organization the next time he puts over one that carries a wallop.

HALLOWE'EN KIDDIE PARTY!

Breaking, as it does, on a Saturday, Hallowe'en gives smart managers a fine chance to organize a kiddie party on a large scale and even a masquerade party.

Few holidays appeal to the youngsters' imaginations like this one. Appropriate novelties and shorts can be secured and altogether a box-office record can be hung up for kiddie attendance.

Incidentally, the grown-ups, too, are not immune to the spirit of Hallowe'en, so perhaps you can include in your plans some sort of a gag that will bring them out as well.

Holden's Late News Service Is Popular In Ocala Theatres

A late news stunt is being worked down in Ocala, Fla., where Earle Holden is city manager of the Dixie, Etta and Temple Theatres, which promises to become a prize favorite with patrons.

He has made arrangement with the morning paper to furnish the theatre with about six to ten of the best late news flashes around 8:45 every night. As the reports come in slides are made up, boiled down to proper length so all items can be placed on one slide. Then immediately following the newsreel on the 9 P. M. show, the novelty is announced by slide as "Late News Flashes" and the news slides follow.

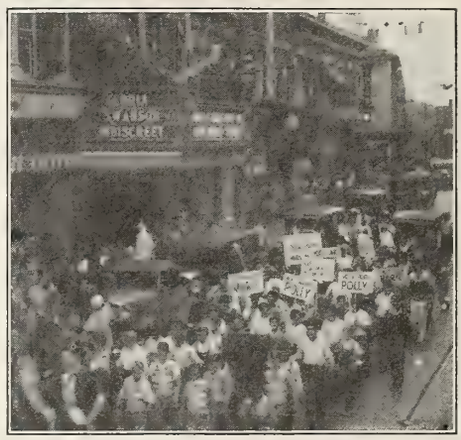
The old non-sync which has been lying around idle for some time has been oiled up and effect and musical records are used with the slides. For example, if it's a fire story, the effect record of fire engines and crackling of flames is sent through the horns; if a big gangster story breaks, the machine gun is used, etc.

To us this new gag of Holden's looks like a corker and it's working out so nicely for him that we're passing it along for other Club members to use if they like the idea. However, attention is called by him to the fact that it may be impractical for the larger houses because of the slide angle, as he is using regular radio-mat slides that can be made up on the typewriter.

A Parade Featured Politics Campaign Made by Bloomberg

A big political parade was the highlight of a campaign made on "Politics" by P. D. Bloomberg, manager of the Paramount Theatre in Salem, Mass. The entire affair lasted over one hour and was witnessed by several thousand people scattered through the busiest sections of the city.

He tied-in with the local newsboys and secured the services of 150 for participation in the event, arranging to have them meet at a set time and place. Two actresses were also engaged for the occasion to represent Dressler and Moran and were driven through the streets of Salem several times before joining the newsboys to start the parade. Two local boys contributed their services in the act of playing trumpets to attract attention.



Through cooperation of local police it was arranged to have a motorcycle escort precede the 15 autos in the parade. The cars were all bannered with "Politics," likewise the newsboys. At the conclusion of the march the two women made stump speeches in the busiest section of the town.

The campaign resulted a highly gratifying business for the theatre on opening day and throughout the entire run of picture and so Bloomberg is passing it along for others to use or adapt to their needs. We almost forgot to mention that he promoted a brand new Lincoln to head the parade and that the newspaper generously supported him in the matter of publicity.

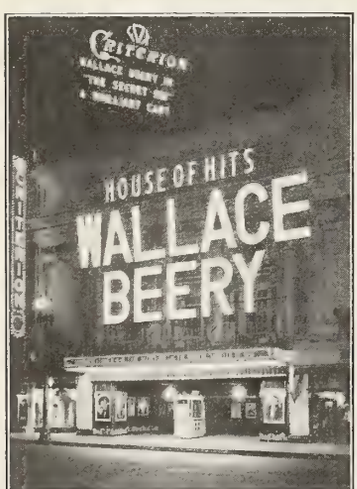
CRITERION SAYS IT WITH BIG LETTERS

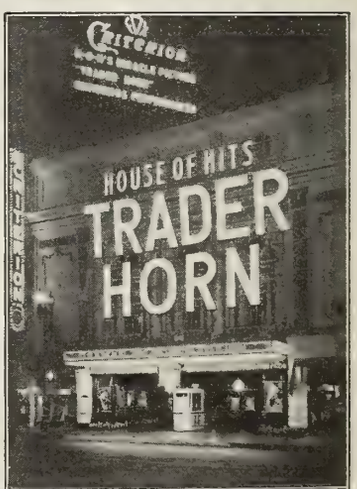
Following the group of artistic and atmospheric front displays carried on the Club pages last week, we reproduce here another group showing how the current attractions were being plugged via oversized letters on the theatre's front.

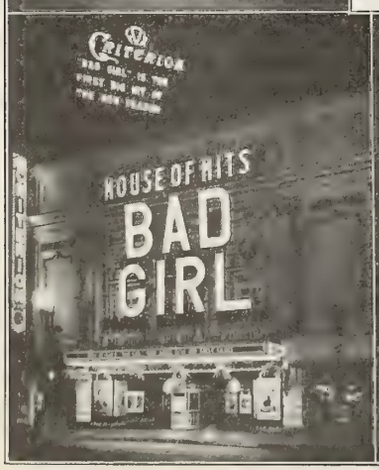
While the lobby displays do not show up very clear on these photos, you can nevertheless see how the entire front looked from long shots, especially the attractions which could be read from a distance of almost a dozen blocks away.

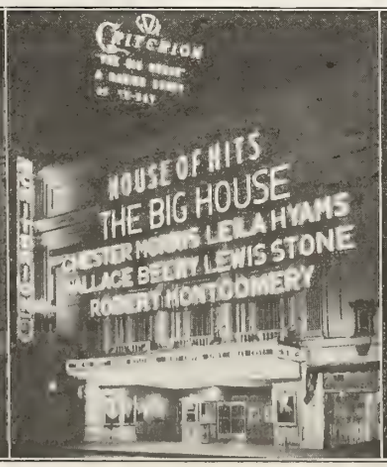
The Round Table Club would like to publish many more pictures of theatre fronts and displays. If your theatre is going in for atmospheric fronts, send us the photos and we'll be delighted to show them to the industry via this section. Such material has always met with a warm welcome, not only from theatre artists, but from the many managers who must work these things out.

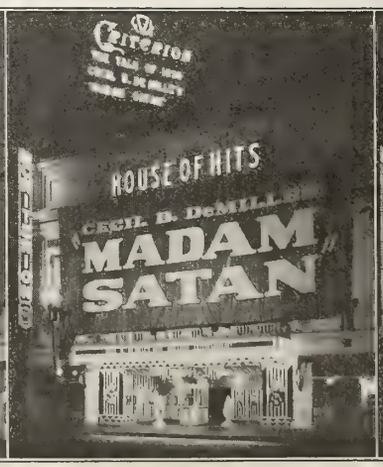
However, we wanted you to see what these fronts looked like; so here they are. May not hurt to do something like this yourself once in a while.

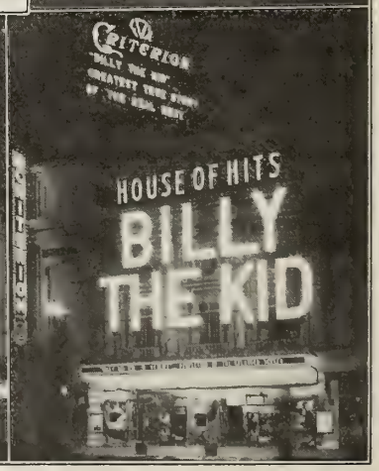












SYSTEM IN THEATRE OPERATION!

This Experienced Manager Divulges His Methods for Proper Supervision!

Staff Organization Is Essential for the Successful Operation Of Your Theatre!

By S. S. "SIG" SOLOMON
Publix City Manager
Youngstown, Ohio

It was no easy task to get "Sig" Solomon to write this fine article on theatre management. Few showmen care to discuss their methods because it gives some of the others a foolish idea that it is boasting.



S. S. Solomon

One of the most important topics under discussion by all circuits and independents has been proper theatre management. By which is meant: organization of the staff; preparation for the opening of the house; supervision of its many departments; starting off the advertising campaign at the right time; holding down expenditures to the minimum. These and dozens of other angles are mighty essential in these days of plugging for business without running the overhead up too far.

Solomon knows theatre management and operation. His own rapid advancement with Publix clearly indicates that he is more than "just another manager". Others, who hope to mount the ladder too, can spend a little time profitably reading what "Sig" has to say on a subject all too rarely discussed by theatre men in general.

I am reminded of a bit of business between Maurice Chevalier and the "sloppy" queen in "The Smiling Lieutenant" wherein the s.q. is told that married people do not wink, whereupon the queen asks, "Well, why do people marry?" and Chevalier answers, "For 3,000 years people have been asking the same question and I don't think we will be able to solve it tonight." With the same logic do I believe that this article will not solve your managerial problems, but let's get started and as brother managers, follow me rather with an indulgent mind.

Get Yourself Organized

If there is one thing that should be stressed more emphatically than others; it is Organization. Without Organization easy things become difficult while the man who properly organizes his time can do three times as much of his difficult work as an unorganized man can. Organization gets things done!

Another vital factor that enters into every managerial activity is a sense of value. We, in the Publix organization, have a bible of three words, namely: Organize, deputize and supervise. It is with this preamble that we delve into the various responsibilities, duties and privileges of a theatre manager.

Essentially a t.m. has no hobbies above that of his theatre. Just like the musical director who told his second violinist to keep one eye on his music, one eye on his violin and one eye on him—the t.m. must get them in past the box office, give a one-hundred percent show, minimize expenditures for maximum results, be a good housekeeper, smart diplomat, civic mixer, respected citizen and, all in all, a lover of show business in general and his theatre in particular. So much for generalities and now to get down to brass tacks.

Must Be An Early Bird!

Theatre opens at ten thirty o'clock in the morning although the conscientious t.m. is at his desk at nine o'clock so that he can give the incoming mail and house inspection undivided attention. If the operation warrants a capable house manager, of course, it is he that does the usual house inspection but always under the supervision of the man responsible. Ten minutes before opening, house inspection—with lights up is systematically made as to cleanliness, unusual obstructions, exit doors, ventilation and personal appearance of staff. It has always been my policy to open up every morning at the same time and only have fifteen minutes—at the most—leeway before the regular performance starts. This intermission should be broken down by means of subdued non-sync or 33⅓ m.m. music. With the picture on the sheet some one with good ears and eyes must be in direct contact with booth and responsible for projection and sound. Obviously we agree how important this phase of our operation is, but you will also agree how sadly we neglect to follow through.

With the house staff functioning the manager hies away to a sanctum and while still "fresh" and with clear mind gets into publicity data. An organized t.m. will concentrate with publicity the same as every other phase of his operation and allot a certain amount of time every morning. Because policies vary as to changes each week and as to quality, quantity and variance of entertainment, suffice to say here that initiativeness and resourcefulness are a good t.m.'s prerogatives in handling allotted time for publicity.

Start Planning In Advance

In mapping out a campaign for say, a week stand policy, initial thought should be given at least two weeks prior and worked out in detail so that all phases are set at least seven days prior to opening date. In delving into costs versus results we must carefully consider and analyze opposition, general trend of the public mind, relative importance of entertainment, what campaigns have preceded and those to follow, so as to avoid confliction and repetition. First and foremost there must be no serious booking problems which might mitigate against the proper exploiting of any one program. A manager must decide his one or two or three greatest selling points and so build up these salient factors that the average theatre-goer will be "sold" by a comparative analysis and an unconscious comparison as to theatrical values. Let me bear down and impress with the fact that we always must speak the language of the average theatre-goer.

Much has been said of budgets but I believe a budget is only a means to an end if it strikes an average beyond which costs are prohibitive when compared with possibilities. Thus for illustration, if a budget does not permit the outlay of $10 which, on the face of it, may bring $20 in receipts—I maintain the budget is wrong. Of course, there may be another item of cost control which can be totally or partially eliminated to make way for the $10 expense in the theoretical set-up just mentioned.

In every campaign the following subdivisions should be systematically borne in mind for coverage and relative value: Newspapers, screen, art work (including theatre, foyer, lobby and front), billing, radio and exploitation. In some situations one or another over-balance either from the very nature of the attraction or because of individual treatment.

Manpower-Housekeeping-Personal Contact!

We now come to Manpower. The average theatre manager generally subsidizes this phase of his operation to an assistant but keeps in close contact by means of weekly meetings and systematic personal observations. Adaptability, loyalty, personal appearance and initiativeness are qualities which make for worth-while house staffs, and systematic inducements should be offered the young mind to carry on. I have instituted weekly lecture tours which take in every phase of theatre operation and handled by the various heads of departments.

Housekeeping embraces cleanliness and all its departments. Manpower is broken down to effect complete and continuous coverage; materials used should always be economically effective for close operation. It is always a good stunt when out late to drop in, say at one or two o'clock in the morning, as a sort of surprise visit. This sort of thing keeps everybody on their toes and you know how advantageous it is to keep menial help on their toes by doing the unexpected.

Aside from all the foregoing it is imperative to organize oneself so that each day is broken down, leaving none of the following phases unattended; Personal contact with patrons, interviews, civic and external contacts, personal booth and stage inspections, refrigeration or heating observance, doorman's announcements, regulation of marquee lights and fronthouse manpower coverage.

Harmony—Plus Loyalty—For Success!

Assuming there is the proper amount of ability and will-to-do, harmony is the keynote for the successful manager and theatre. Harmonious relations must exist between booker, district manager, home office officials and resident manager. While judicial supervision is obviously necessary, the manager is in a position to give his theatre specific treatment and his judgment should be so considered. On the other hand, "bull-headed" managers are distinct liabilities. Harmony plus loyalty must reign not only with superiors, but embrace all other contacts including house staff and patrons.

In conclusion, the successful theatre manager always submerges his own personality for the good of his theatre. Ambition to a degree will whet the appetite and serve as impetus to justify the responsibilities invested in everyone of us. It is our duty to cast aside every iota of superficial physical and mental incumbrance. It is not theory, nor preachment, nor "grandstand" words to say that the average well-meaning manager is basically one of the most human of mortals, blessed with a versatility of accomplishments and as such has an appreciation of his own service. Possibly with a little more coordination and organization the fair manager will be good and the good manager better whilst the incapable, unconscientious, inhuman title-bearing manager will be effaced, thus making it a better world for all of us.

LOCAL FOLLIES!

If you are capable of staging a show of this sort, or can contact someone to do it for you, we suggest, by all means, that you try it as a means of boosting business. Providing, of course, that your house and community are O. K. for local follies or any other kind of a show.

Home-town talent is the first major consideration. Importing professional or semi-pro acts will only make your locals seem poor by comparison and leave a slightly bad taste all around.

It can be handled by any house with a stage or platform of decent size; settings will also help put it over, but the recruiting of the locals will be your only big problem.

Every town on the map has its usual quota of amateurs. If convinced that their appearance will be surrounded with the proper atmosphere and no chance for ridicule, you can probably get them into the show. Merchants can be tied in to furnish costumes, etc., and perhaps your newspaper's advertising manager can uncover a slant for a co-op page.

A Popularity Contest for the most popular girl in town can be worked right along with the Follies and will be that much added interest. Voting can be arranged through merchants, the newspaper and the theatre.

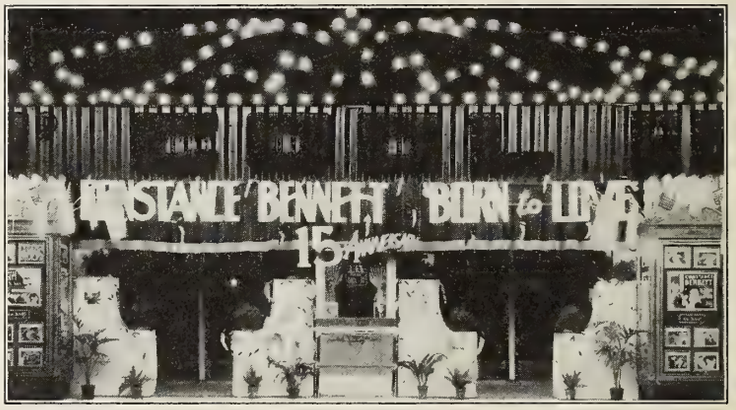
Regardless of whether you ever staged one of these home-town affairs, you ought to give it every consideration and try to put it over. Go after business and you'll have little reason to complain.

Hostler Fashioned Attractive Fronts For Two Pictures

It's always a pleasure to present examples of the artistry of Alvin Hostler, manager of the Warner Theatre, Altoona, Pa., and this time we have before us photographs of fronts he used on "Miracle Woman" and "Born to Love." The photo of the former is a bit too faint for good reproduction, so we will attempt a description of it and let you have a look at the other.

It's too bad we cannot show the front on "Miracle Woman" for it appears to be a very colorful affair. However, taking the other photo as a guide and starting underneath the striped effect, a streamer with a catchline reached across the entire front. At either end of the display was a large picture of Barbara Stanwyck which he painted himself. Between the pictures the star's name appeared in purple letters made of beaverboard, mounted on blocks with silver outline. The background was done in light green and roses were used to add more color to the display.

The front on "Born to Love" was made on the occasion of the theatre's 15th anniversary. Note the wall effect which was made of tex-tone, with various brilliant colors. Flowers were placed on the walls to give a more natural appearance and a large red drape was used to form a background for the star's name and title of picture. Palms and ferns were also placed along the bottom front of walls.



Another little advertising gag that he is using with marked success is a cardboard streamer for placement on bumpers of trucks and passenger cars. Clip strings were attached at either ends for tying to bumpers.

We may or may not have told you that Hostler paints, designs and erects these fronts himself, which, considering the general attractiveness, is all the more credit to this live-wire manager. We mention this because of the fact that there are so many theatre managers who have only to outline a plan and then have the house artist and other members of the staff carry out production orders. Keep going, Alvin, and don't forget your Club.

A Monthly Calendar Is Getting Results For R. V. McGinnis

A monthly calendar of attractions is being used with marked success by R. V. McGinnis, manager of the Dunlap Theatre, Clarksville, Ark.

It comes under the head of costless advertising for the reason that the whole card was gotten out by Mack himself, including a couple of hours necessary to sell the small ads that covered card and printing expense. On account of the theatre being closed on Sundays, he used those spaces for the ads, along with other portions.

The name of theatre runs across the top of card, with notice to hang card near 'phone or some convenient place. Ten telephone numbers are called daily and if the receivers can answer what picture is playing, free admission is granted.

Back used to be in the printing business before turning showman and that accounts for the well laid-out calendar. Unfortunately, the colors are such that neither one of the samples we have at hand will reproduce on these pages but we know he'll be glad to supply additional information to any Club member who will take time to send him a line. In the meantime, we'll hope to hear from him again.

Club Index for Month of September

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of September. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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Ads from theatres in the New England States

I was eye-witness to a terrible crime! My life and those of my family are in danger if I tell what I saw! But I am going to tell—I'll not be intimidated by threats nor silenced by fear! And when I talk this whole town will be startled as never before!

'THE STAR WITNESS'

CHIC SALE—WALTER HUSTON

Co-Attraction

"THE HOT HEIRESS"

ONA MUNSON

BEN LYON

FIVE DAREDEVILS IN SEARCH OF A THRILL

They laugh but not for joy! Drink but feel no glow! Kiss but feel no love! From adventure to adventure—seeking some new thrill to drown the memory of the last!

RICHARD BARTHELMES in "The Last Flight"

Co-Attraction "MURDER AT MIDNIGHT" ALICE WHITE—HALE HAMILTON

CAPITOL VICTORY

STARTS SUNDAY

LOWELL

Majestic

Daily from 10:30 a. m. Until 10:30 p. m.

Beginning Today!

International Stars of Comedy and Love In 2 Spectacular Pictures!

America's Famous Humorist In a Gale of Laughter!

WILL ROGERS

With the Vivacious

FIFI DORSAY

AND

Lucien Littlefield

IN

George Ade's

BREEZY FARCE, GUARANTEED TO MAKE YOU LAUGH LONGER AND HARDER THAN YOU EVER DID BEFORE

WILL ROGERS

YOUNG AS YOU FEEL

Popular Favorites of the Supreme Hit 'Transatlantic' In a Magical Triumph!

EDMUND **LOWE**

LOIS **MORAN**

WITH

EL BRENDEL

IN THE MOST EXCITING MYSTERY PICTURE YOU EVER IMAGINED.

LOWELL BRENTANO'S FAMOUS PLAY

EDMUND LOWE

THE SPIDER

PROVIDENCE

MANCHESTER SPRINGFIELD

More Laughs Up Their Sleeves Than Ever Before!

Groucho Chico Harpo Zeppo

THE FOUR MARX BROTHERS

Starred in Their NEW Outrageous, Uproarious Show

"MONKEY BUSINESS"

Their Clowning Achievement

Lunatics at love — panics at betting parties — brainiacs in boxes! — brainier than ever in "Coconuts" and "Animal Crackers" both! A Paramount Jubilee Hit!

Two Big Feature Pictures! Plus — The Most Amazing Picture Ever Filmed! Clara Bow, Richard Arlen, Jack Oakie, Regis Toomey and Gilbert Roland in "East of Borneo"

Doors Open 10:30 a. m. 25c Till 1 p. m. 50c Evenings Come Early!

Now Playing! Paramount

SPRINGFIELD

CROWN

Continuous 12:30 to 10:30 | MON. TUES. & WED. | Orch. 25c Bal. 20c Mat. 15c

May Robson, James Hall, Lawrence Gray, in

Mother's Millions

Short, "One Hundred Dollars," Comedy—News

TODAY—Last Time

KEN MAYNARD in "ALIAS the BAD MAN"

"The McCoy" Serial Last Chp. "The Last Alarm"

Chp. "The Count of Ten" A New Serial

"DANGER ISLAND" with REN HARLAN

BIJOU

Now Playing

2 BIG FEATURE PICTURES 2

SUE CARROL REGIS TOOMEY DOROTHY REVIER

GRAFT

Added Feature

THE SKY **SPIDER**

BERYL MERCER

LAST TIMES TODAY

JOHN GILBERT in "THE PHANTOM OF PARIS"

It's Great Excitement!

Also OUR GANG Comedy

Starts Monday

JOAN CRAWFORD in THIS MODERN AGE

Opera House

A Publix Theatre

BANGOR

LAST TIMES TODAY

Romance and Thrilling Action!

JACK HOLT AILEEN PRINGLE in "SUBWAY EXPRESS"

ALSO "VANISHING LEGION" Absorbing Mystery Serial

Continuous 1.30 10.30

NEXT WEEK WED. THUR. on the stage Ken Maynard's OKLAHOMA COWBOYS

You'll Learn Startling Things When You See . . .

NANCY CARROLL in "Personal Maid" with PAT O'BRIEN.

—and they're not all beauty secrets, either! Some of them would blow the high-hat off SOCIETY!

MONDAY and TUESDAY

Publix STRAND Tel. 1275

RUTLAND

STARTS TODAY—

SATURDAY—MONDAY—TUESDAY

SHAKE! with laughter !!

LAST NITE—Crowds cheered—roared—laughed—had the time of their life—at the funny antics of—

THE FOUR MARX BROTHERS

IN

"Monkey Business"

Also HARRY LAUDER in "ROAMING IN THE GLOAMING"

GOLF LESSON | SONG CARTOON

SPECIAL NOTE Doors Open At 1:00 Show Starts At 1:30

Saturday—Only

Tel. 2520 Paramount 2520 Tel.

Continuous Shows Daily

RUTLAND

EMPIRE CONTINUOUS 10:30 to 10:30

—NOW SHOWING—

THE YEAR'S SURPRISE THRILLER

As exciting and unusual a drama as the Talking Screen has shown!

JOHN GILBERT in The PHANTOM OF PARIS

The Picture of 1001 Thrills!

with

Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith

—ADDITIONAL FEATURES—

Bristling With Excitement and a Thousand Breathless Thrills!

"DANGER ISLAND"

With KENNETH HARLAN—LUCILLE BROWN

TOM DUGAN "Slide Speedy Slide" | Talkatoon Novelty | FOX NEWS

Manager's Message: *Enjoy your entertainment in safety Under modern Ventilated and Ideal Sanitary Conditions*

PARK-STRAND

Mat 1:45 — Sunday — Eve. 7:15

Here's the story of a startling marriage—it begins where others end—with FREEDOM! How will THIS marriage end?

DOROTHY **MACKAILL**

—IN—

Party Husband

With DONALD COOK

Dorothy Peterson, Joe Donahue, Helen Ware, Mary Doran, James Bennie

TOGETHER WITH

KEN **MAYNARD** in **'FIGHTING THRU'**

MONDAY AND TUESDAY

Swindlers Indicted! and Dix Thrys to Do it! No Quarter for Crooks! And He Gets Them Dead to Rights.

RICHARD **DIX** THE PUBLIC DEFENDER

CHINA NITE—MONDAY EVE.

SKEETS GALLAGHER STUART ERWIN CAROLE LOMBARD LILYAN TASHMAN NORMAN FOSTER

—IN—

"UP POPS THE DEVIL"

DURFEE THE THEATRE BEAUTIFUL

TODAY THRU TUESDAY

Janet **Gaynor** Charles **Farrell**

The stars of "7th Heaven" "Sweet Angel" "Sunny Side Up"

Send the Children

Hear the song hit "KISS ME GOODNIGHT, NOT GOODBYE"

MERELY MARY ANN

by Israel Zangwill

LOVE SACRIFICED !

Two hearts torn asunder by a stubborn pride a pride that crumbled before the strength of their true souls!

Burton Holmes' Travelogue—Our Gang Comedy—Talkatoon

Wednesday Night—Vellum Ware Gifts for the Ladies

FALL RIVER

FOX POLI

Doors Open At Noon!

4 DeLuxe Stage Shows TODAY!

Feature Starts 12:15 2:42 5:09 7:36 10:08

Stage Show At 1:58 4:25 6:52 9:18

Thousands Acclaim JAMES DUNN

A new star is born. Once in a decade the director and cast of a motion picture become truly inspired and a picture is made which is endowed with greatness—stars are made and publicly acclaimed. Thousands acclaim the performance of James Dunn, which equals the greatest in theatre annals, brings tears to the eyes of the most hard crusted skeptic, and smiles of happiness and appreciation for

BAD GIRL

the inspired FRANK BORZAGE production, from VINA DELMAR'S sensational novel.

Thousands acclaim their appreciation in the streets—thousands storm the doors of the theatre daily to see it.

ON THE STAGE

FANCHON & MARCO PRESENT "NORTH—EAST—SOUTH & WEST"

JACK WALDRON & MISS HARRIETT GLEN DALE — ELIZABETH TANZI — HELEN O'SHEA — TOGO The Wonder Dog & THE SUNKIST BEAUTIES

BARNEY RAPP and HIS BAND

NEW HAVEN

Straw Earns Good Will Of City With Free Show For Kids

Everlasting gratitude from a party of youngsters and a lot of good will were gained by Charlie Straw, manager of the Capitol Theatre, Regina, Alberta, Canada, when he entertained 25 kiddies with a street car ride and free show.

The kids came from a district hard hit by drouth, hit so hard that street car rides and moving pictures had become luxuries of the past. On their arrival in the city they were taken in hand by the "Captain," the car was driven by "Mark" and they were treated to a sight-seeing trip en route to theatre where they were taken in hand by Charlie Straw. Representing the rest of the children, one of them wrote a letter of appreciation on return to the community. The Regina newspaper played it up with a two-column story of the event.

We are indebted to Pete Egan for sending in the above item concerning Charlie's activities and we hope to hear some more from him. The publicity attending this act of kindness and the local good will created by it certainly were way over and above the small amount of expense involved.

Mickey Mouse Club Is Important Factor With Charlie Alden

The population of Globe Ariz., where Charles J. Alden manages the Fox Martin Theatre, is 7,100 and his Mickey Mouse Club is an important contributor to town festivities if we are any judge of newspaper stories. It was formed only last December and now has a membership of 903 kiddies, ranging up to 13 years of age.

In addition to the staging of Mickey and Minnie Mouse revues, in which the best of local talent struts its stuff, an arrangement was made the past season for instructing members in free swimming lessons. A tie-up was made with the local newspaper to plug the stunt and as a result 173 youngsters, with the help of a competent swimming instructor, have been taught to swim. Children under 6 years of age are not eligible for lessons.

Another stunt pulled off during September was an intercity visit between the Mickey Mouse clubs of Phoenix and Globe. Phoenix is 100 miles away, but it was arranged to transport the entire revue company to this city where patrons warmly expressed their appreciation of the occasion.

And, incidentally, when Alden plays "Politics" it's all fixed to have the Mickey Mouse Brass Band lead the parade. So it all goes to show what can be done with a live organization of Mice. Get aboard this stunt if you have not already started a similar move in your town and cash in the same way that Charlie has. If you want any information as to organization, write your nearest exchange or the home office of one of the film companies sponsoring these clubs. There are several of them in existence at this writing.

RIALTO FRONT IN NEW YORK!



Here is the way the upper part of the N. Y. Rialto Theatre looked after they finished decorating it for Eddie Cantor and his "Palmy Days."

We have already showed you how the more dignified Rivoli, further up Times Square, dresses their attractions with large and impressive fronts, but here, at the Rialto, the circus stuff is played up as being more in line with the house.

Small room for doubt that the banjo-eyed comedian was the stellar attraction for this house. Possibly something here will give you an idea for your house when "Palmy Days" is due for your booking. The enlarged cut-out, for example, is not near as hard to duplicate as first impressions may go; a little ingenuity, plus compo board might even turn the trick and give your cash customers something to talk about.

John Creamer Used Street Ballyhoo To Sell Brown Picture

A street ballyhoo was the means of attracting a whole lot of attention to "Broadminded" when this picture was played by John W. Creamer, manager of the Fox Palace Theatre, Muscatine, Iowa.

As you will note in the photo two boys carried what appeared to be the headless body of a man on a stretcher, with extra large shoes sticking out from underneath the white covering. The stretcher was bannered, "He Laffed His Head Off" and a third boy brought up the rear with a large cut-out of Joe E. Brown's grinning countenance.



To inaugurate a change of starting time for matinees he finally decided to appeal directly to women with a series of teaser ads. The first one was headed, "Ladies! Watch For the Ideal Way to Spend Your Afternoons. (See Tomorrow's Paper)???" The second carried the same head and "???—What Would You Rather Do Between 1:45 and 3 P. M. Than Darn Socks? (See Tomorrow's Paper)???" Again the same head on the next ad and "Why Not Get the Habit of Coming Downtown Between 1:45 and 3 P. M.? The fourth one, headed the same, read "Where Are You Going Monday Afternoon Between 1:45 and 3 P. M. (See Tomorrow's Paper)?" The last teaser read, "Ladies, See the Palace Theatre Ad Tomorrow for Full Details About Coming Downtown Between 1:45 and 3 P. M. (It Will Save You Money.)" The final ad of the series was carried in 2 x 4 space and announced the new policy, also stating that all attending between 1:30 and 2 P. M. would be admitted for 10 cents.

We don't doubt for one moment that the stretcher stunt attracted a lot of attention and must admit that Creamer used a corking method of getting his matinee message over to the ladies.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 100.—What is the first requirement in stabilizing motor speed? By means of what device is a motor enabled to govern its own speed? Describe the action of the speed governing motor.

Answer to Question No. 94

Question No. 94 was: "(A) Name as many as you can of the various possible causes of fires in motion picture projection. (B) What may cause film to stop, pile up and get into the light beam? Name contributing causes for this kind of happening. (C) Tell us what damages are done by a too-heavy aperture tension, and how you may test to ascertain whether the tension is too heavy. Have you ever made such a test? (D) Name various causes for film buckling."

Due to the short time since publication of the question, the answers are still coming in, but I am unable to wait longer. With the three questions printed in one week the matter will soon straighten itself out, so you chaps stop kicking.

The following have, up to this time, sent correct answers: Lester Borst, Dorsey McAvoy—or I think it is Avoy. Be careful and sign your names very plainly. Herman B. Billings, John L. Georgely, Thomas Dantley, James Devoy, Leroy Bates, Peter Danielson, G. L. Doe, Bill Doe, Jack Billings, Pat O'Brien, N. D. Garling, Will H. Peck, Jack Billings, Andy Earle, Wm. D. Hotaling, Tom Kay and Larry Tipton.

In addition to these I must give the following credits on Question No. 92: Evans and Rau, A. L. Mark and Dan Burgess. Question No. 93: Evans and Rau, projectionist, Fahnestock theatre, Muncey, Pa., who failed to sign his name; Lester Borst, Andrew Nolan, Henry M. Hanson, Buskirk and Kroll and Henry Garling. All these made acceptable answers, but they all for some reason came too late for credit with the published answer.

There were several excellent answers to Question No. 94, but on the whole I believe that of Andrew Nolan is perhaps a bit better than the rest. He says:

"(A) Fires may be caused by (1) failure of automatic fire shutter to operate properly; (2) splice pulling in two between aperture and intermittent sprocket; (3) bits of film tearing loose and sticking in the aperture; (4) break in film between intermittent sprocket and lower sprocket, caused usually by loss of lower loop, and film piling up under fire shield until it forces it open and springs up into the light beam. This has of my own knowledge actually happened. There is also of course the possibility of fire if film scraps are left lying about, and a fire may even occur at the rewinder table or the film cabinets, but I do not believe these latter would come within the scope of the question. (B) This may be caused by a breakage between the lower sprocket and intermittent sprocket It may also be due to failure of the take up to function properly. One contributing cause would be an improperly adjusted idler roller which permitted or caused the film to climb the lower sprocket with a soundless projector, or the sprocket next below the intermittent with a sound projector.

(C) Too much aperture tension will or may either cause the intermittent sprocket to strain or crack the sprocket holes, or even to rip them out entirely. The proper aperture tension is that which will permit the film to begin over-shooting (picture climbing up on the screen) when the projector is run 10 revolutions of the crank shaft above the highest projection speed used, or, as things now are, at 100 feet of film per minute. Yes, I have my tension set that way on all three projectors.

(D) The only cause I know of for film buckling in projection is excessive heat, but I believe or understand that film may buckle because of improper treatment in the laboratories. I do not know just what the improper treatment is, but have been told it has something to do with the drying." (What about more aperture plate tracks.—Ed.)

Taken as a whole, I believe you will agree that Nolan has answered well. Some of you may wonder just what benefit there is in answering such questions as these. Well, men, agreeing that they have perhaps no large value except to the novice, still I hold they do have a certain value to experienced projectionists, in that they cause them to brush up on and think of these very practical, even if ordinary, routine matters. It always is well to brush up occasionally on all points of and concerning one's work. Almost every day I receive letters in which the projectionist writers make mention of the good they have derived and are deriving from this "School." Last week an exhibitor in Birmingham, Ala., wrote asking certain information concerning screens and said: "That Bluebook School of yours certainly is a very fine thing. My projectionist has learned more from studying those questions than from anything else, and it shows up in improved work, both on the screen and in sound."

PROJECTION EXTRAORDINARY

Many times lately while wandering down the Great White Way, New York, I have observed a brightly illuminated, queer looking object perched on the roof of a skyscraper at 41st and Broadway. It evidently was a huge stereopticon, for when the air was laden with humidity, smoke or dust, a light beam might be traced from it to a brilliantly illuminated advertisement on the side of one of the many great buildings in that territory.

Recently, this ray being particularly visible, your editor concluded it was time to investigate.

First having obtained permission, friend Daughter and I were whisked far upward by elevator, stepped out upon the roof into a brightly illuminated spot, peered cautiously over the low wall at Broadway and the Great White Way far beneath, rubbered at the freak stereo and shook hands with the projectionist, brother H. D. Shay, formerly of Pontiac, Mich., and member of Local Union No. 601, Benton Harbor, same state.

With him was Mrs. Shay, also a competent projectionist, and Miss Shay, age six, with whom your editor immediately fell in love.

The stereo is itself a skeleton affair of light steel, mounted upon a rubber-tired

truck so that it may be moved about on the roof. It is so mounted that it may be swung so that the beam will point in any desired direction, including straight up. In fact, brother Shay informed me that under certain conditions of low-lying clouds he could and did project advertisements upon the clouds, where they were quite visible.

The light source is an H. I. arc consuming 150 amperes. It is backed by a concave reflecting mirror which directs the light upon a thin metal plate about 18 inches in diameter, in which the wording of the advertisement to be projected is perforated. Beyond this plate, 20 feet from the light source, is a single bi-convex projection lens 24 inches in diameter and 20 feet (feet, not inches) in focal length.

That is all there is to it, but it consumes about one dollar's worth of 16 mm. positive and 11 mm. negative carbons per hour. Current costs from $1.25 to $1.50 per hour.

It is in operation every evening from dark until midnight or after. Rain does not stop operations. Fog is the only thing that puts it out of business. It gave one a sort of where-am-I feeling to stand beside the low wall and gaze out and far down into the darkness at those tens of thousands of twinkling lights and watch the thousands of tiny spots moving about on the walks. I've been in high places before—lots of them, but always in broad daylight. It is very different at night. If the projectionist ever fell over that wall—which the saints forbid—well, I'm afraid the poor man would be severely shaken up, though at that it's only about 40 floors down to Broadway, and we have 'em 102 stories high here now. I went up on one of the latter recently and had to come right back down. Shoulders started to itch. Wings sprouting! Believe it or not!

Books and Movements

From a city in Pennsylvania comes this letter: "Dear Mr. Richardson: Will you kindly forward information concerning your book on Sound Motion Pictures. I am a projectionist, working on R.C.A. type PG-10 equipment. Does your book explain RCA equipment in detail, particularly as to how to remove the optical system, clean it and put it back again?

"Our single bearing Simplex intermittent movement leaks a lot of oil. We had them fixed up, but they still leak and some of the oil gets on the sound optical system. Would double bearing movements put a stop to this?"

The third volume of the Blue Book of Projection, which is the one dealing with sound, gives considerable information concerning RCA equipment but not the kind this man seeks. The sound volume deals rather with fundamentals. R.C.A. equipment has undergone radical changes. It would be rather foolish to print detailed information such as this brother asks. On the other hand it would be rather foolish for this man to be without volume three of the Bluebook, and the other two volumes as well, because volume three deals with sound fundamentals. It tries to explain, and thousands of purchasers in this country say that it very thoroughly explains in very thoroughly understandable language, the fundamentals of sound reproduction and projection.

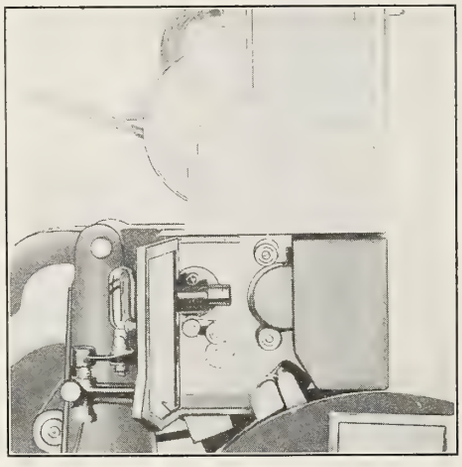
For example, once you have this book and study it carefully, you will understand exactly how and why a vacuum tube functions in sound reproduction or in the rectification of current. Once you have intelligently studied this book, while you may not be told how to dissemble and reassemble the equipment, you will know how that equipment functions and will therefore be able to handle it intelligently.

The instruction books by the various companies will tell you how to make out and put back those things which a Projectionist is able to take out and put back—and that is not every thing because some of the elements in the sound optical system must be adjusted by means of a microscope, which can only be done by an engineer equipped with proper knowledge and tools.

I shall communicate with R. C. A., asking them that you be supplied with proper instruction books, but I advise you to by all means send $10.20 to the Motion Picture Herald for the Blue book or, if you have the first two volumes, then get the third or sound volume, which is, I think, six dollars when purchased alone.

Projectionists are now receiving relatively good wages. It is up to them as a matter of plain duty to have such books as the Blue book which is standard literally all over the English speaking world. Many hundreds of Projectionists outside the United States and Canada have bought these books, and tens of thousands of Projectionists in the United States and Canada have them, and as yet not one purchaser has indicated dissatisfaction, whereas many hundreds have expressed thorough satisfaction. Incidentally, volume three has a "Trouble Shooter" section, which is well worth the entire price of the book.

As to the movement, I will have the International Projector Corporation communicate with you concerning your complaint. The double bearing movement has a very clever means provided for preventing oil leakage. I believe that the installation of this movement would either entirely remove your trouble, or very materially reduce it. I am not certain what, if any, guarantee the company makes in this respect.



SYNCROFILM

MODEL J

for Small Houses

$275 Per Pair Complete

Small houses whose income forbids large investment may now enjoy not just the added profit from sound, but the amazingly larger profits of Syncrofilm. Everything that has made Syncrofilm bring more money to large-house owners is built into the Model J. The quadrupled light that brings out every shading in tone of voice—that catches and reproduces both the violin and the tuba—is a feature of Model J. The same watch-like precision is in it. It is complete with optical units, photocells, motor brackets, exciter lamps and all connections. Not a single extra to buy.

Your money back if you are not satisfied. The whole resources of the world's largest independent sound-head manufacturer are back of this guaranty. Investigate Model J. Write right now.

WEBER MACHINE CORPORATION

59 Rutter St., Rochester, N. Y.

Export Office: 15 Laight St., New York City.
Cable Address: "Arlab" New York.

Remarkable Tube

Dr. C. M. Slack, engineer in the research department of the Westinghouse Lamp Company, has been awarded the $500 prize offered by the company for any outstanding accomplishment in either the designing of a new product or in manufacturing methods.

Dr. Slack's accomplishment consists in the development of a bubble of glass having the almost unbelievable thinness of .0002, or two ten-thousandths of an inch.

It is a bit difficult to conceive of glass of such fragility, or to vision any possible use for it. However, this "sheet" actually is or is to be used as the "window" in what is known as the Lenard-ray tube. The sheet, or "bubble," is an integral part of the tube glass. This is accomplished by sucking in on the opposite end of the tube, after one end has been worked to a pre-established thickness, or at least that is your editor's understanding of the process.

Heretofore a window made from metal foil has been used in such tubes, but this new glass bubble is said to be a great improvement, even though it is so very delicate that the slightest touch will destroy it. The thin glass permits the passage of electrons at much lower voltage than was required to force them through the metal foil, the difference being as 70,000 to 30,000 volts.

I set this before you, friend reader, merely as illustrating the almost unbelievable delicacy and fineness to which it now is possible to carry manufacturing methods. Such tubes are of course no part of projection sound equipment, and probably never will be.

New Lens and Waist Level for Filmos

Two new accessories for Filmo 70 cameras will be marketed by Bell & Howell. One is a new Cooke 1-inch F. 3.5 focusing mount lens, and the other a waist level viewfinder.

The new lens is different from the former focusing mount lens in that the focusing and diaphragm dials project out sufficiently into the field of the finder to enable the user to observe his focusing graduations as well as the diaphragm graduations when looking through the finder tube.

Named to Resarch Staff

Dr. Andrew Christy has been appointed to the engineering research staff of G-M Laboratories, Inc., Chicago, manufacturers of the Visitron photoelectric cell.

MUSIC AND TALENT

LOEW ORGANISTS GIVEN BIG BILLING

Stage Shows Back at Seattle; Union Troubles Settled

With Fanchon & Marco stage shows back at the Fox Fifth Avenue theatre in Seattle and the differences with the musicians' union settled, Fox West Coast Theatres, Inc., has rearranged the first run setup in that locality.

The "long run" pictures, representing the pick of Fox, Paramount and Metro-Goldwyn-Mayer releases, henceforth will be seen at the Fox Paramount, managed by Tom Olsen, instead of at the Fox Fifth Avenue, as formerly. Prices of 25, 35, 50 and 75 cents will prevail, as before.

The Fox Fifth Avenue, with stage shows added and an orchestra of 25 men directed by Jules Buffano also featured, will run the "average" attractions for one week. A slight rise in admission prices brings matinees to 35 cents and evening prices to 60 cents, instead of 50 cents. Loges will be 75 cents as before. James Q. Clemmer will manage.

The Fox Coliseum, managed by Ernest Ludwig, remains a 35 cent house with two changes weekly, taking the weaker attractions from the major companies listed in the foregoing.

Forbes' Band Gives Novelty Overture at the Saenger

In a "general merchandise" setting, and in a stage version of farmer's costumes, Lou Forbes and his band at the New Orleans Saenger have an overture billed as "Down On the Farm."

The band enters through the audience, and does some trick stuff with saws, balloons and other unusual "instruments," which is really a relief from highbrow presentations.

Herbie and Louise play "What Next."

Stage Units at Indiana

Fanchon & Marco stage units will be presented at the Indiana in Indianapolis, Skouras-Publix house, beginning October 16. Difficulties with musicians are being settled, it is said.

Return of Vaudeville to Saenger Stage Awaited

It is possible that vaudeville in all its former glory will be seen and heard on the Saenger stage within a few weeks, when it is expected that the negotiations for a new scale between the Publix and Allied Stage Crafts will be signed.

DON MILLER



Recently this young chap concluded a successful five-year engagement with Kunsky Publix Metropolitan theatres in Detroit and this is a record to be proud of in that or any other city. Don created a large following in the Motor City through his original ideas in organ presentations.

His engagement for the coming season at the Punch & Judy Theatre, a semi-club theatre, privately owned, in the smart Grosse Pointe section of Detroit, is an achievement envied by many organists. Billed as Detroit's Genial Organ Maestro, Don will do both popular and classical arrangements as well as scrim ideas in his organ presentations.

Haines Appears at Capitol

William Haines is in New York for personal appearances at the Capitol, coincident with the showing at the house of his MGM starring film, "The New Adventures of Get-Rich-Quick Wallingford."

Warner Artists Bureau Moves

The Warner Artists Bureau has moved to larger quarters in the east wing of the general offices. Walter Meyers is in charge of the department.

Orchestra Leader Dead

William V. Cappelli, former Denver theatre orchestra leader, died recently in Rapid City, S. D., following an operation. Burial was in Denver.

Bailey at Denver Organ

Bob Bailey of Omaha has been engaged to play the organ at the Denver Paramount.

Featuring Names in Ads, Marquees, Lobbies

Unit or Production Ideas Will Be Used With Community Singing in DeLuxe Houses

By ED DAWSON

Organists are coming into their own. The Loew circuit has adopted a policy to bill the orgainsts of the deluxe theatres in all advertising and to give them further recognition on the marquees and in the lobbies.

The organist is the only factor in the show that makes the members of the audience feel that they are an integral part of it, and by getting them to sing he helps to instill enthusiasm in the entire performance as well as interest in the stage show, said Louis K. Sidney, head of all production for Loew theatres.

Box Office Attraction

"In these days especially, the orgainst who can do things to make people happy and forget their cares, if only for ten minutes, is valuable to the theatre in which he works, and it has been proved that he is a box office attraction," Sidney said.

"Therefore we feel that by billing the organists in all our ads and giving them additional billing on the marquees and in the lobbies, we can add to their already great popularity and bring in more people."

Another direction of the new policy is the decision to introduce pretentious organ novelties in all the deluxe theatres of the circuit.

New Type Solo Launched

Starting this week at the Paradise theatre in New York City, Loew's is launching a new type of solo called "The Trial of Classic versus Jazz." It is a combination organ solo and overture. Con Maffie, the organist, plays the part of the prosecuting attorney, and Al Evans, the orchestra leader, is the judge. MacLaughlin, the house singer, is the prisoner and the house pianist is the policeman. The audience is the jury.

The solo is built around the idea of "stolen" melodies, popular songs that have their genesis in the classics of music.

This and other novelties are to be pushed in the deluxe houses of the circuit.

Roxy On Air From Berlin

S. L. Rothafel (Roxy), now touring Europe in connection with Radio City, will broadcast from Berlin to this country, Sunday, Oct. 11 on an NBC-WEAF network.

Arnheim in "Flying High"

Gus Arnheim, orchestra leader, has been signed by M-G-M to appear in "Flying High," musical film from the stage show, which Charles Riesner is directing.

STAGE SHOWS

San Francisco Fox

Week ending October 7

The glitter of Parisian night life is presented in the Fanchon and Marco "Montmartre" Idea. There is real action, with numbers worthy of being headlined and stage settings by Leonidoff that add realism.

Walt Roesner and Fox Concert Orchestra present "Waltz Eternal," a medley of famous waltzes in which may be recognized such favorites as "The Blue Danube," "Merry Widow" and "Jolly Fellows." Joaquin Garay sings "Now That I Need You You're Gone," and as an encore offers "Clavilitos," in Spanish.

The stage show opens with a street scene in Paris and two flower girls, the Duval Sisters, offering their colorful wares to the passersby as James La Marr sings of the wonders of the city. The Belcher de Valery Girls make an unexpected appearance from two great flower baskets and dance, making use of colored balloons. James Marr sings again while pictures of Paris are thrown on a screen and Don Julian and Marjorie do a modern dance.

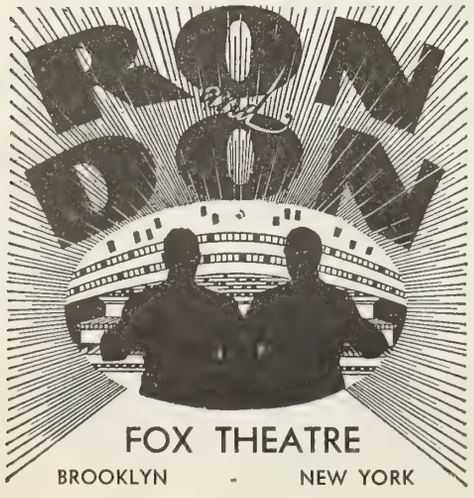
The scene changes to the Latin Quarter, with a street lined by cafes of many nations. The Belcher de Valery Girls, in the role of senoritas, stream out of the Spanish Cafe and do a dance as fiery as the tamales featured within.

The Duval Sisters represent the United States and offer steps in syncopated rhythm. Dolores, Eddy and Douglas prove real sensations of adagio, with Dolores thrown through the air and held aloft in the most precarious of positions.

David Robel, the Human Top, spins in approved Russian style, with the dancing troupe forming an effective background. Their odd costumes and use of comical masks make this part of the show especially interesting.

Joe Jackson, whose pantomime work is widely imitated, proves as clever as ever and holds the attention of his audience without speaking a word. His work with a bicycle which comes to pieces in a most unexpected manner is a masterpiece of comedy. He is co-starred in the show with the adagio trio and deserves the honor.

The act comes to an end with a merry-go-round scene and a real carrousel in action. The entire company appears on the stage, with the featured members going through tabloid versions of their specialties.



New York Broadway

Week ending October 9

The second edition of "Varieties," featuring Eddie Dowling, Ginger Rogers and Ray Dooley has met with as great approval with New Yorkers as the "First" and they are packing them in every show. The show opens, after an overture by 17 accomplished musicians, ably led by Eddie Kay, to a scene depicting "Times Square," in which William Longen, as a policeman sings "The Right of Way," as most of the cast walk back and forth through rain. Bill has a very fine voice and the audience, after each of his efforts, gives him a great hand. The 24 Albertina Rasch Girls, follow with a "jazz" routine which only half, apparently, know. Eddie Dowling as master of ceremonies, who works in nearly every bit of the show is just the type of performer who would be a great asset to this house if kept on for many weeks. Dowling is a typical New Yorker who speaks the language, like nearly all in the audience, he has a ready wit, tells the kind of stories this audience likes to hear and has that intimate appeal which would make him a popular favorite here. Eddie's first job in this show is that of introducing two real old time performers, two old men who have been well-known to Broadway many years ago and both of them still good performers and troupers. One of them, Harry Barker, 87 years of age, presents a routine of contortion dancing that many youngsters would be envious of. The other, Billy Swan, age 74, offers a routine of acrobatic dancing. Both of them stop the show cold and take many bows.

Andree and Sanger, adagioists, due to an accident to the girl member of their team, presented an impromptu burlesque adagio routine that had the house roaring.

After a flattering but true introduction by Eddie Dowling, Ginger Rogers appears and impersonates in song and talk, nearly every member of the cast of "Girl Crazy," in which she recently starred. She finishes up with a very good impersonation of Maurice Chevalier and Al Jolson, and received, what nearly amounted to an ovation. Miss Rogers has beauty, youth, appeal and showmanship, four things that will go a long way in making her a great star. Dowling is next seen in one of the boxes and while there tells stories to the audience until Miss Rogers appears, when he sings "Underneath the Moon," to her. After this number, he just about breaks up the show by kissing some of the girls in the next box. The next scene depicts the docks under the Brooklyn Bridge and in it, Bill Longen and Maxine Carson and Dowling and Ginger Rogers sing the aforementioned number as the Albertina Rasch girls do a better routined tap dance.

The Three Sailors then offer their inimitable routine of comedy dancing and hokum. The bit in which they form a human boat as the orchestra plays "Volga Boatman," got the most laughs, though nearly everything they did evoked plenty laughs. They got loads of applause and were entitled to take an encore but due to the lateness of show, didn't. Ray Dooley and her baby bit got plenty applause. Ray continues to have the audience with her. The next and last scene, that of a banquet hall has the entire company in evening attire, with Eddie Dowling impersonating Mayor Walker and making a radio speech and singing "Will You Love Me in December as You do in May," and then giving flattering attention to each of the acts on the bill, having them each do a bit. The shows closes after the Rasch girls do a modified rumba on top of tables. A thoroughly enjoyable show.

The feature picture this week is "Murder at Midnight."

Milwaukee Wisconsin

Week ending October 1

As a prelude to Fanchon & Marco's "About Town" Idea, the Wisconsin theatre orchestra under the direction of Glen Welty offers "Yamerkraw," featuring a violin quintet in "Deep River."

The Idea opens with the chorus in varied costumes doing their stuff before a metropolitan setting, representing Seventh and Broadway in New York. The members are attired as chauffeurs and Ben Dova does several neat tricks while the chorus change costumes. His stunts are done in the role of an inebriated celebrator atop a lamp post. The chorus return in blue police uniforms with large white hands to complete the episode.

Max and His Gang entertain in a fetching manner. Max himself is very versatile and does acrobatic tap dancing, recovers his handkerchief from the floor by twisting himself into a question mark, turns any number of flips and spins hoops from his neck, arms and leg. His gang includes six smart dogs who perform in an intelligent manner.

The chorus come back attired in white dance frocks each with a dummy garbed in full dress attire. They whirl their mock partners about in fine style and pave the way for Paul Olsen, who performs with his dummy, Miss Clara Bow-Zo. Olsen gyrates his dummy partner in a manner which brings many laughs.

Ted and Al Waldman, blackfaced comedians, perform in a musical manner, the one playing a saw and the other a mouth organ. They offer among other numbers "Let Me Call You Sweetheart," "When It's Springtime in the Rockies," and the "Stein Song." They keep up a lively patter.

The chorus' next number is to "Just One More Time."

Joe Pasco, billed as the world's champion trick bag puncher, smacks plenty of leather. He finally is blindfolded and punches three bags, two with his hands and one with his feet, while in a lying posture. In the background we find the chorus, arranged in separate niches, each punching a yellow bag.

Radio Singer on Stage

Russ Columbo, heard regularly over an NBC network, has been signed by Radio-Keith-Orpheum for vaudeville at Brooklyn and Manhattan houses from October 10 to November 15.

ARLO HULTS



ORGANIST
RKO 86th Street Theatre
NEW YORK CITY

ORGAN SOLOS

JOHNNY WINTERS (New York Beacon), for his first week's solo at this house, certainly proved to the audiences that he could do full justice to the organ and also give them 10 minutes of entertainment. His presentation incorporated many beautiful combinations and was composed of but four numbers, a classic, an operatic, a ballad and a hot jazz number. Each number was played in a distinct fashion and in good taste. Winters first offered a spot-solo of "At Your Command," then orally introduced the numbers and offered an explanation of each. He followed this with the "Finale," from "Marche Slav"; "My Heart at Thy Sweet Voice," from "Samson and Delilah"; "Many Happy Returns of the Day," and closed with a "red hot" rendition of "Roll On, You Mississippi." In the last named number, Winters featured the melody with his left hand and many pleasing figurations with his right.

His efforts to entertain the audience met with fine approval and it is a foregone conclusion that this young man will continue to meet with favor.

EARL ABEL (San Antonio, Texas), offered an organ solo presentation which he called "A Literary In-digestion." After his usual spiel, he played "When the Moon Comes Over the Mountain," "When I Take My Sugar to Tea," a classy special to the tune of "Just a Gigolo," then a tongue twister on "Wrap Your Troubles in Dreams and Dream Your Troubles Away," and for his closing selection, "Whistling In the Dark," while the boys and girls each sang different parts of the song slides.

MILTON HERTH (Hammond Paramount) for the last half of "Aniversary Week" offered a presentation entitled "Organ Varieties." He opened with a slide telling of the anniversary and then had the audience sing "Happy Birthday." Then he went into the solo, explaining via slides the different types of songs to be played. Every possible variation of songs was presented and not only lustily sung but just as greatly applauded. The numbers were "Pardon Me Pretty Baby," "Moon Comes Over the Mountain," "Yuba Plays the Rumba," and "Little Girl," for the final singing number. One chorus of "Yuba" was played with clever orchestral effect. "Then You'll Remember Me," from the opera, "Bohemian Girl," was sung by a concealed singer. "Rhapsody in Blue," in its entirety, brought forth a tremendous hand. This personable chap is a good showman, an accomplished musician and an organist who has the entire audience with him from start to finish.

MAC BRIDWELL (San Antonio, Majestic), had as his solo a Radio Popularity Contest and the idea went over very good. Rudy Vallee was shown on the screen and Bridwell gave "Vagabond Lover" with the famous crooner singing along with the song slides. Next came a likeness of Morton Downey doing his well-liked "Say a Little Prayer For Me." Guy Lombardo's picture then appeared while this Canadian band leader vocalized his "Whistling in the Dark." Kate Smith came in for a strong finale and sang the popular hit of the day "When the Moon Comes Over The Mountain."

QUALITY SLIDE COMPANY
New Organ Solos that will click. Send for FREE cues
RANdlph 3729
STAte 5698
6 EAST LAKE ST.
CHICAGO.

AL GULLICKSON (Milwaukee Warner), is a fair son of Norway, imported from that country by Warner Brothers, and the Milwaukee theatre is his first Warner charge. He sings in a capable manner and also offers for his selection, with the words flashed upon the screen, "Many Happy Returns of the Day," "When the Moon Comes Over the Mountain," and "The Stein Song." He represents the first permanent organists at the Warner since its opening and from early indications will click in fine style.

ESTHER LEAF (Omaha Paramount), has a medley solo conducted as a contest. Her audience is invited into a songfest, similar to the series Wesley Lord conducted from this same console last winter. Miss Leaf's program is a radio popularity contest. On the screen, in a colored scene, is a radio studio outdoor scene, two large masts prominent on the skyline. Worked into the picture also is a "mike," in a shadowy effect, but plain because of its size in the center of the screen.

Words in verse then are projected upon the screen to carry the thought of the organist, while she plays medleys and, in turn, finds her medley ending in a favorite by the microphone artist. She is playing "Now You're in My Arms" and the picture and name of Morton Downey appear. She plays "Under Your Window Tonight" and Guy Lombardo's picture is next on the screen. Then "Many Happy Returns of the Day" and Kate Smith is shown.

A little gag is worked at the end in which Miss Leaf announces that one voice seems to have predominated. Her voice amplifying mike, to which is attached a long extension cord, is sent by an usher into the auditorium, the usher to find this man and invite him to the console to sing. The man who is found then sings from his seat "I saw You Up in the Moon." He is the husband of the organist.

ADA RIVES (New Orleans, Loew's State), takes a crack at the Empress Eugenie craze with a solo that brings back the songs which went with the hats of the different styles in the past few years. First one is "Oh, You Beautiful," which the audience didn't sing with such gusto, but they woke up on "K-K-Katy" and showed enthusiasm on the slide which told what steps the negro lad promised to do with his girl friend at the "The Darktown Strutters Ball." Then, announced Miss Rives over the microphone, the admirer of an old maid saw her in an Empress Eugenie model, which made him sing "I'm Through With Love."

bernie cowham
rko flushing new york

UP AND DOWN THE ALLEY

HELLO EVERYBODY!

Due to many requests, which this department has received in the past six months, for a section devoted exclusively to **Musical Conductors** and **Overtures,** I am happy to announce that starting next issue we will carry reports of **Overtures** and all other information regarding leaders and their bands . . . If **You** have any information that will be of interest to the readers of this section, please do not hesitate to send it in. . . .

* * *

William Haines, popular screen comedian, who has been packing them in at the **Baltimore Century** for the past week, is doing the same at the **New York Capitol** this week. . . .

* * *

Whispering Jack Smith, well-known radio and vaudeville artist, can now be heard over a twice a week program on station **WABC** . . . Jack has been off the air for the past two years, during this time he played all the important theatres in **Europe** and incidentally while in **England** he became quite a crony of **The Prince of Wales.** . . .

* * *

Here is a protest nobody can do anything about. . . . **Riva Kaye** of **Santly Bros.,** says "Not all kings sit on thrones." . . . It happened this way. . . .

When she makes the rounds of organists-back-stage doormen get in her hair. . . . Talk about being important in your own home town! Even the high-falutinest organist is meek as a lamb besides a door-guardian with a mind of his own. . . .

Riva went to see a mighty big man one night and the doorman refused her admittance giving this 'n' that 'n' the other thing as excuse. . . . She tried her darndest to get in by telling the truth but when that failed she remembered words heard on a golf course and let him have it—ending up by saying "And besides all that, my dear man, I'm his wife—so what now?" . . . After the spiel, she never knew the real reason why he admitted her. . . . She thought she'd knocked him speechless. . . . She didn't, (and won't 'til now) know how speechless she had made him—because it happened that that particular doorman was that particular organist's father-in-law. . . .

* * *

Fred Kinsley and **C. Sharpe Minor** are the latest organists in these parts to get radio hook-ups. . . . Fred is now featuring a lot of high-class music from the **Astor Hotel** and Charlie is being featured over the **Mennen's** hour. . . . Both from Station **WOR.** . . . **Adolph Goebel,** who has just returned from his honeymoon in **Europe,** is awaiting a new assignment from **Publix.** . . . **Jack Ward** is now at the **Fox Academy** of **Music,** down on 14th street. . . . **Stanley Wallace** is at the **Fox, Hackensack, N. J.,** . . . **Harry Gabrial** at the **Marboro, Brooklyn.** . . . **Ron & Don,** popular organists at the **Fox, Brooklyn** are always talking about their pal, **"Frig" Dugan** . . . He must be a great guy, I'd like to meet him some time. . . .

That's all there is, this week, **S'long.** . . .

Ed Dawson.

Two New Stations for NBC

Two southern broadcasting stations, WWNC of Asheville, N. C., and WIS of Columbia, S. C., have become associated with NBC, making a total of 82 stations associated with NBC.

VOICE OF THE INDUSTRY

It's the Picture That Counts

I HAVE READ WITH MUCH INTEREST the letters to the press, written by various exhibitors, and although I have never contributed an article to a trade paper, I feel that your paper is doing the industry lots of good and trying to uphold it, what with your section devoted to the Managers Round Table Club, and so forth, and the other articles which both laud and criticize the industry.

The spirit moves me right now to have my say and I feel that I am going to express the same opinion that countless other small town exhibitors and managers will express (not to mention the larger towns).

First, let me tell you who I am, with whom I am connected, and so on. My name is Tom Harper. My age is twenty-seven. I have been in the motion picture business about fifteen years. My first experience was rewinding reels, then usher, musician, operator, etc., not to mention doing a little sign work on the side. As a matter of fact, I was a "jack of all trades," but at least good enough to follow this thing up from the nickel and dime days to where it is now.

At present I am connected with Lam Amusement Company of Rome, Ga. O. C. Lam, the president of the company, is also president of the Southeastern Theatre Owners Association. I will say without hesitation that Mr. Lam is, in my opinion, the best independent theatre operator in the South. Not because I work for him, for I would still say the same thing even if I got fired before this letter reached you. Mr. Lam has stood for lots of boners (for which a circuit would have given one the walking papers), all because he has faith in his employees and you know that makes the right kind of manager anxious to succeed. I am sorry to say that there is not very much success right now: first, because this is a "cotton boll" town and second because the picture entertainment is "just not there." In the place of progress, it is slipping back. Every exhibitor knows that to be a fact!

The talkies have killed this industry and I'll tell you why: They have put a lot of meaningless dialogue in the place of action.

The pictures no longer thrill an audience. You even see a scene—in a Western picture that would have thrilled you were it silent—with a mighty organ or orchestra playing a gallop with a drummer who knew his stuff cueing it in. Now you hear mechanical sound. The motion picture has lost its fascination! Where the flappers used to sit and enjoy a love scene while "I Love You Truly" was being played on the organ or piano—now they hear a bunch of husky voices—and the romance is all gone. They don't even comment on it.

It is true that talking pictures have given us Charlie Chase, Laurel and Hardy, and the Four Marx Brothers (I might also mention Ruth Chatterton). This combination has sold me on the talking pictures. Outside of these I can't say so much for them. These actors can make me forget silent pictures ever existed and if the others were just half as good the industry would be in better shape. They are all real artists.

Furthermore: I would like to know why Alice White is not featured more. There was my best drawing card in this town. The first talking picture I ever saw had Miss White in it and I hope to tell you it was good. Why First National ever let her out is more than I can ever understand. She was all that company had in the way of a "flapper type" and she made the other stars of that type with other companies look sick. That girl is a real asset to the motion picture business, if the producers had sense enough to figure it out and would put her in a decent starring vehicle. She has the goods that appeal to the average small town audience. I know that!

Lots of theatres are running double features now. They are only cutting their throats. I can't figure it a business booster to inflict two poor pictures on the public in place of one.

I am trying in my poor way to conduct the LaGrange Theatre as it should be conducted. It is a beautiful house, in fact the best sound theatre I know of in this state. That doesn't matter; it's the entertainment on that screen that counts and we are just not getting it. When better pictures are made, then the exhibitors will get the business.—W. T. HARPER, Manager, La Grange Theatre, La Grange, Ga.

Why?

HERE ARE TWO QUESTIONS THAT were put to me last night by a very prominent business man of my town. I think they are pretty important, not because of the fact that I am writing them or who asked them, but because, I believe, they reflect the thoughts of a great majority of our people on the movies of today. I would consider this gentleman not only very broadminded but a well traveled and well read man. He asked: "Why do the movie producers produce their pictures with the thought in their mind that the majority of people who attend shows are indecent people and have vulgar minds? And why do they stress smoking and drinking, especially drinking, in most of the pictures?

"It was the movies that did the most to kill the saloon by furnishing a place of amusement for the whole family, so that men could spend their evenings with their families rather than in the saloons. Now if they help to bring them back they will be bringing in competition that will hurt their business very much: The movies are supposed to be natural and lifelike. It is not lifelike or natural to see a young lady wandering around the house with a cigarette in one hand and a glass of whiskey in the oher. It's not American life at all."

Now for a few reports on what the picture did for me.

"The Smiling Lieutenant"—Not a great big special as Paramount ballyhooed it but a better-than-ordinary very light romance. Almost too light. Fine acting by Chevalier, Colbert and Hopkins and musical background helped. Direction just fair.

"Caught"—Louise Dresser plays the hard-boiled character of Calamity Jane wonderfully, and good acting by Arlen and Dee helps. Good action picture for Saturday.

"Thou Shalt Not"—2 reel comedy—Billy House gets many laughs in this comedy.

"Honor Among Lovers"—Claudette Colbert and Fredric March fine. Comedy work of Ruggles and Rogers cut too short. Direction weak. Picture pleased but did not draw.

"I Take This Woman"—One of the best. Gary Cooper and Carole Lombard had great parts and put them over. Just fair for Saturday—not much action. Drew good and pleased.

"The Royal Family of Broadway"—A dud for small towns. Looks like a lot of lunatics running loose. Swell cast and acting ruined by silly story and dialogue. Ina Claire not much.

"An American Tragedy"—Naturally some smart producer would hire a Russian director to direct this great American story, and he messed it up plenty. Acting of Sylvia Sydney, Frances Dee and Phillip Holmes good. Should have been a great picture but is just a gripping drama with a big courtroom scene putting it over. Irving Pitchel as the prosecutor was great.

"Up Pops the Devil"—The Society Against Prohibition should pay exhibitors for running this. It is just one round of drinking after another, with Skeets Gallagher and Stew Erwin running around soused through it all. Carole Lombard very good but Foster not much. Not much to it.

"Near Trail's End"—Bob Steele puts plenty of action in this Western. Too short—only 61 minutes. Needs more comedy and could use more of Steele's singing—he sings good. Very good for Saturday.

"The Dog Doctor"—2-reel comedy—Just like most of Educational's comedies. It is full of laughs. Andy Clyde great.

"Kick In"—Surprised me by drawing very good. They liked Clara Bow in a dramatic part very much. Regis Toomey scored in his part. Not quite a gangster picture.

"Scandal Sheet"—Can you imagine a George Bancroft picture without any fight or action to it? All talk-talk-talk with plenty of chances for action. Wasted fine acting of Bancroft, Kay Francis and Clive Book in this. Not much good.

"Confessions of a Co-Ed"—Not for the children. Well directed and pleased pretty good crowd. Sylvia Sydney and Phillip Holmes and Norman Foster all good. Very good.—L. L. LEVY, Iris Theatre, Kerens, Texas.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of MOTION PICTURE HERALD published weekly at New York, N. Y., for Oct. 1, 1931.
State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theodore J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MOTION PICTURE HERALD, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Editor-in-Chief and Publisher—Martin Quigley, 1790 Broadway, New York, N. Y.
Editor—Terry Ramsaye, 1790 Broadway, New York, N. Y.
Managing Editor—Ernest A. Rovelstad, 1790 Broadway, New York, N. Y.
Business Manager—Theodore J. Sullivan, 1790 Broadway, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Quigley Publishing Company, Inc., 1790 Broadway.
Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware.
Martin Quigley, 1790 Broadway.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

THEODORE J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 1st day of October 1931.
(Seal)

ANNE W. STERN.
(My commission expires March 30, 1933.)

J. C. Jenkins—His Colyum

CODY, WYOMING

September 24

DEAR HERALD:

Tomorrow we are going to try to negotiate the Yellowstone National Park unless snow sets in tonight, which it looks now like it might do. The Park was closed to tourists officially on the 20th, but people are still going through.

Jumping from 100 in the shade to where the mountains are all covered with snow is no small jump, if you ask us, and jumping from B.V.D.'s to heavy underwear and an overcoat is not such a small jump, either. If we are unable to get through the Park it means we will have to backtrack 320 miles over the road we just came, and that won't be so nice, either, especially since there are only five or six towns of any size on the road. This is a long country, out here and it is just as wide as it is long. We presume there were good reasons for making this country, but the evidence doesn't show up along the highways.

We can see one good reason for making the Yellowstone Park, it ought to keep a lot of people from going across the water and spending a lot of dough to see the Alps, for the Alps hasn't a thing on the Yellowstone Park.

▼

September 25

It's backtrack for us. The Sylvian Pass in the Park is reported to be covered with snow, and that pass is a steep climb up the mountain of nine miles, and climbing mountains in a snow where traction is uncertain doesn't appeal to one who is familiar with this kind of travel.

▼

"Spelling" the Opposition

We met two very delightful people here in Cody, Mr. and Mrs. J. W. Corder, who operate the Cody theatre. Mr. Corder has been operating this theatre for 15 years and during that time he has had opposition nine different times and nine different times his opposition has had to close, which indicates one of two things, or both: that Cody is too small for two theatres and that Mr. and Mrs. Corder are very popular with the Cody people. Our guess is that both reasons would be correct, especially the Corders.

The Cody is well equipped with sound, and, judging from the bookings of the pictures for this theatre, the Cody people are enjoying pictures well in advance of most towns of this size, especially where they measure distances from the exchange in hundreds of miles, and it is 580 miles as the crow flies from here to Denver, where Mr. Corder gets his service.

Cody is what might be termed a "cow town," that is, stock ranching is the principal industry. It is also a tourist town during the tourist season. People going to and from the Park usually make Cody a stopping place, and this adds no small amount



of revenue to the town. Mr. Corder says he is feeling the effect of the depression from this source of revenue, as the tourist business to the Park has fallen off to a marked degree. Last night he was playing "The Smiling Lieutenant" and had fairly good business for the second night showing and the picture gave very good satisfaction. We were glad to meet these two delightful people.

▼

A Surprise Theatre

If you want to meet up with a surprise, stop at Basin and examine the Wigwam theatre, operated by Mr. R. G. Keckler. Mr. Keckler has installed RCA sound equipment and has as complete equipment as can be found in any of the de luxe houses; in fact, we have never seen any better.

Basin is a county seat town of something like 1,800 people and is located in the potato and sugar beet section, and this section, being under irrigation, practically assures a crop every season.

In addition to perfect sound installation, the Wigwam is finely decorated, has upholstered seats, Brussels carpets in the aisles, retiring rooms and a well furnished cry room for fretful children.

Mr. Keckler impressed us as being one of Wyoming's up-to-date showmen, as he books his pictures as near as possible to release date and he sees to it by his advertising that everybody within driving distance of Basin is fully advised of the time and place where they will be shown.

We doubt if there is another theatre between the Rockies and the Missouri in any town of the size of Basin that is equipped to give its patrons better service than the Wigwam, and we doubt if a more congenial manager can be found than Mr. Keckler.

▼

Business Improving

We didn't get to see Mrs. McKay, who operates the theatre at Graybull. Graybull is the shipping point for the Grass Creek oil fields. She has a large refinery and employs considerable labor. She is also in the sugar beet section and considerable revenue is derived from this source, which no doubt makes Graybull a town of considerable importance.

Worland has three sources of revenue to draw from. Sugar beets, a sugar refinery and muskmelons. The muskmelon season has just passed and the beet harvest is just commencing and will continue for several weeks, which makes Worland one of the live spots in the Bighorn basin.

Mr. Kirby, who operates the Elk theatre, says business is beginning to show improvement, although he thinks there is a lot of room for it. He has a well equipped theatre and there would seem to be no particular reason for Worland people to seek entertainment elsewhere.

▼

Hot Springs and Coal Mines

Roy Katzenback of the Whiting theatre at Thermopolis has redecorated his theatre throughout and has installed a complete Western Electric sound equipment. Besides the townspeople, Thermopolis has two sources of revenue. It has the famous hot springs that draw many tourists during the summer season, and the Crosby and Gebo coal mines, located near Kirby, a distance of about 12 miles. These mines employ several hundred men and they furnish no small part of the patronage at the Whiting.

We had the pleasure of witnessing at the Whiting M-G-M's "Sporting Blood" with Clark Gable, Ernest Torrence, Madge Evans and Lew Cody, a picture well played, well directed and well received by the Whiting audience.

At Casper recently Mr. Schulte screened for us "The Star Witness," a Warner Brothers picture with Chick Sale doing the funny stuff. This is a semi-gangster picture that is different from most pictures of this type, as it brings in considerable comedy which eases up on one's nerves considerably. And Chick can, and does, do it in this picture to perfection. Even though you have a bad attack of the blues, we will recommend Chick as a sure cure every time.

▼

Those of you who are acquainted with our angelic disposition will be surprised to know that our temper has got the best of us and is running rampant with nothing in sight to check it. Here we've got to travel several hundred miles back over a road we have just covered in order to get over the mountains into Idaho, and where the scenery consists mainly of rocks and sagebrush and miles upon miles of road that seems to have no end. Gosh all fishhooks, why didn't we start voting the Democratic ticket sooner? They talk about it being a "Long, long way to Tipperary," but it's got nothing on this road. And here we are so far from New York that it's dollars to doughnuts that this won't get there in time for publication notwithstanding it goes by air mail. HELP, HELP! Send the wrecker.

J. C. JENKINS,

The HERALD Man

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Larlats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Running Time
Big City Shadows		6 reels
Blazed Trails		6 reels
Cyclone Kid	Buzz Barton	6 reels
Dance Hall Kisses		6 reels
Desert Spawn		6 reels
Devils Decoy		6 reels
Diamond Mystery		6 reels
Guns and Saddles		6 reels
Hard Pan Gulch		6 reels
Highway Raiders		6 reels
Lure of the Range		6 reels
Mark of the Spur		6 reels
Midnight Prowlers		6 reels
Quick Trigger Lee	Bob Custer	6 reels
Railroad Mail Limited		6 reels
Rip Roaring Broncs		6 reels
Rio Grande Raiders		6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 26,'31
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow			
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Deadline	Buck Jones	Dec. 3,'31		
For the Defense	Evelyn Brent			
Forbidden	B. Stanwyck-A. Menjou			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton			
Headin' for Love	Buck Jones			
In the Secret Service	Jack Holt			
One Way Trail	Tim McCoy			
Platinum Blonde	Young-Harlow-R. Williams			
Range Feud	Buck Jones	Dec. 1,'31		
Ridin' For Justice	Buck Jones			
Shanghaied Love	R. Cromwell-Blane-N. Beery			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Unwanted	Lloyd Hughes-Dorothy Sebastian			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	Star	Running Time
Air Eagles		6 reels
Hellion's Last Cruise, The		6 reels
Rose of Chinatown		6 reels
Streets of Shadows		6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Moon Murder	Huston-Young			
Compromised	Ben Lyon-Rose Hobart			Sept. 12,'31
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon			
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Spy	Lil Dagover			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31		
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Safe In Hell	Dorothy Mackaill			
Taxi!	James Cagney-Loretta Young			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man on Call	Edmund Lowe - Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		Sept. 19,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		
Business and Pleasure	Will Rogers-Jetta Goudal			
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		
Delicious	Gaynor-Farrell	Dec. 13,'31		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	McLaglan-Spencer Tracy			
First Cabin	Ralph Morgan			
Good Sport	Linda Watkins-John Boles	Jan. 3,'32		
Heartbreak	C. Farrell-H. Albright	Nov. 8,'31		
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Sink or Swim	El Brendel	Jan. 31,'32		
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31		Sept. 26,'31
Stepping Sisters	Marjorie Rambeau			
Surrender	Warner Baxter-Leila Hyams	Dec. 6,'31		
While Paris Sleeps	McLaglan-Helen Mack	Dec. 27,'31		
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		
Young America	Maureen O'Sullivan			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just a Gigolo	William Haines	May 6,'31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31
Lullaby, The	Helen Hayes-Lewis Stone	Oct. 24,'31		
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31	94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72	Jan. 31,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
	(Reviewed under title "The Southerner")			
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31	68	June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bearding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 21,'31		
Courage	Robert Montgomery			
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 7,'31		
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable	Nov. 14,'31		
Private Lives	N. Shearer-R. Montgomery			
Sky Scraper	Madge Evans - Robt. Young			
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10,'31	July	18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran		Aug.	22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct. 1,'31	64	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct. 10,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	All Star	Oct. 10,'31	7 reels	
Land of Wanted Men	Bill Cody	Oct. 30,'31	6 reels	
Two Fisted Justice	Tom Tyler	Oct. 20,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28,'31	64	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 2,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Adventure")	June 20,'31	77	June 6,'31
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	68	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21,'31	76	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
False Madonna, The	Kay Francis-Wm. Boyd			
Girls About Town	Kay Francis-L. Tashman	Nov. 7,'31		
Goose Hangs High, The	P. Shannon-C. Rogers			
His Woman	G. Cooper-C. Colbert	Nov. 21,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 5,'31		
Ladies of the Big House	Sylvia Sidney	Dec. 19,'31		
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
One Hour With You	Maurice Chevalier			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 21,'31		
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
School For Sweethearts				
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	G. Bancroft-E. Boardman			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Uncertain Women	C. Colbert-Wm. Boyd			
Wayward	Miriam Hopkins - Phillips Holmes	Jan. 9,'32		
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
	(Reviewed under title "Private Secretary")			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	86	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		Sept. 5,'31
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Glamour	Ina Claire			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim - Pat O'Brien			
Marcheta	Dix-Dunne			
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey			
Should Wives Work	Mary Astor-Rob't Ames			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Dangerous to Love	Constance Bennett			
Freighters of Destiny	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31	63	
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers.	M. H. Hoffman, Jr.	Apr. 25,'31		
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film	June		6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	M. Nolan-J. Walker.	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov			Sept. 18,'31		
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda.	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathies Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l.		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn.	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70	Feb. 7,'31
Leftover Ladies		Oct. 18,'31		
Morals for Women	Bessie Love	Nov. 1,'31		
Murder at Midnite	Alice White-Hale Hamilton.	Sept. 1,'31	69	
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard			
Fighting Mad	Ken Maynard	Dec. 6,'31		
Hotel Continental				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Nevada Buckaroo	Bob Steele			
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Riders of the West	Bob Steele			
Silent Thunder				
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Oct. 3,'31	80	Sept. 5,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 28,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31	69	
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Blue Blazes				
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Gallows	Lew Ayres			
Heart and Hand	W. Huston-H. Chandler	Nov. 3,'31		
Heaven on Earth	Lew Ayres-Anita Louise			
Impatient Maiden	Sidney Fox			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Nice Women	Sidney Fox			
Oh, Promise Me				
Pudge				
Reckless Living	Slim Summerville-Zazu Pitts			
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Marget Schilling	July 25,'31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certie	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Expensive Women	Dolores Costello	Oct. 24,'31		
High Pressure	Wm. Powell			
Blonde Crazy	James Cagney-J. Blondell	Nov. 14,'31		Aug. 22,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	
Man Who Played God	George Arliss			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Shadows on the Wall	Kay Francis			
She Means Business	Winnie Lightner			
Under Eighteen	Marion Marsh			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Blond Pressure	Specialties (Eddie Buzzell)			
Blue Rythm	Mickey Mouse	Aug. 18,'31	1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Call of the North	Specialties (Eddie Buzzell)			
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Chris Crossed	Specialties (Eddie Buzzell)	Aug. 3,'31	1 reel	
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curiosities No. C 225		Aug. 29,'31	1 reel	
Curiosities No. C 226		Sept. 4,'31	1 reel	
Curiosities No. C 227			1 reel	
Curses! Curses! Curses!	Monkey Shines	Aug. 20,'31		
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphony	Aug. 27,'31	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishin'	Mickey Mouse	Sept. 14,'31		
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment	Rambling Reporter	July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Red Men Tell No Tales	Specialties (Eddie Buzzell)			
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Showing Off	Scrappy Cartoon			
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Soldier of Misfortune	Specialties (Eddie Buzzell)			
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Sunday Clothes	Scrappy Cartoons	Sept. 15,'31		
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter	Aug. 21,'31		
Weenie Roast, The	Krazy Kat	Sept. 14,'31		
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons	July 16,'31	July 16,'31	1

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sea	Romantic Journeys	Nov. 1,'31		
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Around the World	Terry-Toon	Oct. 4,'31	6	
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Champ, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Double Cross	Wm. J. Burns Detective Mysteries	July 5,'31	11	
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girl Rush, The	Vanity Comedy	Oct. 25,'31	21	
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Great Pie Mystery, The		Oct. 25,'31		
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Sept. 6,'31	10	
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31	10	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	9	Sept 26,'31
Idle Roomers	Cameo Comedy	Nov. 29,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Inside Baseball	Bill Cunningham's Sports Review	Oct. 11,'31	9	
I Surrender Dear	Bing Crosby	Sept. 13,'31	10	
Jazz Mad	Terry-Toon	Aug. 9,'31	6	
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jingle Bells	Terry-Toon	Oct. 18,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Meade Trial, The	Wm. J. Burns Detective Mysteries	June 21,'31	10	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No Holds Barred	Bill Cunningham Sports Review	Sept. 6,'31	9	
One Quiet Night	Cameo Comedy	Oct. 25,'31		
One More Chance	Bing Crosby	Nov. 15,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Aug. 2,'31		
Peasant's Paradise	Romantic Journey	Sept. 27,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Poker Widows	Mack Sennett Comedy	Sept. 13,'31	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Queenie of Hollywood	Rita Flynn-Virginia Brooks	Nov. 8,'31		
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	June 7,'31	11	
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31	19	
That's My Meat	Cameo Comedy	Oct. 4,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31	22	
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries	May 24,'31	11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31	20	
What a Head	Duffy-Rondell	July 26,'31	20	
Who's Who in the Zoo	Mack Sennett Brevity	Oct. 11,'31		
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Wonder Trail, The	Hodge-Podge	Oct. 11,'31	10	
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	Sept. 26,'31
Wrestling Swordfish	Cannibals of the Deep	Nov. 8,'31		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			
Down to Damascus	Near East	8	May 9,'31
Giants of the Jungle	Elephants	8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps	8	May 9,'31
King's Armada, The	Great Britain's Fleet	9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese	9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa	8	May 9,'31
Wild West of Today	Wyoming Mountains	8	May 9,'31
World at Prayer	Miracle at Lourdes	8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy		39	Sept. 5,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Mama Loves Papa			19	
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Pajama Party			20	
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Pearls and Devil-Fish				
Peeps at Peeking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	10	Sept. 12,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		20	
She's My Daisy	Harry Lauder	Oct. 10,'31	9	Apr. 11,'31
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden		8	Sept. 5,'31
No. 2—Tennis Technique	Bill Tilden		9	Sept. 5,'31
No. 3—Volley and Smash	Bill Tilden		8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
What a Pozo			21	
Whippet Racing			9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Young	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Beach Nut, The	Herb Williams	Oct. 3,'31		
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	6	Sept. 12,'31
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullmania	Billy House	Aug.	15,'31	2 reels
Bum Bandit, The	Talkartoon	Apr.	4,'31	1 reel
By the Beautiful Sea	Screen Song	Jan.	24,'31	1 reel
Cab Waiting	Jack Benny	June	20,'31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept.	19,'31	1 reel
Climate Chasers	Bruce Novelty	July	11,'31	9
Clinching a Sale	Harry Richman	Apr.	18,'31	1 reel
Cow's Husband, The	Talkartoon	Mar.	14,'31	8	Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr.	11,'31	1 reel
Devil Sea	Ethel Merman & Leslie Stowe	Feb.	28,'31	1 reel
Discovered	Solly Ward	Jan.	17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July	18,'31	17	Sept. 12,'31
Fair and Square Ways	Eddie Miller	May	2,'31	1 reel
Finn and Caddie	Borrah Minnevitch	Oct.	17,'31	1 reel
French Line, The	Gina Malo	Jan.	24,'31	1 reel
Fur, Fur Away	Smith & Dale	Aug.	22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug.	29,'31	1 reel
Gents of Leisure	Chester Conklin	May	9,'31	2 reels
Go Ahead and Eat	Tom Howard	Jan.	3,'31	1 reel	Dec. 13
Good Old Summer Time	Dane-Arthur	Oct.	31,'31	2 reels
Great Pants Mystery	Smith & Dale	Feb.	14,'31	2 reels
Happiness Remedy	Ted Lewis	Feb.	14,'31	1 reel
Headache, The	Billy House	Mar.	14,'31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr.	25,'31	2 reels
Helping Hand, The	Solly Ward	June	27,'31	1 reel
His Price	Johnny Burke	Dec.	13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr.	11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar.	7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar.	7,'31	1 reel
In My Merry Oldsmobile	Screen Song			6	Mar. 21,'31
In the Shade of the Old Apple Sauce	Talkartoon	Oct.	17,'31	1 reel
It Might Be Worse	Georgie Jessel	Jan.	3,'31	2 reels
It Ought to Be a Law	Ford Sterling	Sept.	12,'31	2 reels
I Wonder Who's Kissing Her Now	Screen Song	Feb.	14,'31	1 reel
Keeping Up With the Neighbors	Lulu McConnell	Oct.	10,'31	2 reels
Kitty from Kansas City	Rudy Valee-Screen Song	Oct.	31,'31	1 reel
Laugh It Off	June MacCloy	Feb.	14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept.	5,'31	1 reel
Lesson in Love	Helen Kane	Sept.	26,'31	11	Sept. 19,'31
Let's Stay Single	Frances Williams	Mar.	14,'31	1 reel
Little Annie Rooney	Screen Song	Oct.	10,'31	1 reel
Love in the Suburbs	Victor Moore	Jan.	31,'31	2 reels
Make Up Your Mind	Alice Boulden	Jan.	10,'31	1 reel
Male Man, The	Talkartoon	Apr.	25,'31	6	May 23,'31
Man Who Bought an Automobile	Ford Sterling	Oct.	17,'31	2 reels
Melodies	Smith Bros.—Singing			1 reel
Minding the Baby	Talkartoon	Sept.	26,'31	
Miscast	Jas. Kelso-Delores DeMonde	Mar.	21,'31	1 reel
More Gas	Solly Ward	Oct.	24,'31	1 reel
Moonlight and Romance	Moreno-Martini	Feb.	21,'31	1 reel
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes				10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes				10	May 16,'31
M'Lady	Irene Bordoni	Mar.	28,'31	1 reel
My Wife's Jewelry	Tom Howard	Aug.	22,'31	11	Sept. 12,'31
My Wife's Gone to the Country	Screen Song	June	13,'31	6	Sept. 26,'31
My West	Bruce Novelty	Mar.	7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug.	29,'31	11
Nothing to Declare	Lulu McConnell	Aug.	8,'31	19
Office Blues	Ginger Rogers	Nov.	22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May	23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb.	7,'31	1 reel
One Hundred Percent Service	Burns and Allen	Aug.	1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept.	19,'31	2 reels
Paramount Pictorial:				
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb.	28,'31	1 reel
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar.	28,'31	1 reel
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				1 reel
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May	2,'31	1 reel
No.10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June	6,'31	1 reel
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June	27,'31	1 reel
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July	18,'31	1 reel
Paramount Sound News	(Two Editions Weekly)			1 reel
Paris	Lester Allen	Aug.	8,'31	9
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar.	14,'31	1 reel
Plastered	Willie, West & McGinty	Nov.	22	1 reel
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1 reel
Puff Your Blues Away	Lillian Roth	Sept.	26,'31	1 reel
Pulling a Bone	Burns & Allen	Jan.	10,'31	1 reel	Nov. 8
Real Estators, The	Smith & Dale	May	2,'31	10	May 23,'31
Retire Inn	Billy House	Aug.	15,'31	2 reels
Runaway Boys	Bruce Novelty	Jan.	31,'31	9
Screen Souvenirs No. 1	Old Time Novelties	Aug.	15,'31	10	Sept. 26,'31
Screen Souvenirs No. 2	Old Time Novelties	Sept.	12,'31	1 reel
Screen Souvenirs No. 3	Old Time Novelties	Aug.	15,'31	1 reel
Seven in One	Juliet	May	21,'31	1 reel
Silly Scandals	Talkartoon	May	23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1 reel	Feb. 7,'31
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1 reel	May 2,'31
S. S. Malaria	Smith & Dale	June	6,'31	20	Sept. 19,'31
Stateroom 19	Clute-La Mar	Jan.	17,'31	1 reel
Studio Sap	Chester Conklin	Feb.	28,'31	2 reels
Taxi	Chester Conklin	Apr.	11,'31	2 reels
Teacher's Pest	Talkartoon	Feb.	7,'31	1 reel	Feb. 7,'31
Tex in 1999	Texcars Company			7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July	4,'31	2 reels
That Old Gang of Mine	Screen Song	July	11,'31	1 reel
Thou Shalt Not	Billy House	May	23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec.	13	1 reel
Tons of Trouble	Rudy Muller and Rosie	Jan.	3,'31	1 reel
Top Notes	Willy Robyn	Mar.	21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1 reel
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June	6,'31	1 reel
Two's Company	Marion Harris	Feb.	7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May	2,'31	1 reel
Via Express	Tom Howard	July	4,'31	1 reel
What Price Pants	Smith & Dale	Aug.	22,'31	2 reels
You're Driving Me Crazy	Screen Song	Sept.	19,'31	1 reel

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda	Sept.	12,'31	20	June 13,'31
Cleanup On The Curb	Roscoe Ates	Sept.	12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug.	15,'31	20
Cowslips	Charles "Chic" Sale	Sept.	19,'31	18
Dough Hold, The	Clark and McCullough			
Dumbells In Derbies	Geo. K. Arthur-Karl Dane	Feb.	7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept.	26,'31	21
Fixed	Raymond Hatton			
False Roomers	Clark and McCullough	Oct.	10,'31	20
Gland Parade	Roscoe Ates	Sept.	26,'31	20	Aug. 1,'31
Guppy Twins, The	Roscoe Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo	Oct.	17,'31	18
Humanette No. 6	Benny Rubin	Jan.	25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb.	25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar.	22,'31	9	Mar. 7,'31
Humanette No. 9		Apr.	15,'31	
Humanette No. 11	Eddie Lambert	June	13,'31	10
Humanette No. 12	"On the Spot"			10	June 20,'31
He Loved Her Not	Nick & Tony	Jan.	25,'31	20
Itching Hour, The	Louise Fazenda	Feb.	1,'31	22
Lime Juice Knights	Dane-Arthur	Mar.	22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Roscoe Ates	Aug.	8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough	Nov.	6,'31	20
Mickey's Crusaders	Mickey Yule	Apr.	12,'31	19
Mickey's Diplomacy	Mickey McGuire	July	15,'31	18
Mickey's Rebellion	Mickey McGuire	June	27,'31	18
Mickey's Stampede	Mickey Yule	Feb.	7,'31	19
Mickey's Thrillhunters	Mickey McGuire	Sept.	19,'31	18
Mickey's Wildcats	Mickey McGuire	Sept.	12,'31	18
Mystery of Compartment "C"	Nick Harris	Oct.	31,'31	
Polar Pals	Tom and Jerry Cartoons	Sept.	5,'31	7	Sept. 19,'31
Scratch As Catch Can	Clark & McCullough	Oct.	24,'31	20
Second Hand Kisses	Louise Fazenda	Mar.	29,'31	19	Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar.	15,'31	20	Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct.	17,'31	17
Talking Turkey	Benny Rubin	Jan.	25,'31	
Toby Hollowe'en	Toby, the Pup	May	1,'31	6	Dec. 13
Toby In Circus Times	Toby, the Pup	Jan.	25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar.	22,'31	7
Toby Down South	Toby, the Pup	Apr.	15,'31	7
Toby the Bull Thrower	Toby, the Pup	June	7,'31	7	May 23,'31
Toby the Milkman	Toby, the Pup	Feb.	25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec.	27	7	May 23,'31
Trouble	Tom and Jerry Cartoons	Oct.	10,'31	6
Trouble from Abroad	Ford Sterling-Lucien Littlefield	Aug.	22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates	Oct.	31,'31	19
Way of All Fish	Ned Sparks	Aug.	29,'31	19	June 13,'31
Wot a Night	Tom and Jerry Cartoons	Aug.	1,'31	9
Wife O'Reilly	Nick & Tony	Feb.	25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June	6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May	23,'31	2 reels	May 16,'31
Animal Fair, The	Aesop Fable	Feb.	1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb.	29,'32	2 reels
Bare Knees	Pollard	Mar.	8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July	12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept.	21,'31	20	Sept. 26,'31
Beneath the Southern Cross	Vagabond Adventure	Aug.	24,'31	10
Big Game	Aesop Fable	Aug.	3,'31	9
Big Scoop, The	Frank McHugh	Nov.	16,'31	2 reels
Blondes by Proxy	MacCloy-Shilling-Short	Apr.	11,'32	2 reels
Blue Grass Kings	Sportlight	June	20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb.	22,'32	2 reels
Call of Mohammed	Vagabond Adventure	Apr.	7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec.	14,'31	2 reels
Campus Champs	Nat Carr	Feb.	1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr.	26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr.	12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug.	29,'31	2 reels	Aug. 8,'31
College Capers	Fable	Mar.	15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb.	15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov.	23	2 reels
Diamond Experts	Sportlight	May	17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar.	1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb.	6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec.	31,'31	2 reels
Duffer Swings	Farrell Golf Series	Feb.	22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin	Mar.	21,'32	2 reels
Easy to Get	McCloy-Shilling-Short	Dec.	7,'31	2 reels
Fallen Empire	Vagabond Adventure	July	27,'31	10
Family Shoe, The	Aesop Fable	Sept.	14,'31	1 reel
Fisherman's Luck	Aesop Fable	June	13,'31	10	July 4,'31
Floating Fun	Grantland Rice Sportlight	Sept.	7,'31	10
Fly Guy, The	Aesop Fable	May	10,'31	7	June 6,'31
Fly-Hi	Aesop Fable	Aug.	31,'31	9
Fore!	Farrell Golf	Feb.	15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr.	19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov.	9,'31	2 reels
Fun on the Ice	Aesop Fable	July	19,'31	6	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar.	22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May	17,'31	2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct.	26,'31	2 reels
Guests Wanted	Benny Rubin	Jan.	18,'32	2 reels
Half Pint Polly	Capital Comedy	May	3,'31	2 reels
Help Wanted—Female	Pollard	Jan.	11,'31	2 reels	Jan. 10,'31
Hot Spot, The	Louis John Bartels	Sept.	14,'31	2 reels
Hunting Thrills	Sportlight	Apr.	21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr.	21,'31	1 reel	Mar. 28,'31
In Dutch	Farrell Golf	Mar.	8,'31	1 reel	Feb. 28,'31
Julius Sizzer	Benny Rubin	Sept.	7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July	27,'31	20	July 4,'31
Lemon Meringue	Edgar Kennedy	Aug.	3,'31	20	June 6,'31
Love in a Pond	Aesop Fable	Aug.	17,'31	8	Sept. 19,'31
Mad Melody	Fable	Apr.	26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July	5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug.	24,'31	9
Messenger Boy	Benny Rubin	June	29,'31	22	July 25,'31
News Hound, The	Creighton Hale			
Night Class	Campus Comedy	Aug.	17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May	3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug.	17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov.	2,'31	2 reels
Only Men Wanted	MacCloy-Shilling-Short	Feb.	8,'32	2 reels
Open House	Nick Stuart	Mar.	22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.	29,'31	9	Apr. 4,'31
Olympic Talent	Sportlight	Aug.	9,'31	8	Sept. 12,'31
Outboard Stunting	Sportlight Series	May	3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec.	14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June	22,'31	9	July 4,'31
Pathe News	Released Twice Weekly			1 reel
Pathe Review	One a Month	July	27,'31	1 reel
Parents Wanted	Folly Comedy	Mar.	15,'31	2 reels	Apr. 4,'31
Pigskin Progress	Sportlight	Sept.	21,'31	1 reel
Play Ball	Aesop Fable	May	24,'31	10	May 30,'31
Poise	Sportlight	July	27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar.	1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan.	18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan.	25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr.	5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov.	2	1 reel
Seein' Injuns	Pollard	Feb.	15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov.	30,'31	2 reels
Shadow of the Dragon	Vagabond Aventure	Mar.	8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June	22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar.	22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb.	8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct.	19,'31	2 reels
Speed Limit	Sportlight	Mar.	8,'31	1 reel	Mar. 14,'31
Stop That Run	Louis John Bartels	Feb.	1,'32	2 reels
Stout Hearts and Willing Hands	Frank Fay	June	15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept.	28,'31	2 reels
Tale of Tutulia	Vagabond Adventure	Jan.	25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr.	4,'31	20	June 6,'31
Thanks Again	Edgar Kennedy	Oct.	5,'31	11	Apr. 4,'31
That's My Line	Louis John Bartels	July	13,'31	2 reels
That's News to Me	Frank McHugh	July	8,'31	20	May 30,'31
Thats the Unknown	Vagabond Adventure	Mar.	22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr.	12,'31	2 reels	Apr. 18,'31
Timing	Sportlight	Oct.	5,'31	1 reel
Toytown Tale	Fable	Jan.	4,'31	1 reel	Jan. 3,'31
Turn of the Tide	Floyd Gibbons	Sept.	14,'31	11	Sept. 26,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29,'31	22	Apr. 4,'31
Under Cover	Sportlight	Jan.	11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar.	15,'31	9	Mar. 28,'31
Utmost Isle, The	Vagabond Adventure	Sept.	21,'31	11
Water Bugs	Johnny Weismuller	June	6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31	1 reel	Feb. 21,'31
Wide Open Spaces, The	Masquers			2 reels
Where Canaries Sing Bass	James Gleason	Aug.	10,'31	18	Sept. 12,'31
Winning Putts	Farrell Golf	Mar.	1,'31	1 reel	Apr. 4,'31
Woodrow Wilson's Great Decision	Floyd Gibbons	Aug.	17,'31	11
Younger Years	Sportlight	June	29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Harem Scarem	Travelogue	B. M. Powell	9	Sept. 12,'31
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jerusalem—The Holy City		Ideal	10	Sept. 26,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	10	Sept. 26,'31
Jewish Melody	Cantor Waldman	Judea Films, Inc.	21	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Koi Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Koi Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Sept. 5,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Loses Out		Mar.	1,'31	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice in the Jungle		Jan.	1,'31	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels

TIFFANY

Football for the Fan Series				
1—Spring Training			9	Sept. 5,'31
2—Wedge Play			9	
3—Kicking Game			11	
4—Deception				
5—Forward Pass				
6—Penalties		Oct.	4,'31	
Tiffany Chimp Series				
5. Nine Nights in a Bar Room		Jan.	26,'31	16 Jan. 3,'31
6. Chasing Around		Mar.	23,'31	16 Mar. 28,'31
7. Africa Squawks		July	7,'31	18
8. Apeing Hollywood		Aug.	16,'31	21
9. Cinnamon				11
10. The Gland Hotel				
11. Skimpy				
Voice of Hollywood Series	Station S-T-A-R			
No. 25	Seben 'n' Leben	Jan.	20,'31	11
No. 26	Kenneth Harlan	Mar.	2,'31	11 Mar. 28,'31
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10	Sept. 5,'31

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 28,'31		
Clown, The	Oswald Cartoon	Dec. 7,'31		
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 14,'31	2 reels	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The	Oswald Cartoon	Nov. 23,'31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Hare Male, The	Oswald Cartoon	Nov. 9,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Oct. 12,'31	1 reel	
In Wonderland	Oswald Cartoon	Oct. 26,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	6	Sept. 26,'31
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Out Stepping	Don Brodie	Oct. 28,'31	2 reels	
Parisian Galeties	Slim Summerville	June 17,'31	2 reels	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	Aug. 15,'31
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Seared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shadow Detective Series				
No. 1—Burglar to the Rescue		Sept. 7,'31	18	Aug. 15,'31
No. 2—Trapped		Oct. 28,'31	2 reels	
No. 3—Alibi		Nov. 4,'31	2 reels	
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short				
No. 1—Football Forty Years Ago		Oct. 12,'31	1 reel	
No. 2—Developing a Football Team		Oct. 19,'31	1 reel	
No. 3—Trick Plays		Oct. 26,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	1 reel	
Strange as It Seems No. 14	Novelty	Oct. 12,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		15	Sept. 19,'31
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconguered Africa		2 reels	
Babykins	Pee Wee Singer and Billi Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Victor Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Believe It or Not, No. 12	Robert L. Ripley		1 reel	
Believe It or Not, No. 1	Robert L. Ripley (new series)		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	
Big Star Series				
No. 1—Lucky Thirteen	Thelma White-Fanny Watson		2 reels	
Booth Tarkington Series				
No. 1—Snakes Alive	Billy Hayes-Bobby Jordan			
Bosko's Holiday	Looney Tune No. 11		1 reel	May 9,'31
Broadway Brevities				
No. 1—The Musical Mystery			2 reels	
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Eyes Have It, The	Edgar Bergen		1 reel	
For Two Cents	De Wolf Hopper		18	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Good Mourning	Eddie Fay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
No. 1—Bosko's Shipwrecked	New Series		1 reel	
No. 2—Bosko, the Doughboy			1 reel	
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel	May 2,'31
Martinelli				
Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Melody Master Series:				
No. 1—The Big House Party			1 reel	
No. 2—A Havana Cocktail			1 reel	
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Pepper Pot Series:				
No. 1—The Eyes Have It	Edgar Bergen		1 reel	
No. 2—Thrills of Yesterday			1 reel	
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rhythms of a Big City	Dolly Gilbert - John Hickey			
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Snakes Alive	Penrod and Sam		1 reel	
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
No. 2—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Meillet			
S. S. Van Dine Mystery Series				
No. 1—The Clyde Mystery			2 reels	
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Where Men Are Men	Joe Penner		16	Sept. 26,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters			1 reel	
No. 2—Southern India			1 reel	
No. 3—Road to Mandalay			1 reel	

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WORK FAST—MORE BARGAINS IN USED AND RECONDITIONED EQUIPMENT—SUBJECT TO PRIOR SALE: Mellaphone or Tone-O-Graph Sound-on-Film Heads, $69.75; Guaranteed Rebuilt Simplex Projectors, $249.75; Rebuilt Powers 6A, $95.00; Reflex Mazda Lamphouses, $49.75; Straight Feed Arc Lamphouses, $12.50; Rheostats for 110 volts, $7.95; Choice of 5,000 Upholstered Chairs, $1.00 up; Samson, Webster, Silver-Marshall Amplifiers, all types, $12.50 up; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Automatic Reflector Arcs, $69.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Write for list. We buy or trade anything—WHAT HAVE YOU? S. O. S. Corp., Dept. U., 1600 Broadway, New York City. Cable Address, "Sosound," New York.

EQUIPMENT FOR SALE: Phototone Turntables, $20. Syncrodisc, $30. Faders, $20. Amplifiers, $40. Small motors, $4. Mixers, $5. New Syncrofilm, $450. Address LEE AMUSEMENT COMPANY, Cuthbert, Ga.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

CHAIR COVERS. SEAT COVERS. Quilted Cushions. Refurnish at low prices. Price range 17 to 40 cents for covers. 25 cents each for cushions. Address FLORENCE BEDDING COMPANY, Box 303, Florence, South Carolina.

BARGAINS—THEATRE SOUND EQUIPMENT—Powerizer single and double rack panel amplifiers; Wright DeCoster speakers, Audak and Presto pick ups; Weber Syncrodisk and Bodine turn tables. Send for list. Address KROME RADIO SERVICE, 1678 Main, Buffalo, New York.

Printing

1,000—4 x 9 Theatre Dodgers, $1.25; 100—11 x 14 Tack Cards, $1.75; Address KING SHOPRINTERS, Warren, Illinois.

LOOK FOR BETTER PICTURES

NOT since sound first burst upon the eager ear of the movie fan have there been changes and improvements so important to the industry as those wrought by Eastman's introduction of ultra-speed negative film. They begin on the lot, and they carry through to the screen. Because of them you can look for better pictures for your audiences. And that is an augury of *better business for you.* Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

A PRICE ON HIS HEAD
THE ARMY ON HIS TRAIL
YOUR AUDIENCES AT HIS FEET!

YOU remember Warner Baxter as the "Kid"—O. Henry's famous character—in that big success, "In Old Arizona." Meet him again, in a new adventure, romance with a pile-driver punch. And Edmund Lowe as Sergeant Mickey Dunn—good lover, good soldier—he admits it. It's swell—vigorous, heart-stirring.



The Public Wants Outdoor Pictures

"Increased use of exteriors in forthcoming productions is on the slate as a result of the public demand for more action and less unnecessary dialogue, inquiries by the Film Daily reveals...with the back-to-nature policy looming more prominently as a result." —*Film Daily*

O. Henry's romantic bad man

The CISCO KID

with

Warner BAXTER • Edmund LOWE

CONCHITA MONTENEGRO

NORA LANE

Directed by IRVING CUMMINGS

ANOTHER SURE-FIRE FOX HIT

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

FOX RCA DEAL

Western Electric licensee opens educational film field under RCA Photophone non-theatrical permit

PICKING FILM MATERIAL

Ray Long draws lessons for the producers from his long experience in translating public taste into published stories

SCHOOL AND SCREEN

Rita C. McGoldrick discusses outstanding features and short product from standpoint of cooperation with civic organizations

Vol. 105, No. 3

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October 17, 1931

TO HELP YOU SELL IT!

"New Adventures of Get-Rich-Quick Wallingford" is a positive sensation. Get behind it for extra profits. Here's the campaign that packed them in in Baltimore and New York. It's being used in every Hearst paper in America. WRITE FOR MATS (nominal cost) to M-G-M Ad. Dept., 1540 B'way, N. Y. City. Note that the size is indicated at the bottom of each ad.

AD NO. 6

NEW ADVENTURES OF Get-Rich-Quick WALLINGFORD

METRO-GOLDWYN-MAYER'S Laugh-a-Minute Hit! The Funniest Picture Since "Politics!"

A MILLION DOLLARS WORTH OF FUN!

HE'S NO BEAUTY —but he's a scream!
JIMMY DURANTE
Madcap idol of Broadway's fun-loving theatre-goers. The stage-struck lovelaggs call "Schnozzle" is the new screen sensation. Look at that NOSE!

with WILLIAM HAINES
JIMMY DURANTE
ERNEST TORRENCE
LEILA HYAMS

Adapted by Charles MacArthur from the Wallingford Stories of George Randolph Chester. A SAM WOOD Production.

No wonder Hollywood critics raved when they saw an advance showing. "A wow! Cheers greeted it," said Hollywood Herald. "A laugh riot," wrote Hollywood Reporter. The new mockeries of that city slicker Wallingford (superbly played by Bill Haines) are immense! Come on over and settle down for the longest laugh of your lifetime!

starts TODAY
CAPITOL

6 COL'S - 225 LINES

AD NO. 1

A MILLION DOLLARS worth of LAUGHS!

WATCH OUT FOR THOSE THREE CITY SLICKERS! They'll take your gold fillings while you're laughing!

THE NEW ADVENTURES OF
Get-Rich-Quick
WALLINGFORD

That's JIMMY DURANTE!
Look at the NOSE! Biggest in captivity! That's why they call him "SCHNOZZLE"! He's the madcap idol of Broadway's theatre-goers and he's the new screen sensation of the screen!

METRO-GOLDWYN-MAYER'S Biggest Success Since "Politics" with
WILLIAM HAINES
JIMMY DURANTE—ERNEST TORRENCE
LEILA HYAMS—A SAM WOOD PRODUCTION

When they showed the picture to Hollywood's hard-boiled reviewers, here's what they wrote: "Laugh riot, record breaking comedy hit," said the Hollywood Reporter. Howls and cheers greeted it. "It's a Wow!" said Hollywood Herald. You'll agree it's one of the merriest films you've ever screamed at!

5 COL'S - 225 LINES

AD NO 9

THEY'RE SEEING IT TWICE!
—When they come back for MORE, it must be GREAT!

A million dollars worth of laughs! Ask the folks who have seen it — many of them are going it again and again — they'll tell you it's the screen's screams! Funnier than "Politics." Handsome Bill Haines is better than ever — in the new adventures of that master city slicker "Wallingford." Some fun!

NEW ADVENTURES OF Get-Rich-Quick WALLINGFORD

"THAT'S JIMMY DURANTE!"
They call him Schnozzle because he has the world's biggest NOSE!

METRO-GOLDWYN-MAYER'S Biggest Hit since "POLITICS"
with WILLIAM HAINES
JIMMY DURANTE—ERNEST TORRENCE
LEILA HYAMS—A Sam Wood Production

Adapted by Charles MacArthur from the Wallingford Stories by George Randolph Chester

CAPITOL

3 COL'S - 140 LINES

AD NO. 10

A LAUGH A MINUTE!

Watch out for these three city slickers! They'll take your gold fillings while you laugh at

New Adventures of
GET-RICH-QUICK
WALLINGFORD

A million dollars worth of fun!
with WILLIAM HAINES
JIMMY DURANTE — ERNEST TORRENCE
LEILA HYAMS — A SAM WOOD Production

Adapted by Charles MacArthur from the Wallingford Stories by George Randolph Chester

DON'T MISS IT!
Now Playing
CAPITO

3 COL'S - 145 LINES

AD NO.4

HE WINS BY A NOSE!

Sure, it's JIMMY DURANTE madcap stage idol of Manhattan, with the World's Biggest "SCHNOZZLE"—funnier than he ever was before — in the best film of months!

WATCH OUT FOR THESE THREE CITY SLICKERS! William Haines, as Get Rich Quick Wallingford — Jimmy Durante, as Schnozzle — Ernest Torrence, as Blackie Daw. They'll steal your gold fillings while you're laughing!

New Adventures of
GET-RICH-QUICK
Wallingford

A million dollars worth of entertainment!
with WILLIAM HAINES
JIMMY DURANTE — ERNEST TORRENCE — LEILA HYAMS

Adapted by Charles MacArthur from The Wallingford Stories by George Randolph Chester. A SAM WOOD Production.

4 COL'S- 185 LINES

AD NO. 5

"I'M in the MOVIES NOW—with my SCHNOZZOLA!"

HOLD IT!

JIMMY DURANTE

Broadway's mad-cap, idol of New York's theatre-goers, brings his merry personality to pictures in the fastest fun-film of the year!

New Adventures of
GET-RICH-QUICK
WALLINGFORD

a million dollars worth of entertainment!
with WILLIAM HAINES

The story moves with lightning speed! Get-Rich-Quick Wallingford at his cleverest best! Superbly portrayed by William Haines the best role you've ever seen him in! No wonder Hollywood's daily papers said "A Wow!" Howls and cheers greeted a Laugh riot," when they saw it in an advance showing. Get read for it!

JIMMY DURANTE
ERNEST TORRENCE
LEILA HYAMS

Adapted by Charles MacArthur from The Wallingford Stories by George Randolph Chester. A SAM WOOD Production

Starts TOMORROW
CAPITOL

METRO-GOLDWYN-MAYER'S Biggest Hit Since "Politics"—

5 COL'S - 280 LINES

AD NO. 2

NEW ADVENTURES OF
Get-Rich-Quick
WALLINGFORD

The Greatest Metro-Goldwyn-Mayer Screen Scream Since "Politics"—

with William HAINES
JIMMY DURANTE
ERNEST TORRENCE
LEILA HYAMS

"Sure It's JIMMY DURANTE!"
THEY call him Schnozzle because he has the world's biggest nose. Broadway's greatest comedian — becomes the sensation of the screen!

starts FRIDAY
CAPITOL

4 COL'S - 145 LINES

AD NO.3

NEW ADVENTURES OF Get-Rich-Quick WALLINGFORD

METRO-GOLDWYN-MAYER'S biggest success since "Politics"—

"LAUGH RIOT—"
says the Hollywood Reporter in advance review—Read it all!
"Record breaking comedy hit—a laugh-getter that covers itself with glory from beginning to end—there's nary a dull moment. Bill Haines in a role that suits him down to the ground. A great personal hit is scored by Jimmy Durante. Jimmy is a wow! A swell comedy this one."

MEET JIMMY DURANTE!

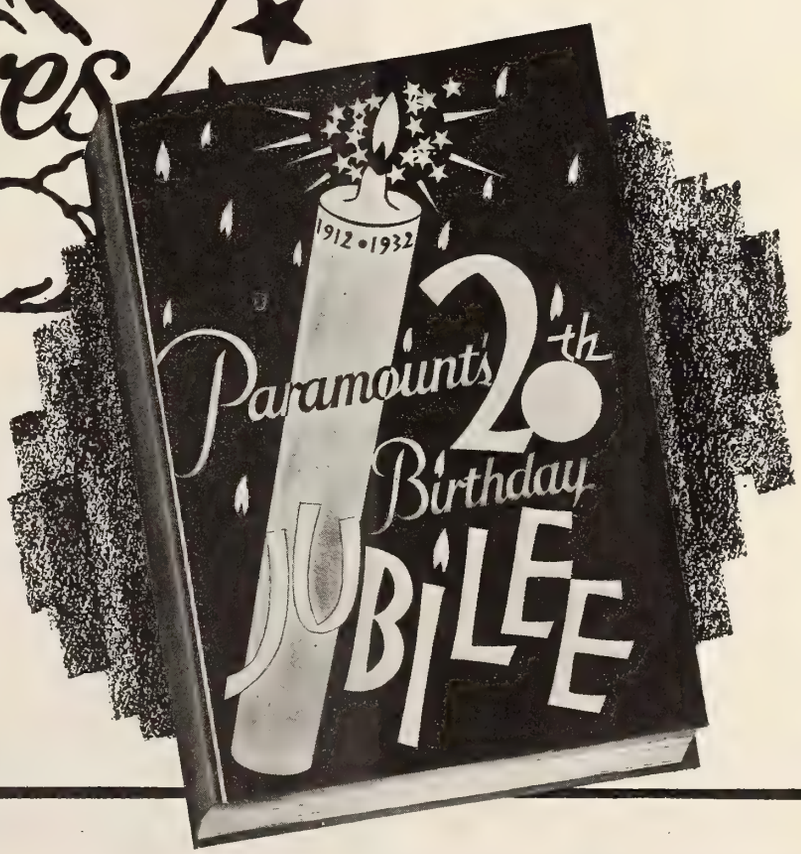
A MILLION DOLLARS worth of entertainment! with WILLIAM HAINES
JIMMY DURANTE — ERNEST TORRENCE
LEILA HYAMS — A Sam Wood Production
Adapted by Charles MacArthur from The Wallingford Stories by George Randolph Chester

starts FRIDAY
CAPITOL

5 COL'S - 205 LINES

Your Profit is Assured!

Paramount Pictures



Paramount's 20th Birthday JUBILEE PICTURES

THE OLD FIGHTIN'
HOLDS OVER EVERY





THE OLD FIGHTIN' COCK

crows on the radio every Friday night, 10:30 New York Time. RKO THEATRE OF THE AIR. N. B. C. coast-to-

Selected by Photoplay Magazine as one of the six best pictures of the month . . . . .

COCK WHERE!

HELD OVER
in New York!

HELD OVER
in San Francisco!

HELD OVER
in Los Angeles!

HELD OVER
in Washington!

HELD OVER
in Rochester!



RKO PATHE

ANN HARDING

DEVOTION

• • • • with LESLIE HOWARD
ROBERT WILLIAMS • O. P. HEGGIE
Directed by ROBERT MILTON
A CHARLES R. ROGERS PRODUCTION



EXHIBITORS! THE WOMEN IN YOUR FAMILY—EVERY WOMAN YOU KNOW—WILL THRILL TO THIS PICTURE!

Get the women and you'll get everybody. This is a picture every woman will understand and love.

With Charlie Farrell — every woman's perfect lover. With Madge Evans—every man's ideal.

Box office! It gets you. You'll warm to it. And how the women will thrill to it!



CHARLES **FARRELL** and MADGE **EVANS**

THROUGH

HEARTBREAK

TO HAPPINESS

by Llewellyn Hughes

WITH

Hardie Albright • Paul Cavanagh • John Arledge

Directed by ALFRED WERKER

FOX

©CIB 130580

OCT 17 1931

MOTION PICTURE HERALD

Vol. 105, No. 3 — October 17, 1931

The Truth in Drama

FROM here and yonder every now and then we hear carping voices in this industry saying that adherence to historical fact and other verities in the background of dramatic production in the motion picture have no significance. Nothing matters except that the picture should be entertainment, says a familiar, even if unauthoritative voice.

That, with all too painful obviousness, expresses an attitude of this industry inherited from the illiterate days of long ago when the master producers were mechanics who had become cameramen by sheer propinquity and the impresarios of the era had not yet moved far from the nickelodeon.

It ought not to be necessary, but it is, to remark that the motion picture in succeeding to dominance among the arts of expression has also fallen heir to its full share of the responsibilities of civilization, or what we hope is a civilization, builded most considerably upon education and, in some good faith, upon tradition.

Perhaps it is true enough that only a minority can be outraged by such liberties as the screen may take with historicity and fact, but it chances that the minority so affected is made up of the leaders of thought, scholarship and literary expression. The motion picture must keep the faith of the other arts if it is to hold its self-esteem, or if it does not mind self-esteem, then the respect of the respectable in the world of intelligence.

It is hard to decide who are the most dangerous foes of the screen's wellbeing; those who are indifferent to its responsibilities to the truth or those who deliberately seek a distortion of the truth for special causes. Within the month we have had the painful picture of the motion picture committee of the Daughters of the American Revolution withholding their approval of the production, "Alexander Hamilton" because it appears that the picture tends to suggest to some minds that this popular idol "had clay feet." It would, surely enough, have been decidedly untrue to history if Mr. Hamilton had been painted the lily white of a copybook character. And quite apart from that, some of us have had a private opinion that Mr. Aaron Burr may have had his provocations beyond the accepted tradition.

Vast harm has been done to the real George Washington by the whitewashers and fabricators of the Parson Weems school, for which, praise be, the motion picture has no share of responsibility. But let us encourage the motion picture to be as responsible in its narrations as the best of the printed word. It has been ably demonstrated by Mr. Lytton Strachey, Mr. Emil Ludwig and other able persons that history does not have to be violently dealt with in the writing of a good story. The motion picture can be quite as capable. It has a definite obligation to be as responsible as the author if it is to be respected. It needs respect, a very great deal.

The "Still" Photographer

FOR some two months MOTION PICTURE HERALD has been surveying motion picture stills from contemporary production for the purposes of its "still of the month" page, the second of which appeared in last week's issue. The chief finding to date is that apparently no one in Hollywood loves a still photographer and that the industry knows no more about the importance of the still as an instrument of interpretation and exploitation than it did in 1914. About 1 percent of the submitted and surveyed material is worth a glance from an art editor, out of the hundreds, possibly thousands of stills made. Inquiry appears to indicate that the still photographer is even yet today considered an inavoidable nuisance on the lot. Hollywood has many able still cameramen, as their occasional work shows. They could serve the industry if permitted.

▲ ▲ ▲

All About the Screen

FOR the service of organizations and individuals interested in the institution of the screen, "A Motion Picture Study Program" has been compiled at the offices of Alice Ames Winter of the Motion Picture Producers and Distributors of America, in Hollywood. It is a tremendously interesting and comprehensive array of material collected from a wide range of original and authoritative sources. It occupies the impressive space of some 104 mimeographed pages, effectively subdivided by topics and made readily available to seekers after specialized information.

Mrs. Winter and her collaborator, Alice Evans Field, have done the industry a considerable service in this compilation. It supplies all of the information necessary for anything from a high school essay to a Commercial Club speech, or even a doctorial thesis.

A reading of the material presented is well calculated not only to convey a vast deal of compressed fact but also a wholesome respect for the motion picture as a medium, an art and an industry.

▲ ▲ ▲

A Break for Authors

THERE is an intelligent broadening of the motion picture viewpoint involved in the announcement from Hollywood that Mr. Winfield Sheehan has announced a policy of publicity of which "the object will be to identify writers in the minds of theatre goers by the quality of their work." It is about time that the art of the motion picture should be aware of creative contributors outside the set. Also ever since we observed the credit title on "The Ten Commandments by Jeanie Macpherson" we have felt something ought to be done about original authors.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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TWO SAGES CONSIDER OUR ART & AMERICA

Two of the most distinguished men of American literature, Mr. Hamlin Garland and Mr. Irving Bacheller, within the week have given voice to a critical evaluation of current expression in literature and the related arts, including the motion picture. Their observations are laden with significance to the motion picture industry, and more especially to those relatively few and powerful persons who can be held responsible for the trend or trends of production, responsible either in terms of their acquiescence to the works of subordinates, or responsible in terms of their direct administrative acts.

Both Mr. Garland and Mr. Bacheller have rounded their three-score-and-ten, both are vigorous, creative, active and virile, even though mellowed by long experience and much, much observation of that strange thing which younger writers have been for some years calling "the American scene." Mr. Garland has been honored with the Pulitzer prize and is a member of the American Academy of Arts and Letters. He was born in Wisconsin and is intensely of what we mean by "America." Mr. Bacheller, a son of upper New York state, and of Mayflower stock. He was connected variously with the press of New York City for years and was once an editor of the New York World. His published works make up a long shelf of attainment from "The Master of Silence" in 1890 to "The House of the Three Ganders" of 1929.

Neither of these temperately spoken gentlemen violently deplores, and it perhaps should be said, speaking to this mercurial, hurried industry, that these writers have an attentive audience to which they do not find it necessary to scream to be heard. They state a case, not for a limited and literary audience, but for the United States of America and its better traditions, in which our art and industry of the motion picture can be educated.—TERRY RAMSAYE.

▲ ▲ ▲

MR. HAMLIN GARLAND in his recent book of reminiscences, "Companions of the Trail," characterizes the books of recent years as "ephemeral," and makes observations about New York which mean Broadway. He says:

"The world of literature today is in the midst of an almost universal era of cynicism, obscenity, and destructive criticism . . . Writers of a certain type have glorified the female libertine and as panderers they have prospered, for the publishers of books and magazines have welcomed them, shifting the blame to the public with the excuse that the public wants that sort of thing.

"Something has gone out of American literature society . . . It is not merely that our writers are less cultured; they occupy a totally different attitude toward authorship . . .

"Another and still more disturbing change is in process. New York is becoming each year more European, more antagonistic to what certain of its writers call New England Puritanism. Month by month these critics, contemptuous of 'the American tradition', join in celebrating the novelists and dramatists who sound the sexual note most insistently. A claque for the pornographic has developed. It is becoming fashionable to sneer at marriage, chastity, home life and the Church, and to bring into the dining room the phrases and jokes of the roadhouse. Certain socalled philosophers openly advocate the morals of the barnyard in their essays on freedom and their attacks on 'the puritanical ideal'.

"Others, however, have achieved a success by the cheap and easy device of putting into print the stories and phrases of the saloon and the brothel.

"This is the most disturbing phase of the whole situation. Young writers, perceiving that the pornographic experts are the highest paid men and women in the field of authorship, are led to write their confessions and voice their defiances.

"Happily a reaction appears to have set in. Some of the most remarkable successes of the 1930 season were achieved by books and plays of imagination and idealistic quality. In the midst of the public which enriches the panderer and the bootlegger, another and vaster public exists, one which rewards the fine novelist and the decent dramatist."

▲ ▲ ▲

MR. IRVING BACHELLER, writing in the Magazine Section of the New York Herald Tribune of October 4, goes rather directly at the part of the motion picture in contemporary expression, saying:

"There is one leader of incalculable influence. It is the movie show.

"This is the greatest power for good or ill the world knows and in part it is good. It has over-emphasized and exalted sex and violence as a power in human affairs—now and then with shocking indecency. Seldom in my knowledge has it done justice to the agencies for the improvement of the human spirit. Whatever may be said of the church and the synagogue—and I am well aware of their imperfections—they seek to make men better citizens, with a deep respect for human rights. They fail in their purpose now and then, but rarely. When they fail the case is extremely advertised.

"Why should this great agency for good be neglected by the stage? Is rectitude uninteresting? The great problems and adventures of the human spirit, in conflict with the power of evil, are tremendously of interest. When an artist of deep insight deals with this theme, no theatre can hold the crowds that want to see his play.

The craftsmen of Hollywood would do well to turn from swift and violent adventure to the slowly going things in which sex is not both the driver and the team, but is the dog under the wagon—a big, powerful, likeable dog, if you please.

"The conditions of which I complain are, in part, due to rich, idle and often much-married men and women who set the fashions in dress, manners, and even in morality. They soothe themselves in wallows of vice where the code of Moses is violated and ridiculed. Many of them despise America, while they have tattened on the prosperity it has enabled them to enjoy . . ."

This Week

Fox opens educational field by obtaining license from RCA Photophone; dual license with Erpi and RCA will permit recording and distributing non-theatrical films at saving of $400 per negative reel *Page 9*

Public wants to think, says Ray Long, editor and publisher, pointing to trend of popular taste toward mental entertainment in preference to the emotional; says permitting sales or business executives to participate in conferences determining production schedules is grave fault *Page 11*

Loew's, Inc., taking advantage of depressed securities prices, purchases own sinking fund obligations for an investment profit up to 30 per cent, saving stockholders large amounts *Page 14*

Florabel Muir is appointed editor of THE HOLLYWOOD HERALD and Leo Meehan becomes publisher of Coast daily of QUIGLEY PUBLICATIONS *Page 15*

Benefits in 7,500 theatres will feature National Motion Picture Week, November 18 to 25, industry's contribution to Hoover unemployment movement *Page 16*

British circuit issues ultimatum that it will refuse to pay higher rental for pictures from United States *Page 10*

Latest William Fox rumor, that "bankers are about to turn back operating power of the companies" to him goes on same spike as other unfounded rumors *Page 33*

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FOX OPENS THE EDUCATIONAL FIELD AS A LICENSEE OF RCA PHOTOPHONE

THE GREAT GOD BUNK

by MARTIN QUIGLEY

Despite all of the attention which has been lavished upon Hollywood this bizarre institution continues virtually as it has been since the days when the original producers, with their own or personally borrowed money, went out and so conducted the business of production as to enable them —not as the exception but as the rule—to make a profit for themselves, their distributors and their exhibitors.

Those were the days before the enthronement of the great god Bunk.

Those were the days before a salary equal to that of the President of the United States was considered a reflection upon the social standing of a person in Hollywood who, in the majority of cases, in any other business under the sun, would be considered well-paid if his salary kept him in the necessities of life.

Those were the days before the cult of vanity, self-seeking, double-dealing and an enormous appetite for money grew up as a devastating fungus upon production.

It is only natural that there have been certain marked revolts on the part of the public against Hollywood's efforts to make the world look at life as Hollywood does. But it seems hardly natural that Hollywood should remain oblivious to these revolts and continue to explain them, to its own satisfaction, with arguments which give a new significance to the art of the alibi.

Exhibitors are being continually called upon to hang out in front of their theatres billing which virtually amounts to carrying the legend, "Smallpox," yet Hollywood either in its supreme indifference or in its supreme ignorance does not seem to realize that large numbers of the public who have been and would continue to be regular patrons are shunning the theatres.

It is not reasonable, in advance of the radical clean-up which must come, to expect much from this institution called "Hollywood". But it is difficult indeed to understand why the stern hand of authority has not been laid upon that institution by the principally responsible executives in New York.

The day of **righting** or **reckoning** cannot, conceivably, be far off.

A Father Writes

By interesting coincidence, the same morning that Mr. Quigley was moved to the expression presented above, MOTION PICTURE HERALD's clipping service brought the following item, published first in The Christian Century, of Chicago, an undenominational Protestant publication, and reprinted in The New World of Chicago, the official paper of that Catholic archdiocese. It is clear that there is a basic relation of provocation between the utterances of the editor-in-chief of QUIGLEY PUBLICATIONS and that pensive father in Chicago, seeking entertainment for a certain small young person. His letter to The Christian Century says:

"It is a hot Saturday morning in September. A temporary widower, responsible for the amusement of a small young person whose mother is away on business of her own, wonders how the afternoon is to be spent. At this moment the s. y. p. is busily writing at the next desk, and occasionally she rests from her labors long enough to take a few round trip rides in the elevator. But this, as a means of passing a motherless day, will presently pall. Then what to do? How about the movies? It's cool inside, and here are all the attractions of Chicago's Loop within

(Continued on page 10)

Clarke Sets Precedent in Non-Theatrical Move

Dual License Permits Recording and Distributing Films at Saving of $400 Per Negative Reel

By JAMES P. CUNNINGHAM

Harley L. Clarke, president of the Fox corporations and of General Theatres Equipment, this week established a precedent in the motion picture industry when he arranged to contract with RCA Photophone for an RCA license to record sound pictures for use in the non-theatrical market. Fox thereby becomes the first company to hold a dual recording license under both Western Electric and RCA sound patents and with the new agreement is given the right to record and distribute films in the educational non-theatrical field at a saving of $400 per negative reel.

Electrical Research demands a royalty of $500 per negative reel for non-theatrical showing. A Photophone license requires payment of $100 a reel.

First Serious Move

This step by the Fox interests, which may possibly be followed by Warner Brothers, may be accepted as the industry's first serious move to develop the non-theatrical field to the important point which leading educational and motion picture authorities believe eventually will be reached by scientific-religious-educational films.

All licenses granted by Western Electric and RCA to producer-distributors permit only of regular theatrical showings. The use of theatrical subjects, or of non-theatrical films in the non-theatrical market, or of the production of any sound reel for exclusive non-theatrical screening, requires a second royalty payment in addition to that made for subjects released to theatres. Erpi's royalty of $500 per reel for each negative is identical with royalties asked of distributors on regular theatrical subjects.

Huge Sums Necessary

Inasmuch as the non-theatrical market has never reached the economic proportions of the industry's theatrical outlet and because its future possibilities require many months of pioneering and the expenditure of huge sums before passing the embryonic stage, picture company executives are said to disapprove of the Erpi $500 royalty for non-theatrical reels, declaring it to be excessive. However, no effort was made to negotiate a proportionately lower fee on a lengthy license or contractual basis until recently, when urged by the growing nationwide interest in the new market, leading producers

(Continued on page 22)

BRITISH CIRCUITS REFUSE TO PAY MORE FOR PICTURES OUT OF U. S.

Rental Values Decrease As Exchange Drops

Ultimatum Declared by Mark Ostrer Before Gaumont Stockholders—Quota Rise to 10 Per Cent

By WM. H. MOORING, London

An ultimatum against American renting houses in regard to rentals was declared by Mark Ostrer at the annual meeting of Gaumont-British stockholders. Ostrer said that notwithstanding the adverse effect which the fall of the pound sterling has had upon American importers, the premier British circuit will not pay more for American films. This means that there will be strong resistance to any attempt on the part of American distributors operating in this country to pass on to their exhibitor customers the difference created by exchange fluctuations. For there is no doubt whatever that the power of the British circuits controlled by Gaumont is not confined to its own internal range of bargaining, but exercises a very real influence upon all British theatre owners.

Agitation Among Independents

Among independent theatres there is already a good deal of agitation against what were described as "advantageous booking conditions," accorded to the Gaumont circuits.

Associated-British, the second largest British group, also is able to insist on better terms than the smaller exhibitors can command, but the persistent objection thus engendered among the smaller men is sufficiently strong to minimize the margin of difference. The circuits really in effect do not get much better terms than the rest.

Predominant in this issue, and of paramount importance to U. S. A. film companies, is the fact that the British quota this week rises to 10 per cent for the ensuing year. The British output is already adequate to meet this increase, with plenty to spare to allow a good margin for individual bargaining on the part of exhibitors.

Gaumont-British controls a good pick of the best British output, with British International—owning the Associated British circuit—holding the second biggest bunch. That leaves the insignificant output of a few small British producers, plus the new British films now being made by Paramount, Radio and Universal on this side.

In Stronger Position

Clearly the British exhibitor is in a very much stronger position to obtain enough British films to more than meet his quota. And beyond doubt there is definite upgrade in the quality of this output.

At the present time, smaller exhibitors have only one real complaint against the British producer: it is that he considers that the native product, by reason of its indispensability through law, starts off automatically at a higher value than comparable output of foreign origin. This situation eases, however, as the number of available British features increases.

Meantime the operation of exchange is affecting very seriously all the distributors operating on foreign outputs on this side.

Although, strictly, an advance in terms is due to meet the fall in money values, economic pressure bears in the other direction, not only preventing American distributors from recovering, but actually forcing them to offer lower terms.

Offered Reduced Figures

In many instances independent exhibitors who have held out against 33 per cent sharing terms have been offered much reduced figures. In greater London and in the country territories this has sometimes amounted to a drop of from 33-1/3 percent to 20 per cent on terms ultimately fixed. Appreciating the double advantages of higher quota and favorable exchange movements, British distributors are all going out for sales; their publicity allocations are increased, and they are "entertaining" the exhibitors on a scale which hitherto has been a feature of business conduct with U. S. A. concerns only.

Added to their growing confidence in the home market is the fact that export of British films will inevitably be stimulated by the fall in the pound sterling.

There is little doubt that the growing power of the major British theatre circuits, added to the newly found prosperity of their production and distribution affiliates, leaves the American concerns more than ever at the door of the independent exhibitor, who is already their mainstay. And the British combines are there too with a competition more severe than they could have dreamed of a few months ago.

A Real Victory!

Advices to Universal's New York home office from its agents in Mexico City, indicate that the Universal Newsreel, through Cameraman C. Ehlers, has succeeded in relieving a Mexican censorship situation which was acting against all newsreels. Several weeks ago, the government decided on reel censorship requiring every cameraman to be accompanied by a government officer, who would pass on the suitability of any picture the cameraman desired to take, and also censor all reels leaving the country. Ehlers gained an audience with government officials and convinced them that the action would be detrimental to newsreels, and that they were merely banning information which was completely covered by cable to all newspapers in the United States. As a result, all censorship of newsreels has been abandoned in Mexico.

A FATHER WRITES

(*Continued from preceding page*)

walking distance. That's it—we will go to the movies. Well, where shall we go? Let's look in the paper. How about the Palace? 'High Stakes—blazing excitement as New York playboy out-tricks pretty chiseler'. Hmmm; evidently not the Palace. State-Lake? 'Waterloo Bridge—adults only'. Woods? 'Pagan Lady—sexy, speedy, melodramatic'. Castle? 'The White Devil, with Lil Dagover'. Chicago? 'Constance Bennett in Bought'. Oriental? 'The Spider—thrills, chills and laughs'. Well, this young person thrills and chills easily enough without any movie assistance. Roosevelt? 'This Modern Age—adults only'. United Artists? 'Street Scene—the prize play'. Yes, all right for some, but how's a story of sordid misery, sexual intrigue and general family destruction for this youngster now chewing the end of her pencil and wondering what to write in the next sentence? McVicker's? 'Bad Girl'. There we are! That's the proffered menu! Yet not quite all—there are two German films. We might try one of those, and trust to luck that the s. y. p. won't understand it. . . . Yet the picture barons wonder why attendance is falling!"

Momand Denied Further Injunction Hearings

Judge Hal Johnson in district court at Shawnee, Oklahoma, refused to grant further hearings on the injunction petition of A. B. Momand, Shawnee exhibitor, who charges a "monopoly" against Griffiths Brothers Amusement Co. and various national distributors. Judge Johnson ruled that the case must now be tried on its merits.

Attorneys for Momand are now planning to come to New York to take depositions in the action which goes to trial next month. Momand's separate suit for $2,500,000 damages alleging restraint of trade on the part of the Griffiths Amusement Co. and distributors is scheduled to be heard sometime in December.

Delehanty in Europe Plans RKO Pathe Export Branches

T. S. Delehanty, vice president and general manager of RKO Pathe Export Corporation, is in London concluding arrangements for setting up branch offices and selling agencies for P. D. C., Ltd., in Europe.

When Delehanty was in England, last July for the same purpose, it was announced that offices would be established in Paris, Brussels, Berlin, Warsaw, Barcelona and other continental key centers.

PUBLIC WANTS TO THINK: RAY LONG

Letting Sales Executives Help Decide Production Schedule Is Mistake, Says Editor-Publisher

The American public today prefers a thought in its entertainment to the "kick" it asked for over a period of several years past. In both its reading matter and its theatre, that public is showing its preference for mental rather than emotional entertainment.

Briefly summarized, these are the opinions on the trend of popular tastes held by Ray Long, prominent editor and publisher, and given to Motion Picture Herald in an exclusive interview. Long, who began a brilliant and successful career as an Ohio newspaperman, recently resigned the editorship of *Cosmopolitan Magazine* and the presidency of Hearst International Publications, to become chairman of the board of the publishing firm of Ray Long & Richard R. Smith, Inc., of New York. He first gained national prominence in publishing circles as editor of Hampton's Magazine and, later, of Red Book and associated magazines.

Opinions Based on Experience

His opinions on the fiction requirements of the American public, particularly that popular type of fiction which so greatly influences motion picture production, are regarded as being authoritative because of his wide and successful experience.

"Public taste," said Long, "is now more thoughtful and leisurely than it has been in years. It is becoming distinctly mental, rather than emotional, in character. It is also broader in perception than heretofore, with less interest being evinced in the problems and adventures of only two characters —hero and heroine—and more in entire cross-sections of human life."

He cited such literature as Vicki Baum's "Grand Hotel" to illustrate the awakening public interest in the adventures of numbers of characters rather than those of a few principal ones.

Violence Alone Not Intriguing

Sensationalism and violence, and sex, too, when handled without delicacy, are themes which no longer intrigue the American public, according to Long; whereas studies of human life, particularly historical and biographical material possessing dramatic values, are increasing in popularity from month to month, in the editor's opinion.

"What about the demand for mystery stories?" he was asked.

The dapper editor, a symphony in brown from shoes to cravat, looked out from the depths of his ornate, high-backed office chair, the hugeness of which almost dwarfed him.

"There is still a demand for good mystery stories," he said. "Producers have done a good job, for the most part, on mysteries. The Van Dine stories, in particular, were well handled. Sound, of course, has contributed vitally to mystery productions."



RAY LONG

Humor is also welcome to the public, Long said, adding that the demand usually exceeds by far the supply of genuinely good comedy material. Unlike many others who believe that humor is in greater demand in times of adversity—as now—Long feels that the demand for it is a part of human nature and is affected little, if at all, by external conditions.

"The diversion-seeking public is always ready to laugh."

Sex, according to Long, also has a constant marketability. The manner in which the public prefers its sex served is the only variant.

"At present," he said, "the public's preference for sex treatment is in thoughtful and analytical depiction. Coarseness, suggestiveness, *double entendre* and the brazen depiction have ceased to shock or divert the public."

Action stories also have a constant public, Long said, although he described it as a smaller public and one which never makes any remarkable numerical gains.

Urges Editorial Independence

His idea of literary material which fulfills all the requirements of today's popular tastes includes such works as "Angel Pavement," "Martin's Summer" and "Hatter's Castle." Long has published more fiction in the past twelve years from which pictures were later made than probably any other editor of a popular fiction magazine in America.

He selected a Camel from a plain cigaret box before him, and lighted it before launching his criticisms of picture production.

He believes, he said, that studio executives should read every important story before it is purchased and then either personally supervise its production, if important enough, or delegate a capable editorial man to do so.

He also believes that to permit sales or other business office executives to participate in conferences at which production schedules are decided upon is one of the gravest faults of the industry.

"It is as though a magazine editor were to permit his circulation or advertising managers to buy the stories for his magazine," he said.

Important and costly stories are purchased by studios without the production head having seen any more of them than a brief synopsis, declared this intimate of Will Hays. Long said he often had expressed his wonderment over this to his acquaintances among studio executives. He believes it should be obligatory on every studio head to know and understand every important story before it enters production.

Opposes Reader System

"I don't think it's too much to expect of a studio executive," he said. "As editor of *Cosmopolitan Magazine,* I was not obliged to do manuscript reading, but I did it, regardless. Systematically, I devoted the greater part of every weekend to reading manuscripts. I took notes on them and made suggestions which I thought might improve them. George Horace Lorimer, the editor of *The Saturday Evening Post,* does the same.

"I have never used the reader system in selecting stories for any magazine I have edited. I have done it myself, or capable assistants, who are editors, have done it in association with me," he said.

Made Up Every Page

"I realize that for a studio head to follow through production each important story may be impossible. If Metro-Goldwyn-Mayer makes 70 pictures each year, even my friend, Irving Thalberg, whom I believe to be a genius, could not undertake literary supervision of them all, in all stages of their production. But some capable editorial mind should do so."

"Lorimer," he continued, "reads an average of 15 stories weekly for the *Post;* then follows them through the publication by supervising even make up. I read about 24 stories each month for *Cosmopolitan* and then made up every page of the magazine."

Long touched upon producers' relations with writers and authors in their employ. He is widely recognized as a friend of many of the world's prominent writers of popular fiction. He believes that most producers in their relations with writers lack understanding of the individuals with whom they are

(Continued on next page)

URGES SUPERVISION BY STUDIOS' EXECUTIVES

(Continued from preceding page)

dealing, and in the main the studio suffers as a result.

Must Be Handled Differently

"Writers are different types of people from those regularly in the studio's employ. They must be handled differently. I know of altogether too many instances of prominent and capable writers having been frustrated, saddled with unworthy assignments, even ignored altogether by the studios that employed them. The result is that the studio fails to get what the writer has to give—and what the studio has paid for."

Long discoursed on story alterations which result in pictures that are significant departures from the original manuscript, and expressed the opinion that, in the main, he believes the changes to be justified.

Praises Dreiser Picture

"I was one of those invited by Theodore Dreiser to attend the premiere of 'An American Tragedy.' After seeing it, I reminded Dreiser that his original work—a two-volume story of probably 300,000 words—could not possibly have been reproduced for exhibition as an ordinary evening's entertainment. No producer could have made 'Tragedy' as Dreiser thought it should be made. It could only have been produced faithfully by the Chinese method, which permits a performance to continue for days at a time.

"In my opinion," 'Tragedy' is a good picture; but it is a story which should not have been touched by a producer. Even the stage version was unsatisfactory in many important ways."

Frequently, in Long's opinion, the altered versions of stories result in pictures which are improvements on the originals. He liked "A Free Soul" on the screen much better than he did when he first read and bought it for Cosmopolitan.

He believes, he said, that producers recognize and meet trends in popular tastes pretty well, but that they are slow in realizing when a once-popular theme is waning, or even done for...Better editorial supervision of story buying and production schedule planning would remedy this, he believes, and would spare studios the mistake of making pictures of which the public has tired.

"Capable editors possess a catholic taste. They have the unique faculty of liking what a very large portion of the public will also like. They will tire of that in advance of the public."

"When gangster themes were at their height," he said, by way of illustration, "magazine editors were flooded with gangster material. A great deal of it was bought, and rightly so. As the flood continued, however, the editors sickened of it, and were rejecting gangster manuscripts long before the public, too, had sickened of them. The result was that no capable editor found himself overloaded with this type of material when the demand for it was over. Producers, on the other hand, are still making gangster pictures."

Long has received many offers from major studios, some of the most tempting of which were made only recently. He consistently has rejected them all, probably because of a sentimental attachment for a profession that has repaid him generously for serving it well, and probably only because he knows of "too many instances" in which editorial men have fared rather poorly once inside the studio gates.

Giannini Departs for West Coast

Dr. A. H. Giannini, former chairman of the board of the Bank of America National Association, left New York Thursday for Los Angeles, where he assumes his new post as chairman of the executive committee of the Bank of America National Trust and Savings Association, which operates 438 branches on the Pacific Coast. With Giannini went Tom Walker, former assistant vice president of the Bank of America in New York.

Although efforts were made by individuals prominent in the motion picture industry to tender a "farewell" testimonial dinner of a public nature to Giannini, prior to his departure for the West Coast, these efforts were uniformly discouraged by "Doc," who indicated a preference for taking leave of his numerous business and personal associations in New York in private. However, Nicholas M. Schenck, president of Loew's, Inc., and M-G-M, tendered a luncheon for Giannini and his business intimates in New York on Tuesday of this week. About 50 former associates of Giannini's at the Bank of America branch at 41st Street and Broadway, where Giannin conducted all of his motion picture financing, were in attendance.

The merger of the Bank of America National Association with the National City interests will be voted on October 17, with approval of the merger regarded as certain. The merger becomes effective 30 days after approval is voted.

Carl Laemmle in New York

Carl Laemmle has arrived in New York and will remain at the Universal home office until after the second annual entertainment of the Universal Club, scheduled for October 31 at the Hotel Astor.

Batchelor and Hoffberg in Deal

Chesterfield Pictures, George Batchelor president, and J. H. Hoffberg have signed contracts by which Hoffberg will distribute all of the new Chesterfield product in the foreign market.

Two Cleveland Zoning Systems Are Considered

Two proposed zoning systems for Cleveland, drawn up by exhibitors of that city, were under consideration at the office of Colonel E. A. Schiller, of Loew's, Inc., in New York this week. A committee consisting of Schiller, a group of Cleveland exhibitors, and Dave Palfreyman of the Hays office, sought an agreement on a new Cleveland zoning plan at the conference. Cleveland exhibitors declare that the plans were delivered to Dave Palfreyman of the Hays office last week to be presented to the distributors. Palfreyman, in New York this week, denied that any Cleveland zoning plans had been delivered to him, and said that the purpose of this trip to Cleveland last week was merely to investigate the local situation and confer with circuit representatives there over the protection demands which they are now asking.

A Cleveland exhibitors' committee headed by Myer Fine, an official of Associated Theatres, drafted two zoning plans, either of which, it is asserted, would be acceptable to Cleveland exhibitors. The plans are reported to be based on admission scales and would correct a present situation which permits houses charging 10 and 15 cents admission to play ahead of houses charging 25 and 30 cents admission.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association, conferred with representatives of the Hays organization on this situation several weeks ago. The conference, according to report, resulted in Palfreyman's recent investigation of the Cleveland protection system. The Cleveland Exhibitors' Association indicated that it expected a report on the proposed new zoning plans from New York distributors this week.

Cleveland has been without a uniform zoning plan for the past two years. Last year, distributors rejected a plan drafted by exhibitors and said to have been approved by members of the Cleveland Film Board.

Jack Harwood Dies In Cleveland; Was An Exhibitor Leader

John J. Harwood, 52, Cleveland exhibitor leader, died late Thursday from a heart attack while undergoing treatment at the Roubick Health Club, Cleveland. He is survived by his wife, Evalyn and two sons, Jack and Max, both in the theatre business in Cleveland.

Harwood was president of the Cleveland Motion Picture Exhibitors' Association for five years as well as vice president at large and chairman of the board of directors of the MPTO of Ohio. He was also a former member of the board of directors of the MPTOA, national organization. A 32nd degree Mason, Harwood was also a Kiwanian.

Funeral will be held on Monday from the funeral home of George Edick, 1877 East 82nd street, Cleveland.

THE TICKET MACHINE IS THE VOTING MACHINE IN THIS ELECTION OF THE WINNERS OF THE SCREEN

THE TOTALS WILL SOON BE IN FOR THE PERFORMANCES OF THE BEST THE INDUSTRY DID FOR THE LAST SEASON

FORM CHARTS HAVE THEIR MEANING IN THESE DAYS OF THE EXHIBITORS' RACE FOR THE GREAT BIG DOLLAR

look for the

MOTION PICTURE HERALD

BOX OFFICE CHAMPIONS of 1930-31

BUYS OWN SECURITIES FOR PROFIT

Loew's, by Purchasing Own Sinking Fund Obligations, Makes Investments to Pay Up to 30%

By THE ANALYST

As a side line during periods of slack business in the regular lines carried by a concern, purchasing its own securities can be recommended as a way of making money for stockholders. The result of such efforts may not appear on the current statements but as the maturity and sinking fund retirement dates of funded indebtedness roll around, the profit in such a course will become more and more apparent.

The motion picture industry has one company, at least, which has taken a business-like advantage of the opportunity offered by the depressed prices of securities generally. This is Loew's, Inc. Looking into the future the officers of this corporation could see obligations coming due which could be discounted at high rates. The obligations were the redemption of funded indebtedness of various subsidiaries of the parent company. The opportunity for discounting these future obligations lay in the low market prices, extremely low in comparison with the price which the company would have to pay on the maturity date of these obligations.

Makes High-Paying Investments

The corporation has been buying its own sinking fund obligations during the past year to such an extent that sinking fund requirements in some issues have been taken care of for more than five years in the future and in other cases the issues have been practically bought out of the market. By doing so the corporation has made investments which will pay as high as 30 per cent in some instances and also has provided a market for securities of the subsidiaries which permitted holders forced to sell to obtain a better price than would have been the case otherwise. In other words, the corporation has not only made all stock outstanding more valuable but it also created a prestige for motion picture company bonds and debentures, as well as notes, by keeping them from sinking to the extent similar securities in other industries did.

Loew Building Clear of Debt

The amount of money which Loew's, Inc., and its subsidiaries have invested in anticipating sinking fund requirements is not known, as purchasing has been done on all of the issues continually as opportunity offered at prices which made them attractive investments. It is still going on and the support this gives to the market of these securities probably will continue until such time when they approach so close to par that the profit is gone from pre-sinking fund requirement purchases.

Elsewhere on this page is a list of the various issues of the Loew subsidiaries, with the amount outstanding as of the date of the corporation's last annual report which was August 31, 1930. Naturally the amounts outstanding are before the normal actions of the sinking funds of the various issues over the last 13 months. The $1,800,000 Loew Building and State Theatre First 6s were retired at maturity last year, so that the Loew Building in New York, which houses the State theatre, is free and clear of debt. The Orpheum Theatre First 5½s due this year are also probably retired, as are the Taylor and Market Building Co. First 8s, also due this year, and the other issues are all reduced, at the present time, through the operations of sinking funds.

Of the remaining issues, purchases have been made which anticipate sinking fund requirements for the next three to five years with the exception of the Loew's, Inc., 15-year Sinking Fund debenture 6s, due 1941, in which purchases have been limited to current sinking fund requirements.

Purchases of the next largest outstanding issue, Loew's Theatre and Realty Corp. First 6s of 1947, have amounted to more than the sinking fund requirements for the next five years. The minimum of sinking fund requirements on this issue is $125,000 semi-annually, so that well over $1,250,000 has been invested in this issue alone. Loew's Boston Theatres Co. First 5¼s, due 1934, have been practically all bought up, as have some of the other issues which mature within the next two or three years.

The profit which the company will make from these purchases could be computed only when the actual details of the transactions can be tabulated. This is impossible at the present time as purchases of the various issues have been made in small lots at varying prices and at various times. It is a conservative estimate that the purchases will show an actual profit of between 20 and 25 per cent on the money invested in this manner.

Saves Investment

The conditions of the securities markets over the past several months have not put beyond the possibilities that a tabulation of purchases will show an average price of close to 80 for practically all of the issues. Thus by an investment of $80 the company has secured possession of a security which it is bound to pay $100 or more for on some date in the future. Just the $20 savings between the purchase price and the par, under such conditions, would amount to 25 per cent. Stretched over a period of years the profit would be much less, if the difference between the purchase price and the par price was the only consideration from anticipating sinking fund requirements. However, each of the issues carries a rate of interest which made it an attractive investment when it was first offered and the company receives the benefit of not having to pay this to outsiders during the time from date of purchase to maturity.

The savings which Loew's, Inc., has accomplished by adopting this course of procedure to keep idle money working during a period of depression is only the purest sort of estimating for reasons that the amount invested and the prices paid have not yet been tabulated. On the basis of the Loew's Theatre and Realty Corporation operations, which have been noted, the investment of the company probably will be in the neighborhood of $5,000,000. On this basis the officers of the company have earned the stockholders an actual $1,000,000 through entering another field at a time when its money was not needed in its own normal operations.

Funded Indebtedness of Loew's, Inc., and Subsidiaries

Issue	*Outstanding
Loew's, Inc. 10 Year S. F. Debenture 6s, 1941	$11,695,000
Market and Taylor Bldg. Co. 1st S. F. 8s, 1931	166,000
Loew's New Broad Properties 1st F. L. 6s, 1945	2,146,000
Loew's St. Louis Realty and Amuse. Corp. 1st F. L. 6s, 1939	422,500
Loew Building and State Theatre 1st 6s, 1930	1,800,000
Loew's Theatre and Realty Corp. 1st 6s, 1947	10,125,000
Penn Federal Co. 1st F. L. 6s, 1946	955,000
Chapel State Theatre Co. 1st L. H. 6s to 1948	560,000
Vendome Theatre, Nashville 1st 6s, 1933	30,000
Orpheum Theatre, N. Y. 1st 5½s, 1931	250,000
Lexington Theatre, N. Y. 2nd P. M. 6s, 1932	705,000
Palace Theatre, Brooklyn 1st P. M. 6s, 1937	218,500
Loew's Boston Theatres Co. 1st Mort. 5¼s due 1934	690,000
State Theatre Co. 1st convertible 6s, 1939	1,255,000
Loew's State Bldg. 1st L. H. 6s to 1942	2,005,000
Marcus Loew Theatres Ltd. 1st 6s to 1934	172,000
Loew's Ohio Theatres 1st and Ref. L. H. "A" 6s to 1938	1,240,000
Stillman Investment Corp. 1st L. H. 6½s to 1938 (Assumed by Loew's Ohio Theatres)	300,000
Euclid-East Seventeenth Co. 1st L. H. 6½s to 1939 (Assumed by Loew's Ohio Theatres)	1,025,000
TOTAL	$35,760,000

*As of August 31, 1930, the date of the last annual report of the company.

FLORABEL MUIR, Editor



THE HOLLYWOOD HERALD has the honor to announce the appointment of Florabel Muir as Editor.

Nationally and internationally known, she is the foremost reporter of this industry-empire which centers in Hollywood. She is first a reporter and second an interpreter of all that pertains to public interest in this extraordinary community. Its multiple complexities of who and when and where and why are but the pages of a continuously unfolding daybook open to her eyes and experienced understanding. She believes in the unwritten law that news must be printed, and hopes the while that it will be cheerful.

Florabel Muir brings to THE HOLLYWOOD HERALD, as an institution of the motion picture, appreciation, understanding, whimsy, and optimism. Under her well-qualified editorial direction, THE HOLLYWOOD HERALD, alert and vital, will proceed apace on its mission of providing a journal of preëminent interest to the creative colony of the motion picture.

Publisher,
THE HOLLYWOOD HERALD.

FLORABEL MUIR, EDITOR OF HOLLYWOOD HERALD

Most Widely Known News Writer of Southern California Reaches 2,000,000 in Daily Press

Florabel Muir, most widely known news writer of Hollywood and southern California, is this week announced as the editor of THE HOLLYWOOD HERALD, west coast daily of Quigley Publications. Miss Muir has for some months been a contributor to the columns of the Hollywood daily, and, on occasion, to the pages of MOTION PICTURE HERALD.

Miss Muir, through her activities of some years as the general news correspondent for the New York *Daily News*, and syndicated papers, has become nationally famous, with a reader audience of more than two millions in the daily press.

Reporter and Specialist

To a unique degree Miss Muir combines the ability of performance of high rank in journalism and news reporting with an intensely specialized and intimate knowledge of the motion picture and the Hollywood community. In her newspaper connection she directs the operations of a considerable staff of reporters, covering not alone the affairs of Hollywood, but all of the general news of the region.

Miss Muir was born and reared in the plains country of western Nebraska and was educated at the Nebraska State University at Lincoln. Her newspaper career began on the Salt Lake *Tribune,* with which she was employed for several years. Thence she went to various west coast newspapers, including the Los Angeles *Examiner* and the San Francisco *Chronicle.*

Of the Militant School

She is of the militant school of journalism and has handled many spectacular stories from out of the high colored areas of the West.

Miss Muir is tall and athletic. She rides mustangs, and raises dogs on her sprawling acres in North Hollywood. She does a vast deal of personal reportorial work and in a typical day rolls up a hundred miles in her car, which she drives herself, with zip and celerity. She knows everybody in Hollywood and nearly everybody on Broadway. Her daily routine includes 40 or 50 telephone calls. Besides her daily newspaper responsibilities, she finds time and energy for the writing of various special articles for the magazines, and is the while writing a book on various Hollywood matters to be delivered as per contract with her publishers this winter.

Brown Denies G. E. Loan of Five Millions to RKO

Reports that General Electric, an ally of RCA-RKO, had loaned $5,000,000 at three per cent to RKO were denied yesterday by Hiram Brown, RKO president.

Authors to Share Profits in Company Under Sol Lesser

Unit production under a royalty system whereby the author will participate in the profits of production and will take part in the preparation and actual filming of his story is the departure planned by Sol Lesser in a new producing and distributing company, The Motion Picture Guild of America, Inc., which Lesser as president is incorporating under the laws of Delaware. Nathan Burkan is acting as counsel for the new company.

In announcing his plans in connection with his resignation as assistant and confidential adviser to Carl Laemmle and his son, Carl Laemmle, Jr., Lesser in a statement sent out from Hollywood said that under this system the producer will be freed from the necessity of tying up huge sums of money in complete advance payment for stories which may or may not be produced and in salaries to expensive staffs of writers.

"The failures, follies and abuses under the present method of dealing with authors have become one of the most frequent sources of ridicule of the business methods of the producers," Lesser said.

Advance payment is to be made outright to the author "of an adequate sum of money as an option on a story under favorable consideration." The profit participation of the author "will be on a sliding scale based on the gross receipts of the picture's sale or rental."

Skouras Gets 47 Fox Houses; Denies Deal for Roxy Is On

No deal for the Roxy theatre, Fox Brooklyn and Fox Midwesco theatres is under way between Spyros Skouras and Fox, Skouras declared late this week, in taking over operation of 47 Fox houses in Manhattan, the Bronx, Long Island and New Jersey.

Formal title to the 47 Fox houses went to Skouras Friday morning. Franchises for Fox pictures were included in the deal and will be effective as long as the houses are operated by Skouras. Harry Arthur, Fox Theatres executive, instructed house managers at the 47 theatres involved in the deal to give two weeks' notice to union operators and stage hands preparatory to assumption of operations by Skouras.

Freddie Stein, formerly Brooklyn district manager for Fox, is understood to be joining the Skouras Brothers in an official capacity.

J. Meyer Schine, up-state New York exhibitor, began negotiations in New York this week for the taking over of 33 Fox theatres in the East.

BENEFIT SHOWS IN 7,500 THEATRES TO FEATURE MOTION PICTURE WEEK

Nov. 18-25 Set by Hays; Young Accepts Plan

Proceeds Will Be Kept In Individual Communities; Distribution To Be Under District Chairmen

The motion picture industry will contribute to the cause of national unemployment relief through a National Motion Picture Week, extending from November 18 to 25, during which some 7,500 theatres throughout the country will stage benefit performances.

The plan, offered by Will H. Hays, M. A. Lightman, president of the MPTOA, and Abram F. Myers, head of Allied States Association, has been accepted by Owen D. Young, chairman of President Hoover's unemployment relief committee.

Among the approximately 7,500 theatres which will contribute their services will be 2,500 affiliated houses and 5,000 unaffiliated theatres, the last named group comprising some 300 independent circuits. Present indications call for holding these benefit performances outside the regular theatre playing time, with the exact time to be selected by the individual house operators, as best conforming to their theatre schedules and as possibly most desirable from the standpoint of achieving the largest possible attendance. It is likely, however, that most houses will use midnight performances for the benefit programs, except in the cases where the midnight show is a regular feature of the weekly schedule. In these cases, the benefit performance will probably be held in the morning, before opening of the theatre for the regular daily performance.

Will Not Pool Proceeds

It is expected that the money obtained from these benefit presentations will not be pooled in any great national fund, but will remain in the local community in which it is obtained. There it will probably be distributed in accordance with the decisions of a local motion picture committee, which in turn will doubtless act in conjunction with and at the suggestion of a community representation of the Owen D. Young national relief organization.

It is further felt that distributors will not be under the necessity of contributing the film for these special performances free of charge to the exhibitor, since it is anticipated that exhibitors will build their benefit programs about the feature and short attractions which they have regularly scheduled for the period during which the National Motion Picture Week falls. Where percentage agreements exist with distributors, however, the latter are expected to waive their portion of the gross intake in order that the entire proceeds of the performances may go to swell the unemployment relief contribution for the benefit of the individual communities.

Conversations are now under way between leaders of the film relief movement and William Canavan, president of the national projectionists' and stage hands' unions, seeking to bring about a voluntary contribution of services by operators and stage hands for these special performances, without remuneration for their time. No difficulty whatever is anticipated on this score, however, since the unions have repeatedly expressed themselves as wholeheartedly in support of any relief measure and in view of industry-wide co-operation which has without hesitation swung behind the original Hays office movement to aid the national Young committee. In addition, ushers, doormen, cashiers and other theatre help are expected to offer their services gratis for the special showings.

District chairmen, who are either already appointed, or still in the process of designation by the Hays office central committee, will decide the exact date within the special week, for Motion Picture Day, which will consequently differ in the various territories. The day will not be made national, so long as it falls within the National Motion Picture Week.

The District Chairmen

District managers already appointed for the various distribution zones include the following:

Atlanta—Headquarters: 125 Walnut St.; chairman: L. H. Lionel Keene; secretary: Love B. Harrell.
Boston—Headquarters: 60 Scollay Square; chairman: Martin J. Mullin; secretary: J. J. McGuinness.
Cincinnati—Headquarters: 1635 Central Parkway; chairman: G. A. Smith; secretary: Alice Juergens or Helen Siebler.
Cleveland—Headquarters: 2108 Payne Ave.; chairman: Fred Desberg; secretary: George W. Erdman.
Dallas—Headquarters: 2009½ Jackson St.; chairman: J. J. Friedl; secretary: Don C. Douglas.
Denver—Headquarters: 503 Midland Savings Bldg.; chairman: Harry S. Huffman; secretary: Duke W. Dunbar.
Detroit—Headquarters: 306 Film Exchange Bldg.; chairman: H. M. Richey; secretary: Audrey C. Littell.
Buffalo—Headquarters: 505 Pearl St.; chairman: J. H. Michael; secretary: Marion Gueth.
Chicago—Chairman: Felix Mendelssohn; secretary: Emma Abplanalp.
Indianapolis—Headquarters: 312 Chamber of Commerce Bldg.; chairman: Charles R. Metzger; secretary: Marion M. Hull.
Memphis—Chairman: M. A. Lightman; secretary: Alma Walton.
Minneapolis—Headquarters: Pence Bldg.; chairman: W. A. Steffes; secretary: Mabel Dietz.
New Haven—Chairman: Arthur Horn; secretary: Kathryn T. Sullivan.
New Orleans—Headquarters: 215 S. Liberty St.; chairman: H. F. Wilkins; secretary: John Winberry.
New York City—Chairman: Charles L. O'Reilly; secretary: Louis Nizer.
Omaha—Headquarters: 1508 Davenport St.; chairman: L. R. Pierce; secretary: Regina Moiseed.
Philadelphia—Chairman: Joseph S. Hebrew; secretary: Jack Greenberg.
Portland—Headquarters: 122 No. 12th St.; chairman: Floyd Maxwell; secretary: Ruth Doyle.
St. Louis—Headquarters: 305 Missouri Theatre Bldg.; chairman: Fred Wehrenberg; secretary: Miss L. B. Schoefield.
San Francisco—Chairman: Thomas D. Van Osten; secretary: Rowena Foley.
Seattle—Headquarters: New Washington Hotel; chairman: John Danz; secretary: Mrs. R. B. Lynch.
Washington—Headquarters: Earle Theatre Bldg.; chairman: John J. Payette; vice-chairman: A. J. Brylawski.

The Albany, Charlotte, Des Moines, Kansas City, Los Angeles, Milwaukee, Oklahoma City, Pittsburgh and Salt Lake City zones have not yet been organized nor district chairmen appointed.

Conn Wins Point In RKO Action

Federal Judge Ira Lloyd Letts this week at Providence overruled a plea in abatement and a motion to dismiss the plaintiff's bill of complaint in the $150,000 suit brought by Jacob Conn, operator of the Olympia at Providence, against RKO of New York and the Royal Theatre, Inc., of Providence.

Conn in his suit against the two concerns alleges they conspired in violation of the Clayton Anti-trust law to prevent him from procuring an adequate supply of pictures for his theatre between July 1, 1929, and December 31, 1930, and he fixes his damages at $150,000. Conn asks Judge Letts, in the event a petit jury finds for him, that the court treble the damages. Under the Clayton act, a presiding judge has a right to fix damages treble the amount found by a trial jury.

Attorney Phillip C. Joslin, counsel for RKO, filed a motion to dismiss Conn's bill of complaint on the ground that his client is without the jurisdiction of the Federal court in this state. This motion was denied by Judge Letts. Joslin maintained that his client did not have an office or bank account in this state. Attorney John J. Richards and Edmund F. Beagan for the Royal Theatre filed a plea in abatement and this was also denied by Judge Letts. William A. Needham appears as counsel for Mr. Conn.

Combines Inquiry at Toronto Goes to Jury on Monday

Prosecution of film exchanges and chain companies under the Combines Act by the Ontario Government is scheduled to get under way before the Grand Jury at Toronto on Monday. Many witnesses, including numerous independent exhibitors, who gave evidence before Commissioner Peter White at the Royal Inquiry last winter, have received summonses to appear.

Rather significant is the fact that indictments have just been registered at the Assizes against 25 electrical contractors of Toronto on the charge that they have been operating as a combine in restraint of trade and against the public interest. With the moving picture charges following within a few days, prospects appear unfavorable for the exchanges and chains.

Kent, Seidelman, Returning

Sidney R. Kent and Joseph H. Seidelman of Paramount are scheduled to arrive in New York from Europe aboard the Majestic on Sunday, October 18.

Publix Increases Capital

Publix Enterprise, Inc., of New York, increased its capital from $10,000,000 to $14,000,000 in the state house at Dover, Del., this week.

THE CAMERA REPORTS



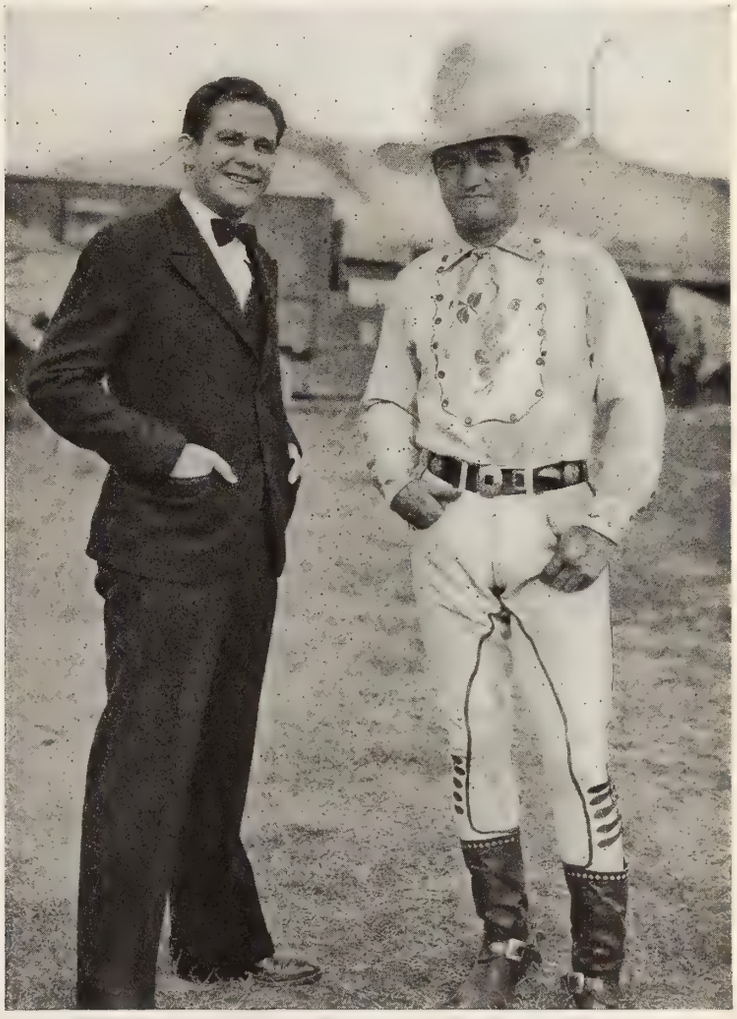
BACK TO WORK. George Arliss, Warner Brothers star, on the S. S. Olympic, returning to the United States following a vacation in his native England. He is expected to begin a new picture upon his return to Hollywood.



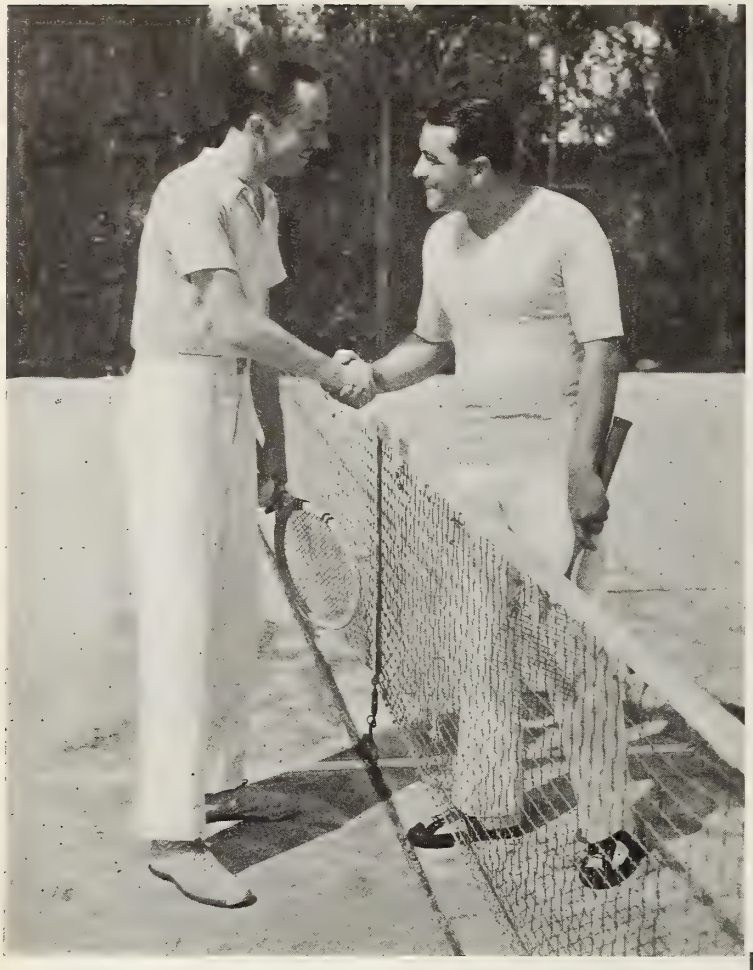
HIS CAMERA DEBUT. A recent arrival in the Reginald Denny family, Reginald, Jr., as with Mother he "poses" for his first portrait. Both mother and son are "doing well"—and we add our congratulations.



CONVALESCING. Evalyn Knapp at home, following her long confinement to the hospital as the result of a fall. She is expected to be well enough to start work soon in First National's "The Honorable Mr. Wong."



SHOWMEN. Tom Mix, soon to return to the screen in Universal Westerns, and Paul Short, Publix manager in Dallas, on the grounds of the Sells-Floto circus, which features Mix, when that show played Dallas recently.



TENNIS STARS. And they're pretty good on the screen, too. These matches were less frequent, of course, when Bill Powell was with Paramount. Now both he and Dick Barthelmess are working for Warners.



BOUDOIR REFLECTIONS. Looking across the dressing table into Helen Twelvetrees' mirror, as the RKO-Pathe star, in her private studio chamber, makes up for the next scene. Her latest picture is "Bad Company."



CONGRATULATIONS. Yes, they put it over—we just couldn't turn down this picture of Bing Crosby, Jimmy Eagles, Dick Stewart and Delores Calles of the Mack Sennett "Billboard Girl" company. Guess why!



BELIEVE IT OR NOT. "I love you" is the world's best story and its glad to be stuck with it, even as Ivan Lebedeff and Betty Compson in this subtly sophisticated episode in RKO-Radio's "The Gay Diplomat."



CONTRASTS. The white sheen of pearl and silk—and Caryl Lincoln. One of the Wampas baby stars of 1931, Miss Lincoln has been given the feminine lead in Big Four's Western, "Cyclone Kid," starring Buzz Barton.



PUZZLE: Find the third sax. There's the big one made for a set in a Vitaphone short starring Rudy Wiedoft. And there's Rudy and his sax. And—oh, well, it's Sam Sax, head of the Vitaphone studio.



FATHER AND SON. And actors both. Two generations of the Gleasons, Russell and James, who continue their close private companionship frequently on the screen, by appearing in the same RKO-Radio pictures.



NEW SCREEN YOUNGSTER. Making, with his obliging dog, as fetching a rustic camera study as we've seen. He's Dickey Moore, a Warner contract player in spite of his age, who made his debut in "The Star Witness."

WOMEN PRESENT PLEA FOR FILM PROGRESS TO LEAGUE INSTITUTE

Cite Affirmative Service, Harmful Tendencies

National Council Reports Conviction That Discrimination Is More Effective Than Censorship

Recommendation that women demand of film producers throughout the world that they preserve in their pictures a respect for religion and the home, a treatment of crime in such fashion as to discourage its imitation, accuracy in portrayal of racial and national customs and cultures, and presentation of woman "with true proportionate stress on the great urges that motivate her life" rather than "solely in the role of sex protagonist," is made in the report of Frances White Diehl, chairman of the Motion Picture Committee of the National Council of Women, U. S. A., to the International Council of Women at the International Education Cinematographic Institute of The League of Nations at Rome.

Affirmative Services

Under the heading of the "screen's affirmative service," in addition to specific benefits in the fields of peace and pedagogy, the committee lists the following:

"1. It has whetted the human intellect, stirred the desire for more knowledge, increased the preceptory powers and sensitiveness of the minds of all of us.

"2. It has been a powerful agency in the dissemination of general knowledge. People everywhere are more informed on general topics than they were before the days of the motion picture.

"3. It has taken us out of our provincialism into the area of world affairs.

"4. It has afforded to hundreds of millions, in an after-war era when life has been drab and bitter, a necessary and invaluable release from the worries and oppressions of the struggle for existence.

"5. It has broadened the appreciation of art from the status of a patrician quality to that of a general one."

"Harmful Tendencies"

On the other side, "harmful motion picture tendencies" in some part of the product, as pointed out by the Committee in its report, are as follows:

"1. It has exaggerated sex in the perspective of life.

"2. It has portrayed crime so vividly that the power of suggestion is sometimes harmful, especially on that portion of the audience which might be easily impressionable or morally unstable.

"3. It has tended to confuse religious ideals and ethical standards.

"4. It has weakened support for established institutions.

"5. It has extolled excesses.

"6. It has mitigated great service in the field of international relations by unfortunate instances in which nations, customs or ideals of various nations have been inaccurately portrayed.

"7. It has glorified a material goal and standard for life."

The Committee adds that it does "not charge malicious intent in these matters" but attributes the situation to an erroneous belief of producers that "entertainment is its own self-sufficient justification," the Committee holding that the industry has "certain other obligations."

The Committee reported its conviction that "discrimination is more effective than censorship," that "scissors indeed will never make pictures what we want them to be." It cited several instances of cooperation with the industry, as well as the industry's own Code. It pointed to the success of children's matinees.

What Leaders Say

Mrs. Diehl brought messages to the Institute from nine outstanding women leaders in America. Excerpts follow:

Miss Lena Madesin Phillips, president, National Council of Women—"We, as individuals, can make it (the motion picture) serve the high purposes for which we are striving, but only if we approach it collectively."

Mrs. John Ferguson, president, National Council of Federated Church Women—"The increasing number of pictures worthy of support are a challenge to our cooperation and encouragement in the continued production of such."

Grace Thompson Seaton, president, National League of American Pen Women—"The future of the 'talkies' points to a wide field of educational value."

Valeria H. Parker, M.D., sixth vice president, International Council of Women—"The entertainment picture cannot escape its responsibility as an educator of public taste."

Mrs. David H. Ray, Vice chairman, National Society of New England Women—"The films are distinctly better and we are told that good films are paying."

Mrs. Leo B. Hedges, California Motion Picture Chairman, Congress of Parents and Teachers—"It is most encouraging the way parents are seeking these reports (preview reports) as a guide in the selection of the family's motion picture entertainment."

Mrs. Percy B. Pennypacker, past president, General Federation of Women's Clubs—"If we will only patronize the good pictures, and absent ourselves from the poor ones—there is no telling what may result in the next three years."

Mrs. Phillip A. Brennan, president, International Federation of Catholic Alumnae—"The result (of the work of the Motion Picture Bureau of the International Federation) has been a quick responsiveness to suggestions for the improvement of pictures."

Mrs. John F. Sippel, president, General Federation of Women's Clubs—"Demand will bring to the screen the best in films, but first there must be demand."

Hollywood, the International

Entertainment pictures, as well as news reels, are intrinsically international in their genesis as well as their distribution. Hollywood is an international city.

One of the principal producers has analyzed his employees in Hollywood from the standpoint of national origins.

The results are most interesting and included the following:

English	481	Jugoslavs	25
French	750	Argentines	72
Belgian	67	Dutch	34
Moroccan	18	Spanish	108
Brazilian	298	Australian	182
German	354	Czechs	20
Swedish	41	Uruguayan	8
Japanese	52	Italian	67
Mexican	22	Malays	6
Danish	15	Chileans	16
Austrian	30	Cubans	62
Guatemalan	8	Javanese	30
Norwegian	14	Peruvians	3
Hungarian	22	Porto Ricans	14
Chinese	4	Portugese	23
New Zealanders	35	Polish	32
		Roumanians	17

Moss Broadway Makes Television Part of the Show

New York Theatre Guild players will participate in a theatre television demonstration to be transmitted to the stage of the B. S. Moss Broadway theatre, 53rd street and Broadway, New York, on October 24. The demonstration will be made with U. A. Sanabria equipment for an invited audience of theatrical and technical representatives.

Beginning Saturday, October 24, theatrical television will be included as a regular part of the stage presentations at the B. S. Moss Broadway. According to the terms of a contract just approved by Moss and Sanabria, these public television presentations will be a part of every program at the theatre.

At a press gathering in the theatre this week, at which announcement of the theatrical television presentations was made, B. S. Moss, Morris Gest, theatrical producer, and Carveth Wells, explorer, all predicted that theatre entertainment of the future would be by television, and that both the theatre and drama itself would be benefited thereby.

The initial Broadway theatre demonstration will be identical with earlier theatrical television programs attempted by Sanabria in Chicago and New York. Daily theatrical demonstrations were presented at the Eighth Street theatre, Chicago, during the Radio Trade Show there this summer, and were repeated later at the public Radio Show in Madison Square Garden, New York. The Sanabria television stage screen used in these demonstrations is ten feet square and although it nominally presents only the head and shoulders of a single figure at a time, it is claimed that two and even three subjects can be presented simultaneously.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THOSE Warner employees who are disgruntled over failure of company chiefs to rescind the salary reduction, which, they forget, was made as a result of rough going, probably do not remember the little notes received in their envelopes on Christmas, 1929, when executives stated:

"Having done during 1929 the largest volume of business in their history, Warner Brothers Pictures will share their prosperity with their employees by distributing bonus checks throughout the organization!!!!"

▼

Paramount stands to lose this season between $100,000 and $125,000 in the operation of its accessories-poster division maintained for exhibitor accounts buying Paramount product.

Much of this loss can be blamed on poster exchanges, for the extermination of which important distributors have been battling for over a lengthy period.

▼

Bitter feeling between distributors-circuits-independents over protection has to do principally with product of the "Big Four": Fox, MGM, Paramount and Warners.

The bone of contention, insiders will tell you, is not fought for so vigorously when other product is involved.

▼

Joseph I. Breen, of the MPPDA offices, phoned the management to differ with our chief, Terry Ramsaye, about the artistic merits of the Von Stroheim-Lily Damita "still of the month," published in last week's issue of this journal.

If Mr. Breen will personally call at this office he may examine the discards, after which he will know what a "still of the month" is.

Mr. Breen was once an art editor. Mr. Ramsaye was once a pictorialist.

▼

If your sec. is inclined to be a wee bit chubby, send her over to Josephine Bennett, at *Billboard's* New York office, who will give her a new "secret" (?) to roll off 20 pounds of surplus avoirdupois.

Gert Merriam, of the *Motion Picture Herald* staff, tried it and it didn't work—yet!

▼

Paramount Publix is paying the Georgie Jessel-Sophie Tucker team $7,000—or $1,000 per day—for public appearances at New York and Brooklyn Publix de luxers.

The check, split evenly between Sophie and Georgie, tops all weekly salaries paid by a picture house with a combination stage-film policy.

▼

Walter Wanger, who hasn't received any of his contracted $5,500 per weekly wages, is suing Paramount for it.

Wonder why Nick Stuart left Sue Carol at Chicago?

Raoul Walsh slugged Ian Keith for making eyes at Mrs. Walsh.

That building, marring the planned Radio City, is owned by William Fox, who wants more than Rockefeller will (or can?) pay.

Howard Hughes, whose new doll is Constance Cummings, just gave her a 7-karat emerald.

Roy D'Arcy and Inez Norton are on fire!

Gloria Swanson's final decree is due November 7.

Joan Bennett is giving Joel Macrae a trial.

That report linking John Gilbert with Lupe is strictly the hooey.

AS A FOX district manager in the Metropolitan New York zone, in charge of spending or saving huge sums of the circuit's money, as he so willed, Sam Rinzler was known as a champion of the manager, particularly insofar as salaries were concerned.

Forty and fifty dollars a week, Rinzler often stated, is too little. Managers work hard and deserve more. In this frame of mind, raises were handed out by Rinzler like litho passes for a "flop" burlesque show. Salaries were boosted to $60, and even a $75 paycheck was not uncommon. The entire payroll, of course, jumped considerably. Everything was serene.

Then came the sale of a score or more Fox New York theatres to Rinzler and Frisch, former Brooklyn operators, but both then on the Fox staff. Naturally, managers begged to be allowed to continue with the new enterprise, until:

This week, when Mr. Rinzler mailed notices to his men telling them that managers getting more than $50 weekly are getting too much; salaries above that figure are exorbitant; after this, no one draws higher than half a century!

▼

Someone the other day discovered Charles Pathe, who founded the old Pathe company, living in the suburbs of Paris with many millions still credited to his bank balance. He now is 80.

▼

While apartment house owners and real estate developers in the East continue to expend large sums in modernizing dwellings, installing modern oil heating apparatus and electric refrigeration, etc., a Fox home office publicity yarn states that "James Dunn has installed his mother in a large home!" . . .

▼

Dick Sears, of Boston, New England Pathe News representative, who enjoyed the last winter in Florida recovering his health after a strenuous two years with the invasion of sound technique, is now indulging in further joys of delicacy.

His physicians have instructed him to avoid the jolting of sound trucks and light cars. Now Dick drives a ponderously luxurious Studebaker with special pneumatic cushions and as a result his health is such that he seldom can stand working more than 18 hours a day.

He was up to see his friend "Cal" at Northampton the other day, and got a mikeful about the insurance business.

▼

Having instilled a sense of showmanship into all Publix managers, President Sam Katz has ordered his boys to get the religion of "Showmanship Plus!"

▼

While industry leaders in New York are worrying over economic conditions and problems of the unemployed, Vic McLaglen, out Hollywood way, signs a sizeable check for covering cost and cartage of a flock of English pheasants for his Flintridge estate!

▼

Wonder if studio press agents of Hollywood's film colony know how sappy are some of the press releases for which they are responsible?

▼

A tidy sum, that $20,000,000 which Western Electric and RCA Photophone will collect from producers as royalty payment on each negative reel recorded over the ten-year period which is the life of all studio and theatre sound contracts.

This $20,000,000 will have been paid into the electrics' coffers as royalty for the "privilege" of using their patented sound recorders, for which machines producers already paid from $50,000 upwards.

Oh, for the life of an electric!

POLITICS, SPIRIT, THE PUBLIC AND THE PICTURE BUSINESS!:

Universal originally had in its new "Spirit of Notre Dame" several shots of Al Smith, which, when previewed, caused much concern and lifting of eyebrows to the reviewing committee of a nationally-known organization, who are understood to have issued an ultimatum or something, to Will H. Hays that Al Smith be taken from the picture—or else.

Universal denies that it was asked by Hays to eliminate the Smith reference to satisfy the narrow-mindedness of the Southern delegation of this women's unit. BUT—!

Two important Southern circuit heads also told Universal, in sotto voice, that if the company expected playing time below the Mason-Dixon line, Smith's head, brown derby and all, must be guillotined.

Another story has it that the Smith sequence was deleated when "U" found the film two reels too long.

However, regardless of what influence prompted its removal, the fact remains that the head was sacrificed and although it is pretty hard to prove, we feel more than a little sure that the late Knute Rockne, whose sportsmanship is the motivating force throughout the picture, would most certainly do everything within his power to withhold release in the South if he knew the reason for Smith's exit—which is just about typical of everything but sportsmanship.

▼

"A contemptible trick" might well describe the anonymous spreading of rumors that Visugraphic Pictures is about to go to the wall. Down South, old meanies are tarred and feathered for less.

▼

The New York Stock Exchange was quietly working with a New York producer on a two-reel story of the organization's modus operandi, until it came to a sequence explaining short sales, a serious problem confronting the financial wizards of the country. At that point, Exchange executives found themselves in a quandary, believing that the celluloid explanation might be misconstrued and, therefore, the "big board" would be placed on record as favoring something which at present is the cause of many headaches in the Street.

No solution presented itself and the Exchange directors dropped the reel, sending the producer a check for payment in full and telling him to forget it.

▼

Add signs of the times: If union scales continue their lower trend, musicians will refuse to give full notes, arbitrating with only quarters and halves.

▼

Something plenty important, a newer aspect of sound, may be expected early next year from the laboratories of Erpi-Bell.

▼

Doug Fairbanks runs second to the Prince of Wales with the most extensive wardrobe of the world's best dressers.

▼

As Burt (Erpi) Sanford sees it, the depression is over—the panic is on. . . .

▲

New York's new Waldorf-Astoria Hotel is the first hostelry in the country to have a dual room plug for radio and television reception. . . .

▲

"Hollywood—so cruel to its failures, but so lavish to its favorites."—Frank Sullivan.

▼

Funny line that one pulled by George S. ("Band Wagon") Kaufman, and relayed via the Winchell route. Somebody asked George how he liked "Vanities." New Yorw musical.

"I saw it under bad conditions," he niftied, "the curtain was up!"

SEE FOX AND WARNER TAKING LEAD

(Continued from page 9)
began to give serious consideration to its invasion and immediate development.

Erpi is said to have flatly refused to accede to demands of a lower non-theatrical royalty, telling producers that Erpi's sound quality can only be maintained by such royalty. RCA Photophone was then brought into the picture, agreeing to a $100 per reel fee. It is held unlikely that Electrical Research will change its policy, and realizing this, the producers are understood to be prepared to go to Photophone for non-theatrical licenses.

Western Electric knowingly forced the issue one month ago when it served notice on licensees that in future it would rigidly enforce the payment of $500 per negative reel for each reel placed in non-theatrical distribution. This automatically made prohibitive the heretofore popular practice of newsreels making local shorts for neighborhood theatre use whenever some neighborhood event lent itself to filming. Fox Movietone News (as a typical example) made local newsreels as a goodwill gesture to many of its theatre accounts, charging only actual cost of sound, raw stock and laboratory work, ranging from $50 to $75 per reel, which is far removed from the $500 added royalty taxed by Erpi.

No Other Significance

A swingover to RCA for non-theatrical rights has no other significance, at least for the present, inasmuch as Western Electric theatrical licensees have millions invested in studio equipment and to change these channels for a new Photophone theatrical license and Photophone equipment would be economically prohibitive, even if Erpi agreed to a cancellation of existing recording licenses, which is too remote to be considered a possibility.

The use of theatrical subjects with educational appeal in the non-theatrical market following completion of their run at theatres was an important phase of the non-theatrical market before sound. The part which this factor will play in the new setup is at present a matter for much speculation, in view of the fact that Erpi will enforce a $500 non-theatrical royalty payment on Western Electric-recorded features which distributors may seek to divert to non-theatrical channels. The RCA Photophone license granted for non-theatricals embraces only new subjects recorded on Photophone devices and cannot invade Erpi's contractual rights with present Western licensees with regards theatrical subjects.

The Photophone contract, therefore, can only give partial solution to the non-theatrical royalty problem confronting Western Electric licensees, until five or six years hence when present ten-year licenses of Erpi users expire.

W. E. Questions Savings

In the Western Electric camp, there is belittling of the savings to distributors who plan to split their recording royalties between Erpi, for theatrical, and Photophone, for non-theatrical. It is held that the insufficient quantity of product which will be produced under a Photophone license exclusively for non-theatrical showing will not bring to any producer a royalty savings exceeding $40,000 for every 10 one-reel educational, scientific or religious subjects. However, picture executives consider this plenty important, pointing out that the costs of eight single reel school subjects would be defrayed in their entirety by $40,000 thus saved.

Reports that the W. E.-Erpi interests are much concerned by Fox's wholesale invasion of the non-theatrical film field because of the competition which threatens the electric were denied at Erpi, where Charles Bunn, general sales manager, stated that his company's participation in producing and distributing reels is at present only for experimental purposes and is intended to aid in opening the market, after which Erpi will confine its activities to the sale of equipment. The Erpi non-theatrical library contains approximately 100 subjects, but, according to Bunn, Erpi will not permanently compete with distributors in supplying product to non-theatrical accounts, as it does at present, selling an entire program of educational subjects and renting a portable sound machine, with an operator, at a flat sum. "We are interested only in equipment and do not intend to enter the film business," Bunn stated.

In addition to moneys lost to Erpi on non-theatrical royalties where its licensees turn to Photophone, the electric stands to lose a considerable sum on possible sales of portable sound recorders for making non-theatrical shorts. These cost approximately $25,000 at both Photophone and Erpi and appear to be necessary in order to permit of their transportation to location for producing certain types of scientific and historical subjects. They also will prevent interference with regular studio recorders.

$110,000 Spent on Erpi Survey

Harley L. Clarke's interest in the non-theatrical and school fields dates back eleven years, long before he became interested in production-distribution. Clarke founded the Society for Visual Education, Chicago, and is understood to have spent in excess of $600,000 in developing the field, with a view to furthering the market for portable projectors manufactured by International Projector, subsidiary of Clarke's General Theatres Equipment. Non-theatrical films, too, are one of Clarke's hobbies, and this fact coupled with the sales possibilities offered new portable sound projectors manufactured by International, have influenced the Fox chief to formulate plans for a gigantic non-theatrical program which is about to get underway. The field only awaits product for immediate development and this Clarke intends to supply under his Photophone license.

Erpi and its parent company, Western Electric, have spent $110,000 in recent months surveying the non-theatrical field, in line with plans of company executives to develop it as the next big market for Western sound equipment. The theatre field is nearing its saturation point and the Erpi offensive will be launched momentarily. Erpi salesmen in the field and the home office staff are being trained to non-theatrical methods.

As the situation now stands, Fox and Warners are expected to take the lead in the film business supplying product, with RCA Photophone, Erpi, Fox, through General-International, and possibly Warners, through Pacent, in a keen competitive battle to sell sound projectors.

RCA Photophone will grant licenses to manufacture sound projectors under its patents at 7½ per cent of the gross sales on machines. Others will join the movement in the equipment battle as it gains momentum, DeVry, Bell & Howell and several small independent concerns included.

Fox-Case Development

Although Fox is a Western Electric licensee, the sound recording equipment which it uses is not wholly Western Electric, but is considerably a development of the Fox-Case Corporation, a 100 per cent owned Fox unit which was formed five years ago when Case deserted the DeForest sound concern to join William Fox in furthering the technical development of sound-on-film, which up to that time had not been perfected commercially. Warners and Western Electric, through the Vitaphone Corporation, participated prominently in marketing sound on disc and it is over this tieup that Warners now seek $50,000,000 in royalty payments from Western as its share in aiding the development. This case is being arbitrated in New York.

Fox-Case and Western Electric joined laboratory forces to further sound-on-film, but no royalty agreement similar to that between Warner and Western was made. Fox interests, it is said, have long since considered this a poor business deal on the part of William Fox, in view of the important contributions which Case and Fox-Case made to Western Electric and sound-on-film, which today is practically standard in sound reproducing at theatres, replacing disc.

There have been at various times reports of Fox seeking a rebate, or payment of some nature, for so aiding in sound film's development, but these reports, all preceding the present Fox-Clarke regime, have never passed the rumor stage.

Tremendous Market Seen

That the educational field of non-theatricals offers a tremendous market was accepted as a definite fact many months ago. It is estimated that approximately 230,000 primary and high schools, colleges, universities and private institutions are in operation, although not more than half—which is considered plenty in itself—are possible users of sound film as a part of their curriculum.

At present, the situation finds RCA Photophone and Erpi in a pitched battle for educational equipment business, although neither organization has even scratched the surface because of the lack of available sound films. It was a realization of this which forced Erpi into the production of educational shorts 18 months ago. Although RCA was slow in organizing its theatrical organi-

(Continued on next page)

STANDARD WIDTH HELD BIG FACTOR

zation, permitting Western to steal a march and obtain the bulk of large theatre installations, Photophone has long since seen the possibilities in non-theatrical sales and plans to fight Erpi for its share of that business.

Test at Columbia U

At Teachers College, Columbia University, V. C. Arnspiger, director of research, recently conducted a test of the value of films in educational use. The results show that 77 per cent of students seeing a sound educational film and doing assigned reading received higher ratings than the average made by those not seeing the school picture. Tests conducted elsewhere throughout the country indicate that even the average grade school student shows improvement in rating of between 10 and 55 per cent where films were made part of a course. Harley Clarke has stated that the improvement in ratings when films are used in the classroom ranges from 50 to 100 per cent.

Erpi's tests show that students respond rapidly to learning by films, although it is not considered practical to insist upon text books being supplanted by celluloid lessons in view of their becoming monotonous and because of the fact that school book manufacturers will undoubtedly play an important part in making available material for class room films. To antagonize them, it is believed, would be to create an enemy to the development of school films. The films will chiefly embrace material which lends itself to illustration, permitting the books to continue with their wordy educational duties.

Standardization Needed

Standardization of width appears to be the crying need of the educational field. Portable 35 mm. sound machines are available and so are 16 mm., likewise films in both widths, and in sound-on-film and sound-on-disc. This lack of standardization in size is expected to do much to hamper the field's development, according to non-theatrical students who seek to bring all interests together, both film and equipment, in order to effect a standard width.

Data accumulated by Western Electric in research work in the non-theatrical field indicate the impossibility of expanding the new field to its true size unless standardization is effected. And standardization can only be effected, Erpi officials believe, when all industry factions get together on the technical phases of film and equipment and coordinate their efforts with those of educational leaders. Erpi chiefs expect concerted action within one year.

Plan to Use Both Widths

Most motion picture companies at present plan the production of subjects both in 16mm and in standard 35mm width. Erpi sees a larger field for 16mm machines than for portable standard. RCA Photophone chiefs find the direct opposite to be the case. Clarke and his General Theatres-International Projector interests believe that 35mm is more practical and the only logical size. The educational field itself, embracing film divisions of important universities and government bureaus, have to date concentrated on 16mm sound subjects, participating in the production of only a few 35mm subjects.

All of which leaves the market in a state of technical chaos, of complete disorganization, similar to that in which the industry found itself at the inception of sound and from which the business took three years to extricate itself. Past experience, it is felt, should point the way to the economical practicability of a definite standard. It is hoped that this will come about during this first year of serious development.

Disc in 16 mm. Field

From present indications, sound-on-disc will play a part only in 16mm installations. The same reasons which prompted the industry to desert disc for film hold true in the non-theatrical field insofar as standard 35mm activities are concerned. No one has as yet brought to market a 16mm projector for sound-on-film which is both practical and economically possible. Leading projector manufacturers have for the past three years spent huge sums in their attempts to develop 16mm sound machines, but to date none has been successful. Standard 35mm, therefore, appears to be the logical size for portable non-theatrical usage.

The important phase of financial returns in non-theatricals is, of course, in the equipment end, what with a minimum of eight times as many possible users as are in the entire motion picture theatre field. Wholesale installation has been held up, and will continue to be so, until a guaranteed supply of films is made available.

There is said to be sufficient profit to make participation in production-distribution of school films interesting, but it is expected that the important factors and largest earners to be found in the field when it becomes stabilized will only be those who have combination projector-film organizations.

New to the Field

The industry is practically unfamiliar with the new market. Attempts to break into the field in pre-sound days were disorganized and weak. Complete understanding of the peculiarities of the class room were understood only by those companies concentrating in that branch of non-theatricals, including universities and visual educational societies which worked directly with educators in making scientific and other films of learning. It is, therefore, a new experience for the industry and one which, it is expected, will bring with it many intricate problems to be surmounted before the field is made profitable.

In silent days, the industry contented itself with adapting historical or other educational subjects to the non-theatrical field. "King of Kings" was made available for religious instruction, "Abraham Lincoln" for its biographical and history value, and so on. Now, however, this part of the industry's activities will play but a small part, if any at all. Films of a more scientific and straight educational appeal are the order. These, naturally, cannot be made by film men alone, but must be worked out in conjunction with educators. Nor can educators produce films, as has been proven at Erpi and Western Electric. The subjects must combine the show sense of a production man, familiar with audience tastes and reactions and the technique of film making, with the educational knowledge possessed by the professor. Another problem is in the need of satisfying a large number of educational boards with subjects presented, this because of the wide divergences of teaching methods used throughout the country.

Little studio space is needed for the production of educational reels, a fact which relieves the film industry of much anxiety in view of the possible interferences with regular theatrical production.

The classroom film is a thing apart from all other branches of non-theatricals. Hotel installations, films made for industrial concerns, sales messages and advertising reels constitute separate branches and in no way influence the classroom development. The home field, too, is another factor. Erpi cannot install machines in the home, but films of its licensees may be shown in the parlor upon payment of a third royalty to the electric.

In the home field, Clarke and RCA Photophone will probably be the biggest units. Home pictures, however, are not expected to be developed on an important scale until after school films have been established.

Folly of Antagonizing

Distributors, it is understood, have seen the folly of antagonizing theatre owners by diverting theatrical releases to the non-theatrical field. And, although practically all companies participated in this practice in the silent era, causing considerable antagonism to exhibitors who found themselves in some situations facing competition at school auditoriums and churches, there now exists a general feeling in major distributing circles that the practice died with silents. No one company would take the initiative to lead the others out of the situation, but now that the problem has been eliminated completely, it is held unlikely that it will again develop. Experience will prevent the recurrence, say distribution executives.

The classroom film is looked upon optimistically by industry leaders as representing an ambassador of goodwill to youngsters who have not yet developed the picture-going habit. It will be a boon to the business, they say, pointing out that outdoors and other forms of amusement take the greatest box office toll among those attending school. The classroom film should develop a taste for the theatre at an earlier age than ever before, and, in addition, believe educators and film leaders, they will go a long way in improving the cultural aspects of motion picture development.

Fire Regulations

The industry and its allies in the ducational field have yet to clarify the application of films in schools to the nation-wide fire regulations governing screenings. Unions, it is expected, will insist upon the use of their operators, setting $25 as a

(Continuea on next page)

OTHER COMPANIES BUSY

(*Continued from preceding page*)

fixed scale for two hours per day for a five-day week. The union fight, as with the present theatre battle on one-man operators, will deal with the fire hazard presented by operation of a projector by an inexperienced, unlicensed individual. In many keys, city ordinances require the operator to be licensed. In others, this is not the case, but fire boards demand in practically all instances the use of regulation metal booths and suitable fire prevention apparatus.

Non-inflammable stock, which at present is used only partially in the school field, will solve the fire problems and it is with this thought in mind that Eastman Kodak and other raw stock manufacturers have been laboring for the commercial and scientific perfection of non-inflammable material, which eventually will be used almost exclusively for school room subjects, according to raw film technicians.

Physical Distribution

The method of physical distribution of subjects has not as yet been determined. Their handling will require the services of one with at least a slight knowledge of school requisites, and although exchanges may be utilized by national distributors as the basis of their physical outlet, separate departments containing complete educational libraries will undoubtedly represent the modus operandi, with schools and colleges renting subjects from a card index at a flat fee per reel.

RKO Pathe, an important factor, as Pathe Exchange, Inc., in the silent era of non-theatricals, this week launched its bid for non-theatrical business. A licensee and affiliate of RCA Photophone, RKO Pathe has resurrected Films of Commerce, Inc., with headquarters at the company's New York home office. The old Harvard Classics of instructional films, released several years ago, have been taken from the vaults, buffed and brushed and replaced in distribution in silent form. They are being made available in 16 mm. and 35 mm. widths. Two subjects are offered free, as inducement, after which the company seeks business, at rental rates, for its group of nine single and two-reel "Human Geography" series, and eight single-reel "Physical Geography" subjects.

Universal Laying Groundwork

Universal is quietly laying the groundwork for a non-theatrical barrage and by mid-winter Carl Laemmle's company, it is expected, will be operating at full blast with non-theatricals, under a new Western Electric non-theatrical license, and making 16 mm. reels.

Columbia organized its first non-theatrical department two months ago.

Warners are surveying the field and will be ready soon.

United Artists, M-G-M and Paramount, though undecided as to what courses to follow, are expected to be found prominently in the field.

Educational, always active in non-theatricals and one of the silent era's largest distributors, will again lay heavy stress on non-theatrical sales, it is understood.

Western Electric's sales methods of equipment will be directed from home office and company field branches, while Photophone plans to concentrate on radio dealers and educational equipment centers to dispose of its 16 mm. equipment. Sales on 35 mm. standard portables will be directed through the regular Photophone organization.

Bell & Howell Active

Bell & Howell, recognizing the importance of a film supply as an aid to selling its projectors, this week acquired rights to 100 16 mm. educational films which have been added to the extensive B. & H. library at Chicago. Usually, organizations of this class furnish films gratis to schools and institutions which are company equipment users, although in many instances a small rental or transportation fee is charged.

The new purchase embraces collaborative work on the part of cameramen, travelers, explorers, scientists and educators and includes 3,000,000 feet of material, 42 of the subjects relating to science and nature. Six of the group, known as the "American Statesmen" series, relate to the lives of Washington, Franklin, Jefferson, Lincoln and others. Thirteen have to do with films on Poe, Holmes, Irving and other writers. Geography is covered in nine subjects, eight are on outdoor life and a five-reeler on the Life of Christ.

All are approximately 400 feet, in 16 mm. width, with synchronized disc accompaniment, and were made in cooperation with Dr. Raymond L. Ditmars, Edward J. Foyles, M. S., Henry R. Linville, Arthur H. Graves and Ida M. Mellen.

Eastman Kodak, one of the nation's largest non-theatrical factors, has a library of 550 subjects, 1,200 reels in 16 mm. length, with branch Kodak distributors in 65 cities.

Film Departments

General Electric and other large industrial concerns will again have film departments to further the distribution of their own reels at educational institutions. Although films of the sponsored reel type (Chesterfield, Socony, etc.) are not expected to progress in the educational field, there are many subjects (history of coal, operation of machinery, etc.) which undoubtedly will find appeal in the classroom.

Other educational film units have libraries totaling 2,000 additional subjects, listed by Burton Holmes Travelogues, Chicago; all U. S. Government bureaus; independent visual educational societies, colleges and independent concerns. Majority are silent, with disc accompaniment or synchronization. However, sound film supply is negligible at present and is the cause of present impediments in development, which, it is expected, will be eliminated in six months to one year.

Arliss to Make Three

George Arliss will make three pictures for Warners before returning to England next summer. His next may be Clare Kummer's "A Successful Calamity," but that is not definite yet.

English Inquiry Committee Is To Study Situation

It is generally felt in British political circles that as a result of private conversations recently, it has been decided that no matter in which direction the coming general election turns, a special governmental committee will be appointed to thoroughly investigate the entire question of American competition in Britain, and its possible extension, in the Allied fields of films, radio and television.

The committee which is the direct result of agitation both within and outside the House of Commons, is to have power, it is understood, to hear and examine expert evidence and to frame recommendations to the government. The political "agreement" which is giving rise to the committee formation is not a party affair.

Representatives of all parties are said to have declared that the quota law has not been an unqualified success, particularly because American firms, in addition to acquiring British theatres, are making pictures which, while internationally distributed as British, are bringing no money into England, and will be in direct competition with the product of companies purely British in origin and finance. Several powerful political leaders are thought to be in favor of a foreign imports license quota which would limit acceptance of American and other films to a fixed proportion of the British films taken by and distributed in the respective foreign countries.

Clara Bow Signs With Rork For Independent Production

Clara Bow has signed with Sam Rork for an independent production which will go into work on the Coast December 1. The film will be "Get the Woman," from a Canadian Northwest story by Nell Shipman.

The story ran serially in a magazine under the title of "Monsieur Sweetheart," and Miss Bow decided upon it for her return to the screen after studying many scripts and considering numerous offers.

Western Electric Wins Suit From Steffes In Minneapolis

Western Electric has been awarded $422 damages in a suit against Al Steffes, Allied leader, by a municipal court judge in Minneapolis. The decision was not appealed.

The electric charged Steffes with failure to complete payment on his Paradise theatre sound installation. Counsel for the exhibitor leader argued that the lease was a conditional sales contract.

Academy Closes Balloting Oct. 17

Members of the Academy of M. P. Arts & Sciences this week commenced balloting for awards to be presented to the best actor, actress, director, cameraman, sound engineer, art director, producer and writer. The annual presentation will take place at the Academy's dinner in Hollywood, at the Ambassador Hotel November 10. Balloting terminates on October 17.

U. S. DISTRIBUTORS "VICTIMIZING" EXHIBITORS, AUSTRALIANS CHARGE

Capone Denied Preview, Says Hughes Office

The following story and comment was released this week from the Howard Hughes publicity offices:

Al (Scarface) Capone, Chicago underworld czar now on trial for evasion of income tax payments, has made efforts in Hollywood to obtain advance information of Howard Hughes' motion picture version of "Scarface."

A Western representative of Capone, it was disclosed yesterday (Tuesday, October 13th), approached Howard Hawks, director of the picture, and said:

"The 'Big Fellow' wants to look over your picture; how's chances of arranging it?"

The director replied:

"The 'Big Shot' will have to lay down his money at the box office if he wants to see 'Scarface'."

"Well," said the Capone emissary, "we just wanted to let you know what the 'Big Fellow' said."

The Capone agent added that the "Big Shot" is known to be opposed to gangster pictures, particularly those which reveal underworld characters as "rats" and not "heroes." It will be recalled that Capone himself informed reporters in Chicago two weeks ago that gang films "should not be allowed, as they are not good for kiddies."

Agitation in several states to ban gangster pictures is said to be aided by Capone, who is believed to maintain expensive lobbies in many state capitals for this purpose. The gang leader is said to realize that newspapers and motion pictures are doing more to bring about his downfall than any other factor by disclosing his underworld operations.

Convinced that this is true of "Scarface," Producer Hughes has despatched prints of his picture to the censor boards of Pennsylvania, Illinois, New York, Kansas and Ohio prior to releasing it. He is of the opinion that by so doing he will gain the cooperation of the state authorities in putting down the gangster menace.

Wanger's Mother Dies

Walter Wanger's mother, Mrs. Stella Wanger, died last Sunday at her Park Avenue home after a year's illness. She was 66 years old. Surviving are a daughter, two sons, her mother, three sisters and a brother.

MPTO Sets Meet Date

The MPTO of Arkansas, Mississippi and Tennessee will hold its fall convention in Memphis, November 1 and 2, probably at the Hotel Peabody.

Independents to Request Aid of Government

"Fighting Fund" Established at Sydney to Aid in Collection of Data Showing Losses

By CLIFF HOLT
Sydney, Australia

Failing to receive rental reductions and a moratorium for six months on paying rentals to distributors, independent theatre owners at Australia are peeved to the point of storming Parliament's doors for aid in alleviating the "oppressiveness" of renters. The independents are preparing data which they believe will convince the government that they are being "victimized" by American combines.

In their heated discussions, evidently, they have lost sight of the fact that distributors, too, both domestic and American, have been turning in red reports because of general economic conditions, curtailment of exhibitor activities in Australia, and the loss sustained from lowered English money values.

At a largely attended meeting in Sydney, a "Fighting Fund" was established to contest the validity of film contracts in equity; and a decision was reached to present the balance sheets of representative theatres to Parliament, to prove by facts and figures that in almost every case theatre-owners over the last six months, have been operating at a loss, or just making ends meet. It was also decided that the Showman's Association's executives should persist in its efforts to bring about an amendment to the Moratorium Act so that it would include rental agreements, thus giving showmen breathing space in which to eliminate liabilities incurred by contracts signed in more prosperous days.

That exhibitors in Australia already have the sympathy of the government is hardly surprising when it is borne in mind that the companies to which they are indebted, or with which they trade, are foreign controlled. Nevertheless, they are unlikely to find that the presentation of data, proving that they are running at losses, is going to help their cause, inasmuch as at present, it would be difficult to find any business of importance that has not been losing money in the past year. Many of those companies are now depending on reserves to tide them over, and it is felt in some quarters that exhibitors will have to do the same.

The suggestion that theatre-owners are being victimized by "American Combines" is described at Sydney as being "sheer piffle." Unfortunately, the allegedly wealthy combines are finding the Australian end anything but the profitable market it may have been once, and if showmen are getting little, it is certain that the renter is getting less. After all, the industry's financial welfare depends entirely on the box-office.

Other sections of the trade in Australia find it regrettable that political interference should be sought by independents. Past experience has shown that, when dealing with governments, what is expected to be assistance in the first place, invariably takes the form of a brickbat later.

U. S. Circuit Entry Seen

A meeting of Melbourne bankers and exchanges this week appointed a receivership for Union Theatres, Ltd., which controls more than 50 theatres, among them the largest first-run houses in Australia.

Entry of a second American theatre circuit into Australia is seen as a result of the Union Theatres developments. Another eventuality is seen in the probable flotation of Greater Union Theatres and Greater Union Theatres Investments. Opposition to Fox, controlling Hoyt's, is seen in impending developments.

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Hoyt's Recovers in Operations

After losing $53,155 in the first six months of the last financial year, Hoyt's Theatres, Ltd., of Australia made a recovery in the latter period amounting to $74,860, returning the company a profit over the full period of $21,750 after providing for depreciation and taxation. Despite the credit balance, the directors found it impossible to pay any dividend.

The directors, Stanley S. Crick, and Charles E. Munro, report that the result of the year's trading, "brought about mainly by reduction of rentals and other strict economies," must be considered as satisfactory in view of the decreased spending power of the community, taxation, and general unrest in a period of economic stress. The report continues: "During the past year the company has met its heavy financial commitments in a satisfactory manner, but to achieve this result, it has been necessary to obtain assistance from other sources. Fox Film has furnished such accommodation as has been required from time to time, thus enabling the company to function without serious embarrassment."

The assistance given by Fox is traceable in the reduction of $317,500 in overdraft, and $1,031,730 in creditors' and sundry balances.

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Warner's Slash Australian Lineup

Opinions of prominent Australian exhibitors indicate that Warner-First National has moved wisely in allocating only 58 pictures for this market, thus leaving room for the shelving of inferior product. Leading owners hold the belief that independents will pay more for a service, which, without cutting into schedule, can "dump" poor pictures and guarantee its releases. It is suggested that other distributors follow Warner-First National's lead.

Inferiority of product generally is one of the prime factors blamed for the dearth in Australian theatre attendances.

WHEN THE SCREEN TEACHES

by
RITA C. McGOLDRICK

WITHIN the past month an unusual number of high grade motion pictures have come into the studios for preview, many of them containing tempting material for the service "School and Screen." Some of these have been exceptional in thir treatment, brilliance of technique, strange and authentic geographical settings, incredible shots of the wild creatures that infest the jungle, of volcanoes in eruption and of fascinating fauna and flora. But much of this material is inappropriate for children's programs because of the sophisticated situation, the double-edged lines, the frank expression of passion, which, after all, is not the best diet for the child mind.

"School and Screen" is rather pleased to announce itself as being a little bit old-fashioned in its views on diet for children. We believe that the ten-year-old may have more meat at his dinner, for instance, than the two-year-old brother who has not finished cutting his teeth. We also believe that the average child in the elementary school, in the processes of his mental development, is not ready to digest and assimilate the subtleties of the sex-problem play or the underlying doubtful moral values of the underworld themes. For that reason we deliberately eliminate from this service pictures that are strong in themselves and brimful of educational interest, but too sophisticated for young people's entertainment.

Three Pictures Chosen

In this issue of "School and Screen" we have selected three pictures with a great deal of consideration, and with something of courage. Warner Brothers' historical feature, "Alexander Hamilton," is one of the outstanding pictures of the year. It re-creates the exciting post-revolutionary period in and near Philadelphia, using for its familiar characters James Monroe, Thomas Jefferson and Alexander Hamilton in their political and diplomatic relationships under the direction of George Washington, who comes into the picture with the vividness of reality. One catches in this picture the indomitable spirit of the revolution; the flavor of the tavern and the rough stage coach road; the thoughtful intensity of the men whose canny wisdom shaped this country's destiny.

The kernel of the story concerns itself with a dishonest plot to defeat Alexander Hamilton's Assumption Bill, with which he hoped to establish the credit of the faltering young nation. His plotters tempt him through a woman, and for his moment of indiscretion brand his public life. But Hamilton accepts the challenge. He faces public scandal and disaster to his home rather than betray his country's interests. All of this has been done with the utmost delicacy and beautiful restraint. There are no scenes of passion, no cheap love-making.

Notwithstanding all of this, one national organization that prides itself on its discretion in the selection of better pictures, says in its Monthly Motion Picture Guide, in which it lists "Alexander Hamilton" in the same class with several tawdry pictures: "Hamilton's truly great patriotic contribution to his country's welfare are made incidental to a notorious love affair in this story. We know some heroes had clay feet; but surely there is no necessity of focussing the camera on their weaknesses. For this reason this picture is not recommended."

"School and Screen" is courageous enough to believe that this picture should be recommended for boys and girls of high school age, for college students and for all adults and that it should receive the highest rating instead of the lowest, for its artistic, vigorous and patriotic interpretation of a period of which we all know too little. Of course, we believe that this is not juvenile diet. The very young children will not have reached the Alexander Hamilton stage in their studies and naturally would have no interest in a production of this kind. High school children seeing it will fly back to their textbooks with new interest in the history of those times which this story tells so dramatically. College students will find it one of the most delightful pictures of the year.

"Alice in Wonderland"

On the other hand, we have listed a charming and simple little picture, "Alice in Wonderland," which has been made for very young children. This is an ingenious production, far from the Hollywood manner. Its settings are simple, its costumes modest, and its lack of extravagance notable. But Alice herself acts convincingly, there is an exceptional musical score, and the little picture has caught something of the illusion of the childhood classic. Little children will love it; older ones will scoff at it; the mothers and fathers who take the small persons to the show will be bored to death. Yet there is a place in the film world for "Alice in Wonderland" and her fairy tale companions, and for that reason "School and Screen" encourages their production.

"Riders of the Purple Sage"

Our third selection for the month is a Western, boasting more of story form, action and beauty of background than is true of most of the pictures of the plains. Its mesas and canyons, serrated rocks and bridal veil falls, its distances and natural cloud effects, offer an excellent opportunity to any teacher for a fine hour in classroom geology. Its beautiful horsemanship and fast action attendant on the heroics of Lasiter, the outlaw from Texas, will delight every boy in the country. There will be no difficulty in winning classroom response from any pupil who has seen "Riders of the Purple Sage."

We believe that educators and teachers will find it to their advantage to go personally to see the pictures selected by "School and Screen" service. It is our hope that the additional information contained in the "Selections," added as a new feature to this month's pamphlet, will supplement "School and Screen" in a definite, constructive and practical manner.

Alice in Wonderland
Unique Foto Film

Star: Ruth Gilbert.

This film story of Alice has been adapted from the childhood classic, "Alice's Adventures in Wonderland," by Sir Louis Carroll. This is a picture for very small children. It has been made simply, without pretense at magnificence, and in no way competes with the beauty of setting and technical perfection that marks most Hollywood products. But there is a place in juvenile programs for pictures for very little children. "Alice in Wonderland" fills that need. It tells the story of the dreaming Alice and her adventures with the Cheshire Cat, the Door Mouse, the Hare, the Duchess, the Tortoise, the King, Queen and Knave. Alice acts convincingly. She is charming and gay. She will attract the juvenile audiences. The trial of the Knave of Hearts and the bits of court comedy catch the illusion of the original story. This is a good picture for matinees for small children, and it offers excellent opportunity for kindergarten teachers and the parents of children under ten to awaken child interest in the story as it was written and in other stories of the same kind.

1. **What happened to Alice?**
2. **Where was she when she fell asleep?**
3. **What did she dream about?**
4. **Where did she go in her dream?**
5. **How many queer persons did she meet?**
6. **Where did she have a tea patry?**
7. **Tell a story about the tea party.**
8. **Did you like the Duchess?**
9. **Was she kind to Alice?**
10. **Who did the Knave of Hearts steal?**
11. **What did the King do about it?**
12. **What did the Queen say?**
13. **What did Alice do before the King and Queen?**
14. **Do you know what a jury is? Ask your teacher to tell you.**
15. **Who were the jury at the trial of the Knave of Hearts?**
16. **What did you think was funny about this trial?**
17. **Who did you think was the funniest person in this picture?**
18. **What part of it did you like best?**
19. **Would you like to have done the things Alice did?**
20. **What happened to Alice at the end of the picture?**

Tell a story about a dream that you have had.

(The theme song for this picture was written by Irving Berlin. The musical synchronization is very good.)

Alexander Hamilton

Warner Brothers

Stars: George Arliss, Doris Kenyon, Dudley Digges, Allan Mowbray as George Washington, Morgan Wallace as Monroe, and Montague Love as Thomas Jefferson. Written by George Arliss and Mary Hamlin.

This is an historical drama of those stirring days following the Revolutionary War in which the young nation's statesman were engaged in shaping the country's destiny in its state of flux. The story centers around Hamilton's efforts to establish the Governments' credit by strengthening the federal power and by having the Central Government assume the various war obligations of the thirteen states. It opens with Washington's thrilling farewell to the troops, in which he promises them payment for their services. It tells the story of Hamilton's Assumption Bill and Residence Bill in a dramatic fashion.

Alexander Hamilton's enemies tried to discredit his character by a maliciously contrived plot to involve his name with a woman's.

This is not a picture for young children but is admirable entertainment for high school and college students.

1. What position did Alexander Hamilton hold in the Government in the post-revolutionary period?
2. Where did Washington make his farewell address to his troops?
3. Was he president at this time?
4. What did he promise to do for the troops?
5. Was this a fair and just pledge to them?
6. What did some of the statesmen think about the Government assuming this obligation?
7. Why did they think the thirteen states should pay their individual bills?
8. What was the Assumption Bill?
9. What did Hamilton hope to accomplish through this bill?
10. What was the Residence Bill?
11. Name two arguments for and against a central location for the Government's capitol.
12. Why was a site on the Potomac selected?
13. Describe the home of Alexander Hamilton.
14. Name two important historic things that Thomas Jefferson said in this picture.
15. Describe Monroe as he appears in the picture.
16. Did George Washington seem true to life to you?
17. Describe the interior of the stage coach tavern.
18. The home of Alexander Hamilton and the Wayside Tavern were typical colonial habitations. Describe ten pieces of typical colonial furniture as you noticed them in this picture.
19. Describe the dramatic climax of the picture.
20. Compare the filmed Alexander Hamilton with your history's record of him during this period of his career.

Write a 250-word composition on "A Nation's Credit."

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

Riders of the Purple Sage

Fox Film Corporation

Stars: George O'Brien, Marguerite Churchill, Noah Beery.

This picture, twice screened in silence—once with William Farnum, and once with Tom Mix in the role of the heroic outlaw from Texas—now finds new strength and power with the added dimension of sound, the rush of horses' feet, the roar of water tumbling over cliffs, the wind in the trees, and the crisp and staccato dialogue of Lassiter the bandit.

This picture has no outstanding originality in plot or development. It tells the story of the lone girl rancher who is trying to carry on in the place left her by her father, of the evil politics of the local gang, and of the chivalry and generosity of an outlaw. But this ordinary structure has for its background the dazzling magnificence of the western canyon country. It offers a splendid opportunity for a valuable classroom hour on geology. This picture also offers a dozen important topics for descriptive composition.

1. What is the study of geology?
2. What does the word itself mean; trace its derivative. Compare geography, geometry, etc.
3. What is a mesa?
4. From where do we get that word?
5. What is a canyon?
6. What is the difference between the words cañon and canyon?
7. Name three causes for these strange rock formations.
8. Why do we have more of them in the western country than in the east?
9. What kind of rock do you think these canyons are made of?
10. What is erosion?
11. Do sand and water wear down more quickly the soft or the hard rock?
12. Describe the plant life of the plains.
13. Why is it so scarce?
14. Why does cactus thrive in this section?
15. What is a corral?
16. Describe the round-up of the stampeding steers.
17. What was the method used?
18. Describe the entrance to the mysterious valley.
19. How could one boulder start an avalanche?
20. What was the most thrilling moment in this picture?

Excellent Short Features

We wish to call to your attention the following short features which will add distinction and educational interest to any program for young people.

TURN OF THE TIDE
Supreme Thrills Series
RKO Pathe

"Turn of the Tide" is one of a series of thirteen true stories of the Great War picturized and verbally described by Floyd Gibbons. This one tells the story of the early morning hours of July 18, 1918, when three hundred thousand American boys, who had been hurriedly mobilized and rushed into action, delivered the first decisive offensive blow of the Allied troops in the World War, turning the tide of defeat into the promise of victory. This is an electrifying and vivid presentation, excellently photographed and with an accompanying musical score. These authentic thrills of the screen are among the best short features of the year.

BIRDS OF THE SEA
Fox

Very interesting and scenically lovely.

BLUE RHYTHM
Columbia

Here is another Walt Disney cartoon in which Mickey Mouse conducts the animal orchestra for the amusement of all.

DANGEROUS TRAILS
Warner

This is the ninth episode of the adventures in Africa of Wynant Hubbard, lecturer and scholarly adventurer. It is an extraordinary study of wild animals as they roam through the jungle and cross the paths of the man with the cameras. (Accompanying lecture.)

EGYPTIAN MELODIES
Columbia

A very amusing cartoon depicting the experiences of a spider in an Egyptian tomb.

GYPSY CARAVAN
Vitaphone

Giovanni Martinelli, as a gypsy caravan driver, sings with his unusual, beautiful effect. This is a happy opportunity to hear this Metropolitan opera star.

ISLE OF ISOLATION
Imperial

A very entertaining talk accompanies these pictures of the Island of Bali. Mr. Dickason calls it one of the most enchanted islands of the globe.

JERUSALEM, THE HOLY CITY
Ideal Pictures

An interesting scenic, accompanied by an instructive talk. It depicts the historic background and the lives of the various races that dwell in the Holy City.

OLYMPIC TALENTS
RKO Pathe

This Grantland Rice Sportlight is one of an instructive and interesting series of views of various athletes in training for different sports for the coming Olympic Games of 1932. A lively and humorous talk adds to the interest.

(*Continued on next page*)

GERMAN FILMS LOSING TO U. S. ON CONTINENT

Carefully Selected American Pictures Will Have Growing Demand, Says Canty

The shoe is now on the other foot and producers and distributors in Germany find that it is pinching. Since the rush of German-made talking pictures through Continental Europe, the old cry raised against American exchanges that they were "glutting the local market" has changed to criticism of "the predominant number of German-made talkers." The feeling now, after six months, is that carefully selected American pictures, featuring box office names and subordinating dialogue to action, will continue to have a limited growing demand, in the face of the decreased attendances partly attributable to the wholesale switch to German product.

Tired of Mediocrity

"The fresh rush of German 'talkies' into Austria, Czechoslovakia, Hungary, Yugoslavia, Switzerland and Rumania (German dialogue films are still banned in Poland) gradually tired cinema goers with their mediocrity, and it became apparent that, with few exceptions, they would fail to meet local film tastes that had been developed chiefly by the American 'super' silent," says Trade Commissioner George R. Canty at Paris in a report to the Bureau of Foreign and Domestic Commerce.

"Relatively excellent responses are being given to the exhibition of certain films in English dialogue, with titles in the local language superimposed on the film. Recently, American 'talkies' have been shown in the larger cities of the various countries involved."

"Purged of Parasites"

Canty pointed out that theatres in Germany are having a harder time of it than elsewhere in Europe with the possibility of Italy. He cited the claims of leaders in the trade that thousands of exhibitors are on the verge of bankruptcy. Canty sees another result possible:

"Unless unforeseen cinema credits appear in Germany before the new year arrives," he says, "the German industry will have been purged of most of its parasites, which hitherto have greatly hindered the normal growth of the local industry (prior to the sound film era, mushroom companies with one or two features each to their credit accounted for a large percentage of the total output) and the most of the serious small companies that have done so much to keep the German industry on the world map. This survival of the fittest, in face of present demoralizing economic conditions, should restrict the German industry to five companies with an estimated production output of 10 or more features each during the next season; two adequate cinema circuits controlling some 220 cinemas, and about five competent distributors, as follows: Ufa, 25 features; Sudfilm, 15; D. L. S., 15; Emelka, 10, and Terra, 10."

The leading circuits are Ufa with 170 houses in Germany alone, and Emelka with 50 or so, practically all first-run. The leading producers mentioned, besides Ufa and Emelka, are D. L. S., Sudfilm and Starfilm.

More Product Than Expected

Canty predicts that the reported shortage of product for next season will not be as serious as at first expected. With the needs estimated at 200 to 250 features, about 120 already have been announced by leading companies. It is estimated that Americans will contribute 35 foreign-made German talkers, France 12 or 15. German producers "appear to have concluded that their intention to supply films for the world markets will, temporarily at least, be restricted to films in German and French dialogue, and special foreign versions without dialogue."

Of the latest German contingent regulations Canty says:

"The American film exchanges in Berlin are beset with three unusual conditions: (1) A provision against the blind booking of foreign product as against permitted blind booking of domestic products; (2) the non-transferability of the socalled interior contingent permits (permits issued in connection with export returns of domestic products are transferable and have a market value of approximately $5,000 each), which practically necessitates a participation in the German industry, such as the production and/or distribution of local products, in order to distribute foreign products; and (3) the necessity of first showing a film to a professional audience, in substitution of the oldtime trade show, before it can be booked to the trade.

Sees Advantage to Americans

"The removal of the first point in future regulations—or, at least if the present one stands, to have it apply to all alike—would be a distinct advantage to Americans, for as it now obtains the American exchange quite often find attractive desired play dates booked ahead with local unfinished product.

"If the internal permits could be made transferable, there would not recur a situation of the latest playing season in which some American companies did not have enough permits while others had too many, yet, because they were not transferable, the excess permits had to be returned to the ministry of the interior. Furthermore, the market price of permits would drop substantially, since all permits issued would be transferable instead of the smaller portion of the whole, which is awarded for export returns only, as at present.

"The third point has not greatly affected the American trade, although the real reason for this restriction in the regulations is not known. In any event, it is not believed that it means much to the local trade, and it might be removed subsequently."

Fan Writer Turns Actor

Viola Waldmier, formerly motion picture editor for Central Press at the Cleveland headquarters, and previously associated with several fan magazines, has taken up acting under the name of Viola Ilma and is currently playing a collegiate in "Cloudy With Showers" at the Morosco theatre in New York.

School and Screen
Short Subjects

(*Continued from preceding page*)

PATHE REVIEW NO. 3
Pathe

Scenes of beautiful homes, old English and Colonial throughout New England, pretty and quaint; This Wonderful Age; How the Autogiro Works. Very interesting.

TORCHY
Educational

The story of an adventurous young "would-be" business man who falls in love with the boss' daughter. Clean and very entertaining.

TIMING
RKO Pathe

A Grantland Rice Sportlight calling attention to the perfect "timing" in golf, tennis, aerial acrobat stunts, polo, football and boat racing.

VAGABOND MELODIES
Educational

One of the Hodge Podge series that tells in sound picture form the story of the little tunes, the noisy sounds, the lilting airs and bursts of brass music that seem to furnish a musical theme for any great city.

WONDER TRAIL, THE
Educational

Lyman H. Howe shows the audience some magnificent scenery, waterfalls, mountains and fissures in the earth through which steam constantly is exuding and geysers are spouting. It's the Yosemite Valley.

WOODROW WILSON'S GREAT DECISION
RKO Pathe

A page of history is opened to us in these kaleidoscopic views of the life of Woodrow Wilson, with an accompanying descriptive talk by Floyd Gibbons.

WRESTLING SWORDFISH
Educational

One of the most interesting of the excellent sports shorts by Mack Sennett, depicting actual fishing scenes with the giant ray and the sword-fish as the victims. Wonderful action in the pictures.

Writ Under Copyright Law Given Pathe in Newark Case

An injunction under the Copyright Law has been granted RKO Pathe restraining the Metropolitan Exchange, Newark, N. J., from further distribution of Pathe prints. Judge William Clark of the New Jersey District Court held, in granting the injunction, that unauthorized exhibition of motion pictures was infringement under the Copyright Law, a subject which figured in the defense of the exchange.

Final hearings in the case, which grew out of the seizure of 1,700 Pathe prints, alleged to have been held without license, will be conducted next month.


Paramount Pictures
1931 NOVEMBER 1931
1931 DECEMBER 1931
1932 JANUARY - 1932
1932 FEBRUARY 1932
THE BIGGEST HITS
OF 1931-32
are yet to come!
Already You've Had These
Outstanding Money-Makers →





"The SMILING LIEUTENANT"

"AN AMERICAN TRAGEDY"

Two mighty S. R. O. Sensations that broke records in the small towns as well as on Broadway.

THE 4 MARX BROTHERS



"MONKEY BUSINESS"

The greatest comedy attraction in years! Grosses prove it! Now in its second big laff-week at the Rivoli, N. Y. All over the country! Record crowds! Record grosses! Typical of Paramount hits!

Directed by Norman McLeod

With these three shooting theatre profits sky-high, right at the start of the season, isn't it a grand and glorious feeling to know that PARAMOUNT gives you

BIG HITS, WEEK AFTER WEEK!

1931-32 again proves Paramount's leadership conclusively. Now, more than ever before, your name on a PARAMOUNT contract means prosperous box-office times. Here are only a few of the big-money champs to come.

"Dr. Jekyll and Mr. Hyde" ● George Bancroft



with FREDRIC MARCH, Miriam Hopkins and Rose Hobart. From Robert Louis Stevenson's novel. Directed by Rouben Mamoulian.



in "RICH MAN'S FOLLY" Bancroft as the fans want him. With Frances Dee, Robert Ames, Juliette Compton. Directed by John Cromwell.

"Sooky" * ● "Husband's Holiday"



JACKIE COOPER, ROBERT COOGAN, and the all-"Skippy" Cast. From the book "Dear Sooky" by Percy Crosby. *Released during Christmas holidays.



CLIVE BROOK, Charlie Ruggles, Vivienne Osborne, Juliette Compton. Directed by Robert Milton.

... and in the weeks to come!

Paramount's 20th Birthday Jubilee product—all hit-pictures with important money stars—is the real low down on what's to be worn on theatre marquees this season. Here are more profit guarantees.

"THE MAN I KILLED" ● MAURICE CHEVALIER



In "One Hour With You" with Charlie Ruggles and Jeanette MacDonald. With Music by Oscar Straus.



An ERNST LUBITSCH Production with Lionel Barrymore, Nancy Carroll and Phillips Holmes.

"TOMORROW and TOMORROW" ● MARLENE DIETRICH



in "Shanghai Express" with CLIVE BROOK, Anna May Wong, Warner Oland, Louise Closser Hale and Eugene Pallette. Directed by Josef von Sternberg.



Starring RUTH CHATTERTON with Paul Lukas and Robert Ames. Broadway's outstanding dramatic hit. Directed by Richard Wallace.

Today, with the public more particular than ever about its entertainment shopping, the wise showman knows that with PARAMOUNT his box-office future is assured. This week, next week, all season long! Big Hits from

PARAMOUNT

TRADE ★★★★★ MARK

Paramount Pictures

Better Late!

M. A. Lightman, Memphis theatre owner and better known as president of the MPTOA, accidentally set a personal record on a recent Sunday. He acquired two new theatres in Fort Smith, Ark., and was scheduled to open both on that Sunday, one with "Monkey Business," the other with "Devotion," at 2 o'clock. Came the vital hour but came no pictures. The Marx effort was lost in Memphis, and Ann Harding's cinematic troubles were stranded in Oklahoma City. Followed 15 long distance calls by M.A., as a result of which "Monkey Business" was rushed by plane and "Devotion" by taxicab, both converging upon Fort Smith and M. A. in time to start both shows at 3:30. Is that an omen, or what?

Deal for Hughes-Franklin Theatres Out; Dickinson

Glen W. Dickinson is contemplating the addition of several theatres to his circuit in Kansas-Missouri, he announced when he returned from the west coast. He said negotiations for Hughes-Franklin theatres in the Midwest division did not go through. While in Los Angeles he conferred with Harold B. Franklin, president of Hughes-Franklin. Dickinson spent three weeks on the coast and was accompanied by E. S. Olsmith, who recently resigned as feature salesmanager of Tiffany-Sono Art in Kansas City to become his assistant. Dickinson's visit to the coast was marred by receipt of a telegram notifying him of the bombing of the Bijou Theatre in Kansas City in the dispute with the operators' union.

$5,743,255 Net 6 Months Report From Paramount

Paramount Publix Corporation reports consolidated net profits of $5,743,255.34 for the six months and $2,227,603.12 for the three months ended June 27, 1931, including earnings of subsidiary companies after deducting all charges and reserves for federal income and other taxes.

These earnings are equal to 70 cents for the three months and $1.82 for the six months on common stock outstanding. This compares with $8,441,212 for the six months and $3,606,444 for the three months ended June 28, 1930.

McConnell Resigns U Post

Fred J. McConnell, who has been Universal short-subject sales manager for the past four years, resigned this week. He plans to assume a sales post with another company as soon as his successor has been appointed by Universal.

LATEST WILLIAM FOX RUMOR ON SAME SPIKE

Report Bankers Slate Him for Return to Power Falls on Same Five-Year Agreement

William Fox, evidently, is blessed with a fairy godmother in the person of one who finds active occupation as author of reports that the former film leader contemplates reentrance into the motion picture industry. Fox's reported comeback is painted as one of impressiveness and colorful splendor and as heralding the return of Fox as a giant of the industry, dominating the enterprises with which his name has been mysteriously linked by the anonymous purveyor of rumors.

The Latest Rumor

In recent months, it has been said on various occasions that Fox had actually acquired control of Columbia Pictures. This was followed by a report that he was set to resume control of the Fox corporations. Then came a yarn about Fox's supposed negotiations with Carl Laemmle for the purchase of Universal, which preceded further rumors of assuming operating power of Fox Film and its subsidiary units.

All of these fanciful stories, however, and many others of like nature, have failed to materialize. And the reason is simple; they are highly improbable, practically impossible. But this, apparently, has failed to daunt the fearless author, or authors of the reports who this week, again under a cloak of anonymity, planted a "sure-fire tip" for everyone to jump aboard the band-wagon and buy Fox Film "A" stock because "the bankers are about to turn back operating power of the companies to William Fox!"

But the Agreement Is—

The truth of the matter is that Fox must stay out of the picture business, by the terms of an agreement made with the Harley Clarke interests at the time Clarke purchased the Fox companies from William Fox. This contract, a five-year agreement, still has 3½ years to run before its expiration, and Fox would forfeit the millions paid him for his controlling interests in the corporations if he participated in its violation. Which is unlikely.

Fox's re-entrance by way of the Fox companies, though not totally impossible, is so improbable as to border on the impossible. He would have to be placed there by Harley L. Clarke, president, or in the event that the Fox companies failed to pay quarterly dividend of $1 for four consecutive quarters, and if Fox held a majority number of "A" shares, the right to elect seven out of 12 directors would automatically pass to Fox or any other majority "A" owner. Both of which factors are more than slightly remote.

Wall Street observers of motion picture operations are of the opinion that since his exit from the industry, William Fox has, under assumed names, been buying large blocks of "A" stock, but repeated telephone and telegraphic requests made to William Fox for verification have gone unanswered.

Fox Midwest Seeks Kansas Referendum On Sunday Shows

Referendums in various cities in Kansas to determine the attitude of the citizens toward Sunday shows may be undertaken in the near future, according to information obtained from Fox Midwest offices in Kansas City.

The position of E. C. Rhoden, division manager of the circuit, is that none of his houses will show Sunday unless public sentiment has crystallized in favor of this operation.

Hearing on Fox Midwest's petition to make the temporary injunction permanent will be Thursday before Federal Judge John C. Pollock in Kansas City, Kan. Roland Boynton, attorney general, and county attorneys named as defendants announce they will ask denial of this petition and dissolution of the temporary restrainer.

Regardless of the outcome of the hearing, the losing party will take the case to the United States court of appeals, from where it will go to the Supreme Court.

While the Wichita blue law sector is quiet for the time being, the fight is flaring in Barton county, where Warren L. Weber, owner of the Ellinwood Theatre, Ellinwood, Kan., is preparing a defense in an indictment charging him with 12 counts of violating the Sunday labor law. His operator was also arrested. Weber is determined to take the case to a higher court if convicted.

An attempt by Fox Midwest to open two theatres last Sunday in Ft. Scott was prevented when the ministerial alliance prepared an attack on the grounds that a local ordinance prohibited the move.

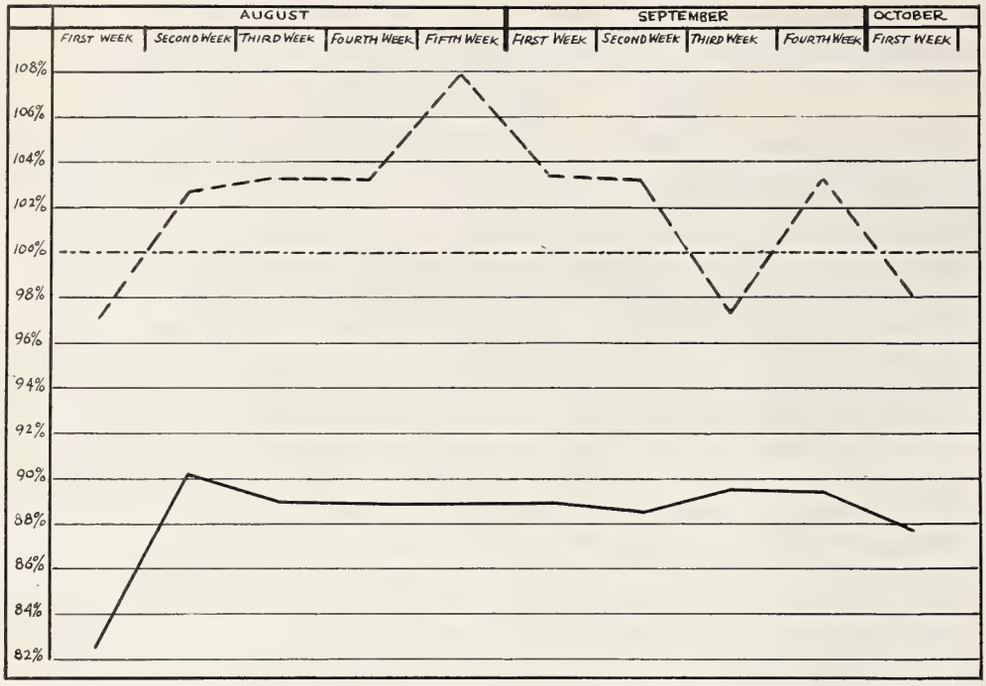
Mayer Invites Industry Heads to Academy Awards Dinner

Invitations to attend the annual awards dinner of the Academy of Motion Picture Arts and Sciences were extended to industry chieftains by Louis B. Mayer at a luncheon given in his honor at the Army and Navy Club, New York, this week by Will H. Hays. Among those in attendance were: Hiram S. Brown, Harley Clarke, Robert H. Cochrane, Jack Cohn, Earl W. Hammons, Col. Jason Joy, Jesse L. Lasky, Maurice MacKenzie, Lee Marcus, John E. Otterson, J. Robert Rubin, Joseph M. Schenck, Nicholas M. Schenck, Harry M. Warner, Albert Warner and Adolph Zukor.

The Academy awards will be made in Hollywood, November 10.

Larry Urbach With Eckels

Larry Urbach has become associated with Eddie Eckels in the publication of "How," West Coast periodical.



The chart shows the box office receipts in 26 cities for the 10 weeks including August and September and the first week in October. The unevenly broken line (—— — ——) shows the average receipts during the year 1930. The evenly broken line (— — —) represents the receipts for ten weeks period in 1930 and the unbroken line shows the receipts for the same length of time this year. These comparisons are drawn from the HERALD'S weekly compilation of theatre intake throughout the country.

Erpi, RCA Refuse Further Cuts in Service Charges

Neither Electrical Research Products nor RCA Photophone contemplate further reductions in service charges, it is understood, despite agitation of exhibitors. Both companies cut prices during the spring upon representations of the boards of directors of the MPTOA and Allied States, national exhibitor groups.

The companies contend that charges now are reasonable and that further reductions will impair the service rendered. They express the feeling that the service charge is better understood today than heretofore, and that it is not resented by exhibitors, despite the efforts designed to bring about its removal.

Further action by various exhibitor organizations either has been made or is understood to be contemplated in an effort to have service charges reduced by both Erpi and RCA Photophone. Units of both national exhibitor organizations are asking cuts, contending that repairs and emergency calls which were constant in the early days of sound are no longer necessary, which should be reflected in reduced service charges.

Pathe News Lab Sale Waits Closing of Legal Matters

Steps in the sale of the Pathe News Laboratory in Jersey City, by RKO to Consolidated Film Industries, were in assorted states of progress this week. It is understood that the business aspects of the deal had been completed but in the words of Ralph Poucher of the Consolidated offices, some legal matters were yet to be adjusted and closed.

The big Pathe laboratory at Bound Brook, N. J., remains the property of Pathe Exchange, Inc., as it was not included in the sale of sundry Pathe assets in last December's deal with Radio. The newsreel laboratory was, despite the efforts of Pathe to sell the Bound Brook plant, preferred by RKO. The sale of this week was negotiated by Frank O'Heron, vice president of RKO Radio Pictures.

Plant Shut Down

Upon the taking over of the Jersey City property by Consolidated Film Industries the plant was shut down immediately and all employees dismissed instantly without notice. Some of them had been in the service of the laboratory and Pathe News for fifteen to twenty years.

The quadruplex printing machine, a special Pathe device for rapid printing of news releases, evolved and constructed in the Pathe shops at Bound Brook, was removed from the news laboratory to the Consolidated plant in Fort Lee. Under the terms of the sale of the laboratory from Pathe Exchange, Inc., to RKO only shop rights, or the right to print Pathe News and Pathe Review, were transmitted with the sale of the plant. Some possibly significant aspects of the film developing machine patent situation are involved. Pathe's developing machines are among the oldest, if not the oldest, in the history of the industry and at various times have been reconstructed and improved under various French and American patents.

Move Begun Two Years Ago

H. J. Yates of Consolidated more than two years ago began moves aimed at getting control of the Pathe laboratories, which held something akin to an economy record in the production of quality prints.

The price involved in the sale of the news laboratory was not disclosed, but it is understood that the amount involved was determined in relation to a contingent contract by which Consolidated is given all of the laboratory work of all RKO interests, including Radio Pictures, RKO Pathe and Pathe News and Review. Under prior arrangements and relations Pathe News alone consumed something near to two millions of feet of Dupont positive film. The Yates plants use Eastman stock exclusively.

Induct Pep Club Officers

New officers were installed this week at a meeting of the Paramount Pep Club, organization of employees. They include: Dr. Emanuel Stern, president; Chris Beute, vice president; Homer S. Thaw, treasurer; Doris Meyer, secretary and the following board of governors: Fred L. Metzler, J. J. Doughney, Charles E. Gartner, M. F. Gowthorpe, Lillian Stevens and Ida Wolfe.

Steffes Quits Chicago Fight

Al Steffes, Allied northwest general manager, has returned to Minneapolis from Chicago where he has been aiding independents in their battle for a one-man booth.

Britain Reduces Budget Tax Raise On Small Houses

Following trade agitation, the British chancellor of the exchequer has agreed to support a reduction in the increases proposed to the entertainments tax, under his crisis budget.

Particular trade objection was raised to the greater increase which he had proposed to levy on the lower paid seats, and as a result he has reduced the tax increase on 6d (12 cents) seats to 1d (2 cents) instead of 1½d (3 cents), and has exempted from tax all seats up to 2d. Previously only children's 2d matinees were to remain exempt.

The C.E.A. practically has decided to recommend its members to pass on the additional entertainments tax to the public, but in many districts the feeling exists that this course will be found impossible, without effecting a reduced patronage.—W. H. M., London.

German Sound Independents Fight The Tobis Monopoly

Independent German sound equipment manufacturers are centering their efforts in Berlin about an attempt to have the government issue a decree against the virtual monopoly which they claim Tobis-Klangfilm has established in the sound equipment field.

Mason NBC Vice President

Frank Mason was elected a vice president of the National Broadcasting Company at the last meeting of the board of directors.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"MONKEY BUSINESS" has about everything a showman can ask for in a picture. By everything, we mean "box office" pull and tremendous "audience" value. To undertake a long and wordy discourse on a picture with so many outstanding qualities is a waste of both your time and mine, so I won't attempt it; I'll merely say what little there remains to tell you and then pass on to another picture.

Wherever the Marx Brothers have appeared before, this attraction will spell instant box office success. Where they will make this their first screen bow in some community that never had an opportunity of laughing at their antics, this one is still "box office," but will require some help in merchandising; with such help it should hardly require any worry about the results in receipts.

The title, in addition to the stars' names, is another excellent reason why they ought to come out as they rarely do. "Monkey" around with that title to your heart's content, but don't go spending a whole lot of money selling it. Just let them know you've got it at your house via your usual selling mediums, and just so long as you know that everybody will hear that you're playing it, so long can you rest assured that they will hardly pass up your theatre.

Regardless of the fact that much of the dialogue will pass over the heads of many a small town audience, they will nevertheless laugh their heads off at them just as the customers did at the New York Rivoli. The "wisecracks" fly thick and fast, but even with most of the dialogue eliminated, their acting and hell-raising would still create a riot of laughter anywhere.

But, here, I've promised to say very little about this "box office" natural and I'm getting as gabby as an old maid at a picnic. Just see how soon you can get it booked into your house and then find ways and means of squeezing in a couple a hundred standees more at each performance. No kidding, boys, here's money in your pocket. Don't pass it up. It would be a dirty trick on the theatre and the customers.

▼

"GET RICH QUICK WALLINGFORD" has plenty of Jimmie (Schnozzola) Durante, not too much of William Haines, a neat slice of Ernest Torrence, plus the feminine appeal of Leila Hyams. Story? Well, it has been done to death ever since movies reached the grown-up stage of super-specials. But since our job is to talk about its box office value, we might just as well tell you now as any other time: it IS a peach of a box office bet because your audience will enjoy 'most every minute of it and even sympathize with poor Bill while he's trying to stall the stockholders off until the money arrives.

Durante will go big with patrons in the Loop or on Main Street because his humor is natural and he doesn't try to act at all. He's just himself, and though that may not mean much as an expression or description to anybody away from Times Square, it best describes what we mean. He'll grab off many a laugh and they'll be looking for him the next time he's at your theatre. That's why it pays to play him up strong. He's "box office" material for every house and to let him slip by without mention in this, his first, will be to hurt his box office value the next time he shows up.

There should be all the selling slants your heart desires in the title and stars. Being the kind of a picture it is, it offers many worthwhile angles to build up your campaign, either through newspaper advertising, exploitation, or both. Just create the interest and those who attend will tell their neighbors about it. That's the kind of word-of-mouth advertising it will start. And the audience will be all with the three swindlers when they put it over on the detective at the finish of the picture.

Being an "audience" picture means that the patrons will enjoy it, so don't worry about satisfying them. As for the kid slant, whatever is crooked about the story will hardly interest them. They'll be too busy laughing at "Schnozzola" to let the swindle angle sink in very deep. So if you want to play it on a weekend, go to it.

▼

"SMART WOMAN." . . . "How would you like a sock on the nose?" . . . represents the single, solitary line of "mass appeal" in a picture jammed full of smart and sophisticated dialogue for the "classes." Yet, it is an interesting audience picture wherever you can appeal with any measure of success to the women of your patronage. Make no mistake, if your audience likes what the women patrons like, you'll bring home a goodly amount of receipts with "Smart Woman," but if they shy away from this kind of "dialogue fencing" between women, then you're sunk.

Selling angles are not lacking for the showman who knows how to sell the women a "bill of goods." You'll have as many as your brain can create, providing you tackle the task with some enthusiasm. The regular HERALD review will tell you enough about the picture to provide you with material, so I'll not attempt it here.

"Box office" appeal lies solely on your customers' likes for smart stuff of this kind. I suspect that the houses on Main Street will find that there's not too much b. o. appeal to this title. In "audience" value, I can see no reason why it shouldn't satisfy the majority of patrons except where Hoot Gibson is the favorite. Then, we're sorry for you.

So roll up your sleeves, read up all you can about the plot (such as it is) and try to put this over, more on the strength of the women appeal than its story value. Sell it to the women as much as you can in the hopes that the menfolk will trail along with them to see what it's all about.

One thing you can rest assured of: the audience will never suffer from mental fatigue because they followed the feminine duel for a man who didn't seem to possess any great amount of reason to duel over. In fact, two women sitting behind me thought Mary Astor should have married the Sir Guy and let the blonde have the husband. We were quite ready to agree.

Since we've told you it is "smart, sophisticated" entertainment, you know that it's not for the youngsters. They will be bored to death at the whole proceedings. Keep it for the middle of the week or wherever you spot your adult pictures.

▼

"THE ROAD TO RENO" should prove good "box office" for the large towns and cities, but the smaller communities may find it tough selling in view of the worn-out divorce theme. Then again, no one will go into a song and dance over the finish where the darlin' son kills Mom's latest husband-to-be and then commits sewer-pipes. But, that's the movies all over.

As to its "audience" value; we should venture the opinion that it will please the average patron who is not inclined to pick his or her entertainment to pieces and see what makes the wheels go 'round. The chief task of every showman is to create some sort of a campaign that will live down the title and make the prospective customer feel that there is really worthwhile diversion in the attraction. We say this on the theory that if they can be pulled into the theatre, they will be satisfied with the picture.

Being the kind of a story it is, "Road to Reno" is not exactly the choice of the "Better Films for Children" movement, so try to shy away from the days when the youngsters flock to the house. That will eliminate lots of adverse comment regarding you and your theatre. It is strictly adult entertainment and should be sold as such. The stars are plentiful enough for a single attraction and without too much effort you can plug this one a little harder than usual in an effort to get them to the b. o. window.

Most of the foregoing comment is based on the small city angle. In the larger towns and cities you will find it a good box office picture with all the audience strength that you want. Selling it in such spots is going to be a lot easier than the smaller communities, so this is another case where the big-city boys get a break.

▼

"FREE SOUL." In view of the fact that this picture has been released in so many sections of the country, this comment may be too late for any help. Nevertheless, for the benefit of those who are still to play it, and every house *should* play a picture like this, we venture these few remarks about a production that is really one of the finest of the year.

While the story has been built around the role played by Norma Shearer, it still remains Lionel Barrymore's picture in more ways than one. I say this without any desire to take away one iota of credit for Miss Shearer's wonderful work. But the patrons are going to go home talking more about Barrymore than Shearer. His acting is nothing short of marvelous, and coming along about the same time—in general release—as "Guilty Hands," it is going to boost his drawing power skyhigh.

About the only thing I didn't like about this picture was the title. The reason why I say this is because it makes you believe that you're going to see something different than it is. But smart showmanship and merchandising can overcome whatever drawbacks there may be to that title so as to give you every opportunity to cash in with S. R. O. as you should when you play a picture of this kind.

The very nature of the plot eliminates it from children draw entirely. Not that they would grasp the idea a hundred per cent, but it would be dangerous just the same. You have sufficient adult appeal in this outstanding picture to overlook the youngsters and if possible to emphasize the fact that it is not a picture for them.

As the old saying goes, "Better late than never." So that's what we must say about "A Free Soul." It's a great picture, boys, and should do business anywhere and everywhere. Sell it as strong as you want to. Promise them the greatest entertainment of the season. You won't be telling an untruth.

—CHARLES E. LEWIS.

TIFFANY PICTURES

Broadway holdovers

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Aces with the critics

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with
LEO CARRILLO

The star of the phenomenally successful "Hell Bound" duplicates his drawing power in this colorful story of the sport of kings!

A JAMES CRUZE PRODUCTION

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CLARA KIMBALL YOUNG

in her triumphant return to the screen

An east side boarding house—life in the rough—and Clara Kimball Young as the hard-boiled boarding house mistress with a heart as big as a mountain. Human. Compelling.

A JAMES CRUZE PRODUCTION

Directed by Walter Lang
Produced by Samuel Zierler

"Clara's acting is superb...the picture provides good entertainment."
—L. A. EXPRESS

• • •

"Kept the audience gasping for breath." **— L. A. EXAMINER**

• • •

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with CLAUDIA DELL, WALTER BYRON and MARJORIE RAMBEAU

Divorce!...Freedom!...The thrill of living her own life ...the ecstasy of accomplishment...and then the realization that she has forsaken the most precious things of life . . . that she is another of the "Leftover Ladies"

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• • •

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• • •

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TIFFANY PRODUCTIONS INC.

Distributed by SONO ART-WORLD WIDE

The Champ

(MGM)

Drama

(Seen at Hollywood)

For "The Champ," viewed at the Alexander theatre M-G-M may feel entitled to claim laurels for another fine picture, as it received a tremendous ovation from the audience. More blue ribbons go to Wallace Beery and Jackie Cooper, for their performances were the reasons for most of the applause. Irene Rich and Hale Hamilton also came in for their share, as indeed did every member of the cast. It might be said that there are two climaxes to the story, but it was termed so well directed and acted that these do not detract from the story value.

Beery has the title role of "The Champ." Though out of the ring for several years because of drink, Beery is still, in the eyes of his son, "the best fighter in the whole world."

Dink, the son, played by Jackie Cooper, believes that his father will make a comeback. Two promoters are about to sign the "Champ" for a comeback match, but he is discovered intoxicated. This disheartens Dink, but Beery gambles his last dollar the next day and wins a horse for the boy, who names the new pet "Little Champ."

"Little Champ" is raced at Agua Caliente. Irene Rich and her husband, Hale Hamilton, attend the races. She recognizes in Dink her son by a former marriage to Beery. Anxious to see the boy, she has Hamilton pay Beery to bring him to their home. Beery will not listen to pleas to send the boy to school until he finds himself in jail on account of a drunken brawl.

Dink is sent away with his mother to New York, but as the train stops at San Diego he jumps off and returns to his father, who, gladdened by his son's return, goes into training. Warned not to fight, Beery goes into the ring, and, because he wants to prove himself a winner to Dink, takes a terrible beating, but wins the match. As he goes into the dressing room he collapses and dies, leaving his son wild with grief. Dink's mother comes in and takes him into her arms as the picture ends.

Produced and distributed by M-G-M. Directed by King Vidor. Screen play and adaptation by Frances Marion. Dialogue by Leonard Praskins. Edited by Hugh Wynn. Photographed by Gordon Avil. Release date, November 21, 1931.

CAST

Champ	Wallace Beery
Dink	Jackie Cooper
Linda	Irene Rich
Sponge	Rosco Ates
Tim	Edward Brophy
Tony	Hale Hamilton
Jonah	Jesse Scott
Mary Lou	Marcia Mae Jones

The Yellow Ticket

(Fox)

Drama

(Seen at Hollywood)

Featured by acknowledged outstanding performances from Elissa Landi and Lionel Barrymore, Fox's production of "The Yellow Ticket," directed by Raoul Walsh, held a San Bernardino audience to close attention.

"The Yellow Ticket" is a story of Russia before the World War, in 1913, and concerns a Jewish girl who finds herself in possession of the dread "yellow ticket," carried by women beyond the pale and recognized by the police as admitting its holder anywhere as a passport. The girl in this case has obtained her ticket in order to get to St. Petersburg to see her father, who was in prison and who died there. Marya (Elissa Landi) does not return to her home because she learns that the police would inform her mother that she has a "yellow ticket," so she obtains a position with a perfume company.

On her travels she meets a young British journalist, who befriends her and, in return, she tells him the true stories of Russia which he writes for papers in England and America. These stories infuriate the czar's representative (Lionel Barrymore), who sets about to learn the source of the articles. Faced with the alternative of seeing her lover imprisoned, for she and the journalist have fallen in love, Marya kills the baron.

The Englishman, aided by the invasion of Russia by Austria at the beginning of the great war, takes the girl with him to England in a dispatch plane, eluding capture by the Cossacks in a breath-taking moment.

Produced and distributed by Fox. From the stage play by Michael Morton. Screen play by Jules Furthman. Dialogue by Guy Bolton. Edited by Jack Murray. Directed by Raoul Walsh. Cameraman, James Howe. Sound by Don Flick. Release date, November 15, 1931.

CAST

Marya Varenka	Elissa Landi
Baron Stephan Andrey	Lionel Barrymore
Julian Rolph	Laurence Olivier
Count Nikolai	Walter Byron
Mother Varenka	Sarah Padden
Grandfather Varenka	Arnold Korff
Melchoir	Mischa Auer
Orderly	Boris Karloff

Are These Our Children

(Radio)

Drama

(Seen at Hollywood)

When a director makes a picture of epic proportions, an outstanding "big production" such as "Cimarron," he faces a problem in the selection and making of his next one. Every one, from the studio gateman to the film salesmen in the exchanges, expects him to make another big one, or, to flop.

Wesley Ruggles, who directed "Cimarron," has answered the old challenge by writing his own story and making a picture which is certain to provoke lively discussion. "Are These Our Children?" is likely to be hailed both as a masterful preachment against the "wild youth" of the day and, on the other hand, as a pessimistic picture of modern youngsters. But it will be talked about, and that makes business.

Ruggles was fortunate in the selection of his lead. Eric Linden's remarkable performance as the boy who gets into bad company and lands in the shadow of the electric chair, does much to give the story compelling realism. We will be seeing more of this Linden boy. He has the goods.

While the entire story revolves around the adventures of Linden, he is well supported by the reliable Beryl Mercer, by William Orlamond and a group of young people including Arline Judge, particularly effective as the jazz mad sweetie, Rochelle Hudson, Roberta Gale, Mary Kornman and Ben Alexander.

The story revolves around a boy who quits high school because he loses an oratorical contest. He gets in with a boisterous crowd of youngsters who play the public dance halls and the chop suey parlors. Gin and jazz begin to take their toll. Petty robberies follow. And then, his brain crazed by liquor, a murder. A novel idea lies in asking the audience, after the picture, what punishment the boy should receive.

Ruggles has done a sincere and competent job. And he certainly has brought to immediate attention a very fine juvenile in Eric Linden, who should go far. Whether Mr. and Mrs. Public believe them to be their children, or yours, will cause plenty of discussion, and there can be no argument against the moral lesson it teaches. The adaptation from Ruggles' story was done expertly by Howard Estabrook, who also shared with Ruggles the honors of "Cimarron." They make a very capable team.

Produced and distributed by Radio Pictures. Directed by Wesley Ruggles. Story by Wesley Ruggles. Adapted by Howard Estabrook. Supervised by Lou Sarecky. Photographed by Leo Tover. Art director, Max Ree. Sound, Clem Portman.

CAST

Eddie	Eric Linden
Mary	Rochelle Hudson
Nick	Ben Alexander
Florence	Arline Judge
Giggles	Roberta Gale
Grandma	Beryl Mercer
Dumbell	Mary Kornman
Benny	Robert Quirk
Heine	William Orlamond
Bobby	Billy Butts

Leo Meehan

The Arizona Terror

(Tiffany)

Western

The particular western film fan should derive a sufficient amount of enjoyment from this latest of the Ken Maynard efforts for Tiffany, to judge by the representative members of that group of the public who witnessed the picture at a New York neighborhood house.

The audience voiced its approval when the action of the fast-moving western reached its suspensive moments or when humorous moments relieved the tension momentarily. Lina Basquette, playing opposite Maynard, was thought to have done a satisfactory piece of work.

The story has to do with a certain Captain Porter, who has a neat method of villainy. He buys cattle from wealthy ranchers, pays for them in cash, and then sees to it that they are murdered and robbed, causing the guilt to fall in some other direction. Maynard is shot by the gang, and comes on the scene of the robbing and murdering, but in a helpless condition, since he had been brought to the ranch by the daughter after being wounded. He is thought to be the murderer and becomes a hunted criminal.

The young rancher, however, though hunted, does a little hunting on his own account, with the result that he discovers the guilty desperado, sees him killed by his own methods, and returns to win the daughter, with whom he had fallen in love.

There is plenty of hard riding in the film, with Ken Maynard doing more than his fair share, and a wealth of the gun-toting which delights the heart of a western fan, whether young or old. Much splendid scenery of the western desert variety adds to the effectiveness of the film as a background and serves as a romping place for Maynard's unusual actor-horse, Tarzan.

Produced and distributed by Tiffany. Directed by Phil Rosen. Story, continuity and dialogue by John Francis Natteford. Release date, September 1, 1931. Running time, 64 minutes.

CAST

The Arizonan	Ken Maynard
Miss Kay	Lina Basquette
Cole Porter	Hooper Atchley
Lola	Nena Quartaro
Vasquez	Michael Visaroff
Joe Moore	Murdock MacQuarrie
Hite	Charles King
Chuck	Tom London

The Inn at the Rhine

(Tobis)

Musical Comedy

Another musical effort from German studios occupies the current screen at the Europa, one of New York's intimate cinemas, and as has come to be expected from this type of film from Germany, is strikingly melodious in its musical content, of which there is, naturally, much.

The story is incidental to the production as a whole, providing opportunity for numerous solo, duo and chorus, male and female, vocal efforts, all rendered most effectively, comment of the audience indicated. Featured were Kaethe Dorsch, German actress, making her screen debut and doing her work most competently. Her voice is excellent, and the dramatic ability which she displays goes far toward making her performance delightful. Opposite is Hans Heinz Bollman, opera tenor and radio singer, who appears to great advantage in his role, since vocally and dramatically he is every bit as able as his partner. The featured number which is carried throughout the film story, is particularly of the stuff, from the melody standpoint, of which "hit" songs are made. Rendered often by the two feature players and by the chorus in the closing scene, it is a striking number of the musical comedy variety.

The story concerns the attractive owner of a hostelry on the Rhine, played by Miss Dorsch, who falls in love with a new college professor, in the person of Bollmann. The attraction is mutual, but complications arise when an attempt is made on the part of the parents of

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a pretty young student (Maria Elsner) to conclude a match between the girl and the professor. But Maria is in love with another student, who happens to be the brother of Miss Dorsch. As a result of the effort, Maria and her student have a falling out and Miss Dorsch, seeing her professor with the young girl, leaves him in a huff.

It is all straightened out, of course, and principally through the good efforts of Oskar Sabo as the father of the girl, who, at the same time, contributes a good bit of comedy to the film. One sequence pictures a bit of the beautiful Rhine scenery, and throughout is the background of the German inn, the students, singing of course, and the filled beer steins which seem to be fundamental to any German effort. The balance of the cast was termed adequate, with Fritz Schulz, as the student; Hermann Schaufuss and Frigga Braut, as the German tourist and his wife doing particularly effective work.

Produced by Tobis. Distributed by Associated Cinemas of America. Directed by Georg Jacoby. Music by Michael Krausz. Settings by Max Heinbronner. Photography by Otto Kanturek and Heinrich Balasch. Release date, September 23, 1931. Running time, 90 minutes.

CAST

Annemarie Babinger	Kaethe Dorsch
Heinz Babinger	Fritz Schulz
Dr. Hans Trieborn	Hans-Heinz Bollmann
College president	Karl Platen
Dean	Paul Henkels
His wife	Ida Perry
Broemmel	Oskar Sabo
His wife	Ida Wuest
Tilly	Maria Elsner
Student	Leo Schuetzendorf
Tourist	Hermann Schaufuss
His wife	Frigga Braut

Girls About Town

(Paramount)

Comedy-Drama

(Seen at Hollywood)

Another version of how smart little girls entertain big business men from Michigan (for a consideration) so they will sign fat orders, is rendered on a gorgeous scale by Paramount in "Girls About Town." Of course, one little girl falls in love and goes straight, while the other one sends the visiting boy friend back to his wife, and then returns to her "profession."

Lilyan Tashman and Kay Francis are the blonde and brunette who step out for $500 a night, or $1,000 the week-end, plus tips, or what they can dig. Needless to say, they are quite fascinating. There is a fashion-show ranging from the latest in lingerie and evening gowns to the smartest in bathing suits and yachting apparel. The sets are the last word in "moderne" as Lucille Gleason, in the role of the heartbroken mother back-home, puts it. Joel McCrea is potently convincing as the lover who won't fall for careless girls, unless they reform. Eugene Pallette does a most amusing job as the husband who is in from Lansing for no good purpose.

"Girls About Town" is strictly adult fare. Handsomely, lavishly mounted, with a cast thoroughly competent to extract every ounce of humor, satire and drama from the story, it sets a fast pace and keeps it. Very fast, at times. It is from a story by Zoe Akins, artfully adapted by Raymond Griffith and Brian Marlow. George Cukor directed it with skill and Ernest Haller's photography leaves nothing to be desired.

Experts who attended the preview said it was "box office."

Produced and distributed by Paramount. Story by Zoe Akins. Screen play by Raymond Griffith and Brian Marlow. Directed by George Cukor. Photography by Ernest Haller. Release date, November 7, 1931.

CAST

Wanda Howard	Kay Francis
Jim Baker	Joel McCrea
Marie Bailey	Lilyan Tashman
Benjamin Thomas	Eugene Pallette
Jerry Chafe	Allan Dinehart
Mrs. Benjamin Thomas	Lucille Webster Gleason
Alex Howard	Anderson Lawler
Edna	Lucille Brown
Webster	George Barbier
Simms	Robert McWade
Hattie	Louise Beaver

Once A Lady

(Paramount)

Drama

(Seen at Hollywood)

The audience which saw "Once a Lady" at the Ritz theatre on the Coast recently was much impressed with the fine performance given, but was hardly enthusiastic about the story, which they seemed to think had rather too much talk.

Those present were also very sympathetic towards Miss Chatterton, a player who, they felt, was entitled to better roles. The story of a Russian woman who marries into an English family seemed not to be the kind of a story most suitable to Miss Chatterton's talents.

When Geoffrey Kerr, an Englishman, is married to Miss Chatterton, a Russian, his family objects and makes her life miserable. Finally she leaves England, her husband, home and baby, and goes with Ivor Novello, an artist. Realizing her mistake, she returns only to be an outcast. Her husband divorces her and she becomes a woman with many lovers. Some years later, her daughter, raised in the strict English family, runs away to Paris to join her sweetheart, Bramwell Fletcher. Miss Chatterton is able to prevent them from doing something they would be sorry for and later gets Kerr to treat his daughter more reasonably.

Besides Miss Chatterton, Novello, Jill Esmond, Kerr and Fletcher give performances that met with favorable comment. It was felt that lack of action was somewhat detrimental to the production.

Produced and distributed by Paramount. From the play, "The Second Life," by Rudolf Oesterreicher and Rudolf Bernauer. Directed by Guthrie McClintic. Adaptation by Zoe Akins. Screen play by Zoe Akins and Samuel Hoffenstein. Photography by Charles Lang. Release date, October 31, 1931.

CAST

Anna Keremazoff	Ruth Chatterton
Bennett Cloud	Ivor Novello
Faith Fenwick, the girl	Jill Esmond
The child	Suzanne Ransom
Jimmy Fenwick	Geoffrey Kerr
Lady Ellen	Doris Lloyd
Roger Fenwick	Herbert Bunston
Mrs. Fenwick	Gwendolen Logan
Alice Fenwick	Stella Moore
Caroline Gryce	Edith Kingdon
Allen Corinth	Bramwell Fletcher
Miss Bleeker	Ethel Griffies
Harry Cosden	Theodor von Eltz
Sir William Gresham	Claude King
Jane Vernon	Lillian Rich

Terror By Night

(J. G. Buchman)

Mystery

(Seen at Hollywood)

A pet ape, murders under strange circumstances, false phone calls and a host of other happenings served to keep the preview audience at the Stadium theatre in a turmoil of tense excitement and appreciative laughter when they saw "Terror by Night," a J. G. Bachman production, directed by Thornton Freeland.

Una Merkel, Zasu Pitts and Purnell Pratt contribute what was termed sterling performances to head a cast of competent players. The story concerns strange happenings in a penthouse, a suicide leap by June Clyde, and the subsequent discovery of the body of Hooper Atchley, from whose apartment the girl had jumped. William Collier, Jr., the girl's brother, is caught as he breaks into the apartment below, occupied by Una Merkel. He is suspected of the murder, as are several others including Ralf Harolde, Nat Pendleton, Rita La Roy and the pet ape. All but Collier have good alibis, but Una Merkel is not satisfied. The lights in the penthouse go off and the engineer, Clyde Cook, is sent for. He is shot by some one in the room. This gives Una Merkel a clue and, after several adventures, she finally tricks the murderer into giving himself away by breaking down his perfect alibi. Rather than give up to the police, he kills himself.

The audience seemed highly amused at the antics of Zasu Pitts as the telephone operator who figured so prominently in the action. The settings were well done, and Robert Planck's photography enhanced the production. Thornton Freeland was accorded unanimous praise for the way in which he maintained the suspense and the deft manner in which he handled the comedy situations.

Produced by J. G. Buchman. Directed by Thornton Freeland. Story, adaptation and dialogue by Sam Spewack, from his novel, "Murder in a Gilded Cage." Edited by Ed Sackin. Photography by Robert Planck.

CAST

Una Merkel	Nat Pendleton
William Collier, Jr.	Rita LaRoy
Zasu Pitts	Clarence Muse
Furnell Pratt	Mike Donlin
Clyde Cook	June Clyde
Ralf Harolde	Greta Grandstedt
Paul Hurst	Hooper Atchley

SHORTS

Medbury Series

(Columbia)

Travel, Curiosities

(Seen at Hollywood)

John P. Medbury, the well-known chatterist, has broken loose again under the management of Walter Futter. Three new travelogues show interesting scenes from Africa, Turkey and Death Valley, while Medbury does his stuff to put humor into the study of geography.

The funniest of the three is the burlesque on African adventures, which is riotous in spots. The Death Valley burlesque contains some trained animal shots that are unique and highly entertaining.

It seems a shame, however, that a man of Medbury's ability as a humorist should so often resort to humor in its lowest form, puns on words. The subjects merit better effort.

Walter Futter also has issued three more of the "Curiosities" subjects, and these, too, have monologues by Medbury. These are unusually interesting short subjects because they bring to us oddities and odd people from all over the world which are often both entertaining and instructive.

Futter is doing a good job with his shorts, which are released through Columbia.

Leo Meehan

The Great Junction Hotel

(RKO Pathe)

Only Fair

Despite a wealth of names and histrionic ability, this production of the Masquers Club of Hollywood, falls rather far short of good comedy. William Beaudine directed from a story by Lew Litton. Edward Everett Horton and Patsy Ruth Miller as a honeymoon couple and Harry Gribbon as the stupid house detective, have the leading roles, but they have little enough that is really funny with which to work. It all happens in a hotel, with a plenitude of chasing up and down halls and stairs and peeping into keyholes. The girl goes for a walk in her sleep and the husband is accused of murdering her. It is noisy and strong in slapstick, but not really an amusing comedy attempt. Running time, 18 minutes.

The Girl Rush

(Educational)

Good

A college campus comedy, and of course, co-ed. The two boys are thinking of the same girl, and both get mixed up in a midnight party in the girls' dormitory. Trying to evade, they are both in bad, and when one stages an elopement with the other's girl, the other goes after him, followed by the dean and the boy's father in an ancient automobile. The most amusing spot in the film is the wild car chase and the antics of the dean in the old car. Some good laughs.—Running time, 20 minutes.

3 more cheers for WARNERS!

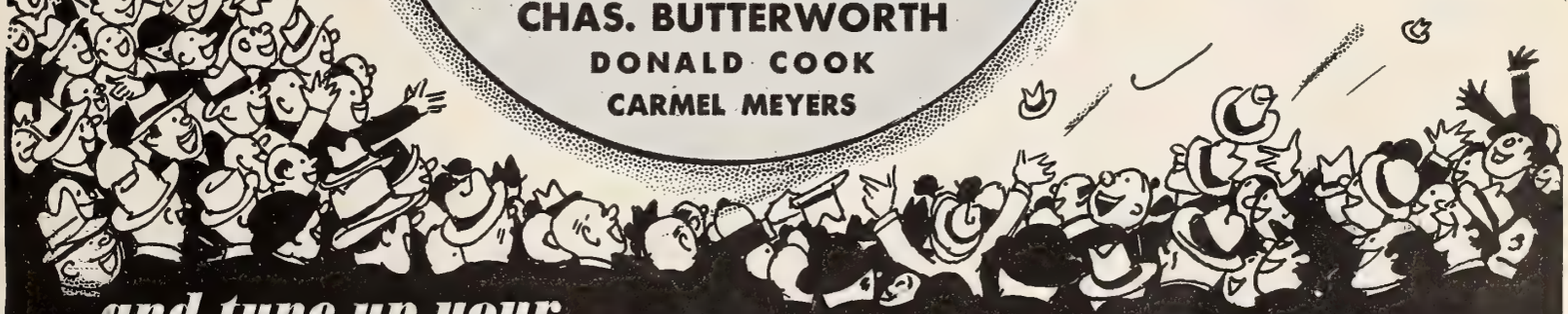
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First National's comedy-drama with
BEBE DANIELS
and the star-discovery all Hollywood is talking about
WARREN WILLIAM
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JOHN BARRYMORE
in his greatest Warner hit
THE MAD GENIUS
with
MARIAN MARSH
CHAS. BUTTERWORTH
DONALD COOK
CARMEL MEYERS



***and tune up your vocal chords for* FIRST NATIONAL'S**

The RULING VOICE

the most amazing picture of the year with

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more than your contract calls for

THEATRE RECEIPTS

Box office receipts from 29 key cities over the country for the current seven day period indicate a continuation of the drop in receipts which were recorded in the theatre receipts compilation last week. The total gross figure for this week reached $2,298,950 as compared to $2,366,826 during the previous week, a decrease of $67,876 for the period. The decrease last week from the preceding period was $25,487. There were nine new low gross figures this week and no new highs, which compares with five new lows and no new highs last week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker ..	2,300	35c-50c	"Street Scene" (U. A.) (6 days)	13,120	"This Modern Age" (MGM) (6 days)	8,500	High 1-24-30 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"Kick In" (Para.) (6 days)	5,240	"The Great Lover" (MGM) (6 days)	4,900	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO..	1,500	25c-60c	"The Runaround" (Radio) (3 days)	2,800	"American Tragedy" (Para.) (6 days)	8,250	High 5-2-31 "Strangers May Kiss"..	8,100
			"Waterloo Bridge" (U.) (3 days)	3,160			Low 7-11-31 "Daddy Long Legs"	2,900
Ritz	1,146	25c-35c	"Five Star Final" (F. N.) (6 days)	4,400	"Side Show" (W. B.) (6 days)	4,260	High 3-14-31 "Millie"	8,600
Strand	1,900	35c-50c	"Personal Maid" (Para.) (6 days)	7,450	"Monkey Business" (Para.) (6 days)	8,400	Low 7-11-21 "Sweepstakes"	2,400
							High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
							High 9-26-31 "Five Star Final"	10,350
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	35c-50c	"The Voice Of Israel" (Jewish).. (5 days—2nd Week)	1,625	"The Voice Of Israel" (Jewish).. (6 days—1st week)	4,940		
Europa	267	25c-50c	"Three From Filling Station".... (Ufa)	900	"Le Million" (French) (6 days)	400		
Hippodrome	2,250	25c-50c	"Graft" (U.) (6 days and Sun. midnite show)	11,500	"Men Are Like That" (Col.) (6 days)	13,500		
Keith's	2,500	25c-50c	"Side Show" (W. B.) (6 days and Sun. midnite show)	6,320	"Daughter Of The Dragon" (Para.) (6 days and Sun. midnite show)	6,400	High 5-9-31 "Bachelor Apartment"	16,080
Loew's Century.	3,076	25c-60c	"Get Rich Quick Wallingford".... (MGM) (6 days)	29,472	"My Sin" (Para.) (6 days)	21,800	Low 5-17-30 "King of Jazz"	3,000
Loew's Parkway	987	15c-35c	"Monkey Business" (Para.) (6 days)	4,500	"Street Scene" (U. A.) (6 days)	4,100	High 4-11-31 "A Tailor Made Man"..	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
							High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley..	3,522	25c-60c	"Palmy Days" (U. A.) (6 days and Sun. midnite show)	19,000	"Five Star Final" (F. N.) (6 days)	22,000	High 4-11-31 "Strangers May Kiss"	33,500
Loew's Valencia	1,487	25c-35c	"Monkey Business" (Para.) (6 days)	3,300	"Street Scene" (U. A.) (6 days)	3,300	Low 5-3-30 "Honey"	12,500
New	1,600	25c-50c	"Caught Plastered" (Radio) (6 days)	7,000	"Wicked" (Fox) (6 days)	7,000	High 7-26-30 "Sins of the Children"	7,300
Rivoli	1,982	25c-50c	"Traveling Husbands" (Radio) (5 days)	5,600	"Broadminded" (F. N.) (6 days)	6,800	Low 11-29-30 "Onliy Saps Work"	1,800
							High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"..	2,800
							High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn"	3,200
Boston								
Keith's	2,800	25c-65c	"Devotion" (Pathe)	19,000	"Fifty Fathoms Deep" (Col.)	18,500	High 10-11-30 "Half Shot at Sunrise"..	34,500
Keith-Boston ..	2,500	25c-60c	"Pagan Lady" (Col.)	19,000	"Friends and Lovers" (Radio)	19,000	Low 12-6-30 "Sin Takes a Holiday"..	16,500
Loew's Orpheum	3,100	25c-50c	"The Phantom Of Paris" (MGM)	21,500	"Street Scene" (U. A.)	21,000	High 1-10-31 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"Palmy Days" (U. A.)	22,500	"Sidewalks Of New York" (MGM)	22,000	Low 7-18-31 "Up For Murder"	17,000
Metropolitan ..	4,350	35c-75c	"My Sin" (Para.)	35,500	"Alexander Hamilton" (W. B.)	35,500	High 1-17-31 "Hell's Angels"	31,500
Olympia	2,500	25c-50c	"Bad Girl" (Fox)	15,500	"Monkey Business" (Para.) (2nd week)	16,500	Low 6-28-30 "Lady of Scandal"	17,500
Scollay Square.	1,800	25c-50c	"Monkey Business" (Para.)	15,000	"Merely Mary Ann" (Fox)	15,000	High 10-18-30 "Three French Girls"	30,000
Uptown	2,000	25c-60c	"Bad Girl" (Fox)	13,500	"Monkey Business" (Para.) (2nd week)	14,000	Low 6-28-30 "Bad One"	18,000
							High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
							High 7-5-31 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
							High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Street Scene" (U. A.)	26,300	"My Sin" (Para.)	25,000	High 3-28-31 "My Past"	39,500
Century	3,000	25c-35c	"Waterloo Bridge" (U.)	7,500	"Rebound" (Pathe)	6,300	Low 7-4-31 "I Take This Woman"	19,000
Great Lakes	3,000	25c-50c	"Bad Girl" (Fox) (2nd week)	16,000	"Bad Girl" (Fox) (1st week)	24,000	High 2-14-31 "Cimmaron"	25,600
Hippodrome	2,100	25c-50c	"High Stakes" (Radio)	18,900	"The Phantom Of Paris" (MGM)	18,200	Low 7-4-31 "Always Goodbye"	4,100
Lafayette	3,300	25c-35c	"Woman Of Experience" (Pathe)	8,600	"Sweepstakes" (Pathe)	9,800	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control"	13,400
							High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
							High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-15-31 "The Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"East Of Borneo" (U.) (25c-40c-3 days)	3,000	"Alexander Hamilton" (W. B.) (6 days)	7,000		
			"Spirit Of Notre Dame" (U.) (25c-40c—3 days)	3,000				
Carolina	1,441	40c-50c	"Devotion" (Pathe) (3 days)	6,000	"Bad Girl" (Fox) (3 days)	6,500		
			"Palmy Days" (U. A.) (3 days)	6,500	"Personal Maid" (Para.) (3 days)	5,000		

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HOWARD HUGHES' . . "Two Arabian Nights"

HOWARD HUGHES' . . . . . "Hell's Angels"

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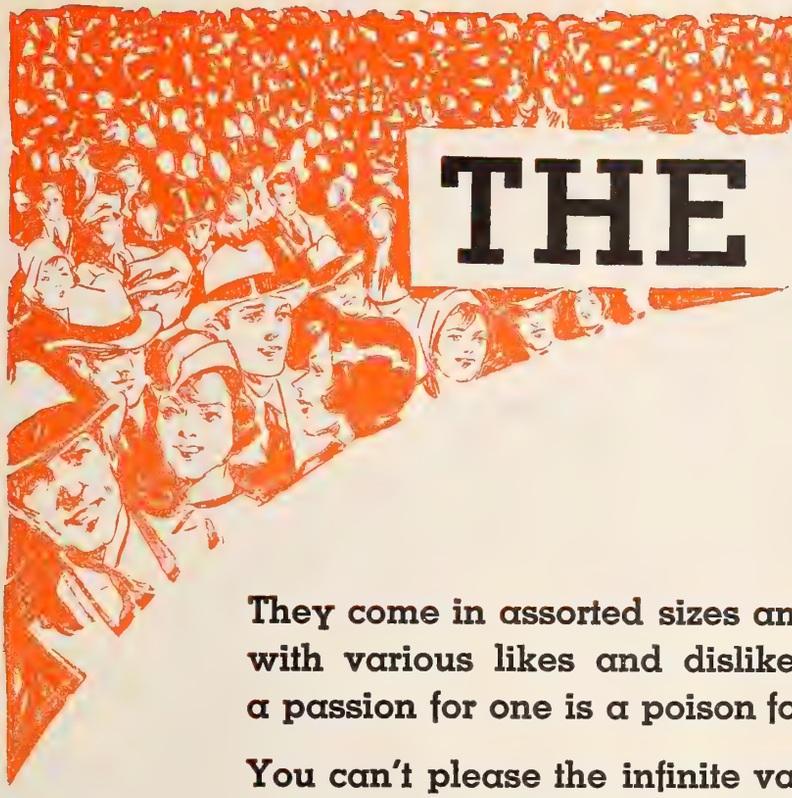
START COUNTING YOUR RECEIPTS NOW

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UNITED ARTISTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Road To Singapore" (W. B.)	44,000	"My Sin" (Para.)	47,500	High 9-6-30 "Anybody's Woman"	64,800
McVickers	2,284	35c-85c	"Monkey Business" (Para.) (2nd week)	29,200	"Monkey Business" (Para.) (1st week)	36,500	Low 7-18-31 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"Sidewalks Of New York" (MGM)	31,000	"Personal Maid" (Para.)	29,000	High 7-12-30 "Big House"	50,800
Palace	2,509	35c-85c	"Smart Woman" (Radio)	22,500	"The Big Gamble" (Pathe)	23,000	Low 4-13-30 "Son of the Gods"	17,500
Roosevelt	1,591	35c-85c	"The Squaw Man" (MGM) (2nd week)	15,500	"The Squaw Man" (MGM) (1st week)	22,000	High 7-19-30 "Our Blushing Brides"	60,600
State Lake	2,776	35c-85c	"Bad Company" (Radio)	18,000	"East Of Borneo" (U.)	21,000	Low 6-27-31 "Party Husband"	19,450
United Artists	1,700	35c-85c	"Palmy Days" (U. A.)	31,000	"Street Scene" (U. A.) (4th week)	22,700	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
							High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
							High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
							High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Erlanger	1,600	30c-50c	"Murder At Midnite" (Tiff.)	3,500	"Salvation Nell" (Tiff.)	3,000		
Keith's	1,600	25c-40c	"The Brat" (Fox) and "Monsters Of The Deep" (Talking Picture Epics)	5,100	"The Big Gamble" (Pathe)	4,655	High 11-20-30 "Africa Speaks"	13,000
							Low 8-22-31 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Sporting Blood" (MGM)	25,892	"Son Of India" (MGM)	24,942	High 1-3-31 "Remote Control"	33,321
RKO Capitol	2,000	30c-50c	"Alexander Hamilton" (W. B.)	11,400	"Personal Maid" (Para.)	10,070	Low 12-20-30 "Silver Horde"	20,150
RKO Family	1,140	15c-25c	"Branded" (Col.) (4 days)	2,470	"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	2,309	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
							High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"The Sky Spider" (Action) (3 days)	1,330	"Night Life in Reno" (Supreme) (3 days)	1,244	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
RKO Lyric	1,400	30c-50c	"Devotion" (Pathe) (7 days and Sat. midnite show)	12,633	"East Of Borneo" (U.) (7 days and Sat. midnite show)	9,349	High 10-25-30 "The Big House"	23,900
RKO Palace	2,700	30c-50c	"Palmy Days" (U. A.) (7 days and Sat. midnite show)	18,900	"Street Scene" (U. A.) (7 days and Sat. midnite show)	19,962	Low 2-7-31 "Little Caesar"	8,655
							High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Monkey Business" (Para.)	4,490	"Fifty Fathoms Deep" (Col.)	4,324	High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Ein Burschenlied Aus Heidelberg" (Ufa)	1,600	"Der Grosse Tenor" (Ufa)	1,500		
Cleveland								
Allen	3,300	25c-50c	"Palmy Days" (U. A.)	18,000	"Merely Mary Ann" (Fox)	17,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Mystery Of Life" (U.)	6,000	"The Dreyfus Case" (Col.)	5,000		
RKO Hippodrome	3,800	25c-50c	"Devotion" (Pathe)	15,000	"Huckleberry Finn" (Para.)	14,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Pagan Lady" (Col.)	25,000	"Friends and Lovers" (Radio)	22,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	25c-50c	"The Squaw Man" (MGM)	22,000	"Daughter Of The Dragon" (Para.)	18,000	High 9-5-31 "Pardon Us"	26,000
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	25c-50c	"Five Star Final" (F. N.) (2nd week)	9,000	"Five Star Final" (F. N.) (1st week)	15,000		
Denver								
Denver	2,300	25c-65c	"Palmy Days" (U. A.)	17,500	"My Sin" (Para.)	18,000	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Alexander Hamilton" (W. B.)	9,000	"The Star Witness" (W.B.)	7,500	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift to Women"	4,500
Huffman Tabor	1,900	25c-50c	"East Of Borneo" (U.)	10,000	"Waterloo Bridge" (U.)	8,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Penrod and Sam" (F. N.) (6 days)	7,000	"The Last Flight" (F.N.)	11,000	High 1-10-31 "Hell's Angels"	22,000
							Low 10-10-31 "Penrod And Sam"	7,000
Rialto	1,040	25c-50c	"Murder At Midnight" (Tiff.)	4,250	"Monkey Business" (Para.)	4,500	High 3-28-31 "Trader Horn"	8,000
							Low 9-19-31 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Street Scene" (U. A.)	9,000	"Bad Girl" (Fox)	10,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Caught Plastered" (Radio) (4 days)	4,000	"Fifty Fathoms Deep" (Col.) (4 days)	3,300		
			"Rebound" (Radio) (3 days)	3,000	"The Woman Between" (Radio) (3 days)	2,200		
Paramount	1,700	25c-60c	"Sidewalks Of New York" (MGM) (4 days)	6,500	"The Squaw Man" (MGM) (4 days)	7,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Skyline" (Fox) (3 days)	5,000	"The Spider" (Fox) (3 days)	6,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"I Like Your Nerve" (F. N.) (4 days)	2,350	"Pagan Lady" (Col.) (4 days)	2,100	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Children Of Dreams" (W. B.) (3 days)	1,500	"Lady From Nowhere" (Security) (3 days)	800	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,500	25c-75c	"Merely Mary Ann" (Fox) (3rd week)	3,500	"Merely Mary Ann" (Fox) (2nd week)	7,500	High 6-7-30 "Hell's Angels"	40.500
							Low 6-20-31 "Trader Horn"	4,900
Pan. Hollywood	3,000	35c-65c	"This Modern Age" (MGM)	13,000	"An American Tragedy" (Para.)	9,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"I Like Your Nerve" (F. N.)	7,500	"Side Show" (W. B.)	9,000	High 2-7-31 "Little Caesar"	30,000
							Low 10-10-31 "I Like Your Nerve"	7,500



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Huckleberry Finn" (Para.)	5,500	"The Last Flight" (F. N.)	5,500	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"Sidewalks Of New York" (MGM)	9,000	"The Phantom Of Paris" (MGM)	6,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Personal Maid" (Para.)	8,000	"Bad Girl" (Fox)	9,500	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Devotion" (Pathe)	6,000	"Bad Company" (Pathe)	6,500	High 10-24-30 "Cheek and Double Check"	20,000
							Low 10-10-31 "Devotion"	6,000
Indianapolis								
Apollo	1,100	25c-50c	"The Road To Singapore" (W. B.)	5,000	"Side Show" (W. B.)	4,500	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Penrod And Sam" (F. N.)	5,200	"Rebound" (Pathe)	7,000	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"My Sin" (Para.)	12,000	"The Last Flight" (F. N.)	13,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"Arizona" (Col.)	7,000	"Skyline" (Fox)	7,500	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 9-12-31 "East Of Borneo"	5,750
Palace	2,800	25c-50c	"Palmy Days" (U. A.)	10,000	"The Squaw Man" (MGM)	8,500	High 5-2-31 "Trader Horn"	22,000
							Low 8-1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"The Spider" (Fox)	5,000	"Monkey Business" (Para.)	6,000		
Mainstreet	3,067	35c-60c	"Bad Girl" (Fox)	19,500	"Young As You Feel" (Fox)	20,250	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Palmy Days" (U. A.)	23,925	"Phantom Of Paris" (MGM)	12,600	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Five Star Final" (U. A.)	12,500	"My Sin" (Para.)	12,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"The Great Lover" (MGM)	5,100	"Daughter Of The Dragon" (Para.)	7,200	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Devotion" (Pathe) (3rd week)	9,800	"Devotion" (Pathe) (2nd week)	10,500	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"Merely Mary Ann" (Fox) (3rd week)	4,200	"Merely Mary Ann" (Fox) (2nd week)	11,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
Loew's State	2,418	35c-65c	"The Squaw Man" (MGM)	26,600	"Pardon Us" (MGM)	28,500	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Pleasure" (Ind.)	8,400	"Mother's Millions" (U.)	8,900		
Orpheum	2,750	35c-65c	"Bad Company" (Pathe)	11,700	"East Of Borneo" (U.) (2nd week)	11,200	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"24 Hours" (Para.)	17,000	"The Mad Parade" (Para.)	12,500	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"The Woman Between" (Radio)	14,300	"Rebound" (Pathe)	15,700	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Monkey Business" (Para.) (3rd week)	12,000	"Monkey Business" (Para.) (2nd week)	20,000	High 9-26-31 "Monkey Business"	32,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"I Like Your Nerve" (F. N.)	7,000	"Side Show" (W. B.)	8,000	High 9-27-30 "Office Wife"	30,000
							Low 10-10-31 "I Like Your Nerve"	7,000
Milwaukee								
Alhambra	2,660	25c-60c	"Sporting Blood" (MGM)	9,000	"Mother's Millions" (U.) (3 days-2nd week)	3,000		
					"The Great Lover" (MGM) (4 days)	2,900		
Garden	1,150	25c-60c	"Palmy Days" (U. A.) (8 days)	12,000	"Too Young To Marry" (F. N.) (6 days)	7,800		
Palace	2,587	25c-60c	"Merely Mary Ann" (Fox) (2nd week)	8,500	"Merely Mary Ann" (Fox) (1st week)	12,500		
Riverside	2,180	25c-60c	"Devotion" (Pathe)	15,000	"The Woman Between" (Radio)	14,800		
Strand	1,406	25c-60c	"The Mad Parade" (Para.)	6,000	"Skyline" (Fox)	7,000		
Warner	2,500	25c-60c	"Five Star Final" (F. N.) (2nd week)	12,000	"Five Star Final" (F. N.) (1st week)	15,000		
Wisconsin	3,275	25c-65c	"Wicked" (Fox)	13,000	"Personal Maid" (Para.)	13,800		
Minneapolis								
Aster	812	20c-25c	"Night Life In Reno" (Artclass) (4 days)	600	"Goldie" (Fox) (4 days)	1,000	High 3-30-30 "The Aviator"	8,500
			"Penrod And Sam" (F. N.) (3 days)	950	"I Like Your Nerve" (F.N.) (3 days)	800	Low 4-18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Skyline" (Fox)	2,400	"Side Show" (W. B.)	2,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,800	30c-75c	"Bought" (W. B.)	23,500	"Monkey Business" (Para.)	23,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Bad Company" (Pathe)	12,500	"Fifty Fathoms Deep" (Col.)	14,000	High 2-14-31 "Cimarron"	30,000
							Low 9-12-31 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Pagan Lady" (Col.) (3 days)	850	"The Big Gamble" (Pathe) (3 days)	1,000		
			"Too Many Cooks" (Radio) (4 days)	1,300	"Mother's Millions" (U.) (4 days)	1,500		
State	2,300	25c-50c	"The Star Witness" (W. B.)	7,000	"Personal Maid" (Para.)	9,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"Pardon Us" (MGM) and "The Easiest Way" (MGM)	12,800	"Millie" (Radio) and "The W Plan" (British)	9,500	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Many A Slip" (U.) and "Hell Bent For Frisco" (Sono-Art)	3,900	"Should A Doctor Tell?" (British) and "White Shoulders" (Radio)	3,500	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Daughter Of The Dragon" (Para.)	12,500	"The Great Lover" (MGM)	13,000	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Monkey Business" (Para.)	14,500	"The Common Law" (Pathe)	16,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500
Princess	2,272	25c-65c	"The Unholy Garden" (U. A.)	12,000	"Street Scene" (U. A.) (2nd week)	10,500	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"The Subway Express" (Col.) and "The Good Bad Girl" (Col)	4,300	"The Maltese Falcon" (W.B.) and "Children Of Dreams" (W. B.)	4,500	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (5th week)	17,201	"The Guardsman" (MGM) (4th week)	18,430	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Broadway	2,000	35c-$1.00	"Murder At Midnite" (Tiff.)	26,500	"Pagan Lady" (Col.) (2nd week)	23,911		
Capitol	4,700	35c-$1.50	"A Free Soul" (MGM) (2nd week)	65,349	"A Free Soul" (MGM) (1st week)	75,698	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,146	All Newsreel	8,372	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Hollywood	1,549	50c-$1.00	"Alexander Hamilton" (W. B.) (4th week)	22,000	"Alexander Hamilton" (W. B.) (3rd week)	33,286		
Mayfair	2,300	35c-85c	'Devotion" (Pathe)	22,750	"East Of Borneo" (U.)	28,300		
Paramount	3,700	40c-$1.00	"24 Hours" (Para.)	54,500	"An American Tragedy" (Para.)	62,400	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (3rd week)	29,500	"Palmy Days" (U. A.) (2nd week)	44,400	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
							High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.) (6 days-6th week)	13,900	"Street Scene" (U. A.) (5th week)	22,100	High 12-27-30 "Royal Family"	57,000
			"Monkey Business" (Para.) (5 days)	46,000			Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Sob Sister" (Fox)	61,000	"Riders Of The Purple Sage" (Fox)	61,250	High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
Strand	3,000	35c-85c	"Road To Singapore" (W. B.)	31,247	"Penrod and Sam" (F. N.)	21,128	High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"The Dreyfus Case" (Col.) (6th week)	4,480	"The Dreyfus Case" (Col.) (5th week)	6,012	High 8-30-30 "Old English"	22,203
							Low 8-29-31 "Disraeli," "General Crack," "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden.	1,493	35c-$1.00	"Five Star Final" (F. N.) (4th week)	28,000	"Five Star Final" (F. N.) (3rd week)	38,959	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"My Sin" (Para.)	6,500	"The Squaw Man" (MGM)	6,800	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,700	10c-50c	"Palmy Days" (U. A.)	8,000	"The Road To Singapore" (W.B.)	7,200	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"Penrod And Sam" (F. N.)	4,000	"East Of Borneo" (U.)	4,200	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Waterloo Bridge" (U.) (6 days)	3,000	"Merely Mary Ann" (Fox)	6,400	High 8-9-30 "Dawn Patrol"	15,000
							Low 10-10-31 "Waterloo Bridge"	3,000
Warner	1,800	10c-50c	"The Spider" (Fox)	6,000	"I Like Your Nerve" (F. N.)	6,000		
Omaha								
Orpheum	3,000	25c-60c	"Rebound" (Pathe)	13,000	"East Of Borneo" (U.)	15,000	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"This Modern Age" (MGM)	7,500	"Bad Girl" (Fox)	9,150	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	35c	"Guilty Hands" (MGM)	2,600	"Side Show" (W. B.) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
					"The Brat" (Fox) (3 days)	775	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Pardon Us" (MGM)	6,000	"Silence" (Para.)	6,250	High 4-11-31 "Men Call It Love"	16,000
							Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Politics" (MGM) (3 days)	1,500	"Party Husband" (F. N.) and "The Desert Song" (W. B.) (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Broadminded" (F. N.) (3 days)	1,300	"Chances" (F. N.) (3 days)	1,250	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"This Modern Age" (MGM) (6 days)	9,300	"Monkey Business" (Para.) (6 days)	10,300		
Centre	1,142	15c-60c	"I Like Your Nerve" (F. N.) (6 days)	5,200	"The Bargain" (F. N.) (6 days)	5,500	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"The Smiling Lieutenant" (Para.) (3 days)	2,000	"Everything's Rosie" (Radio) (3 days)	1,600	High 5-9-31 "Trader Horn"	7,000
			"Skyline" (Fox) (3 days)	1,500	"The Night Angel" (Para.) (3 days)	1,800	Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-60c	"Guilty Hands" (MGM) (3 days)	2,900	"Side Show" (W. B.) (3 days)	3,000	High 5-24-30 "High Society Blues"	6,600
			"Personal Maid" (Para.) (3 days)	2,100	"These Charming People" (British) and "Lady Of The Lake" Fitzpatrick (3 days)	2,100	Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"The Squaw Man" (MGM) (6 days)	2,500	"Night Life In Reno" (Artclass) (4 days)	1,200	High 11-22-30 "Anybody's Woman"	5,500
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"The Big Gamble" (Pathe) (3 days)	6,000	"Pagan Lady" (Col.) (6 days)	16,500	High 9-6-30 "Sap from Syracuse"	25,000
			"Homicide Squad" (U.) (3 days)	8,000			Low 10-10-31 "Big Gamble" and "Homicide Squad"	14,000
Fox	3,000	35c-75c	"The Spider" (Fox) (6 days)	24,000	"The Brat" (Fox) (6 days)	25,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Merely Mary Ann" (Fox) (6 days)	6,000	"Bought" (W. B.) (6 days-2nd week)	5,500	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Palmy Days" (U. A.) (6 days)	17,000	"Phantom Of Paris" (MGM) (6 days)	12,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Devotion" (Pathe) (6 days)	34,000	"This Modern Age" (MGM) (6 days)	35,000	High 8-29-31 "Caught Plastered"	62,000
							Low 10-10-31 "Devotion"	34,000
Stanley	3,700	35c-75c	"Alexander Hamilton" (W. B.) (6 days)	17,500	"Waterloo Bridge" (U.) (6 days-2nd week)	11,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"Fifty Fathoms Deep" (Col.) (6 days)	7,000	"East Of Borneo" (U.) (35c-75c-6 days-2nd week)	7,000	High 3-21-31 "The Last Parade"	16,500
							Low 10-10-31 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway.	1,912	25c-50c	"Monkey Business" (Para.) (2nd week)	5,800	"Monkey Business" (Para.) (1st week)	7,400	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Personal Maid" (Para.)	14,700	"The Brat" (Fox)	14,600	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Hamrick's Music Box	1,800	35c	"Five Star Final" (F. N.)	5,400	"Side Show" (W. B.)	4,200	.....	
RKO Orpheum.	1,700	25c-50c	"Rebound" (Pathe)	11,600	"Fifty Fathoms Deep" (Col.)	11,500	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists..	945	25c-60c	"My Sin" (Para.)	3,800	"Pagan Lady" (Col.)	3,500	High 12-13-30 "Hell's Angels"	16,400
							Low 10-3-31 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	10c-50c	"Palmy Days" (U. A.)	18,000	"Sidewalks Of New York" (MGM)	14,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"Secrets Of A Secretary" (Para.) and "Bride For Sale" (Standard)	9,000	"The Bargain" (F. N.) and "The Star Witness" (W. B.)	13,500	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	10c-50c	"My Sin" (Para.)	7,500	"Monkey Business" (Para.) (2nd week)	7,000	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Bad Company" (Radio)	5,000	"Smart Woman" (Radio) (2nd week)	6,500	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Pagan Lady" (Col.)	5,500	"Sherlock Holmes' Fatal Hour" (First Division)	2,000	High 4-6-30 "Golden Calf"	13,500
							Low 10-3-31 "Sherlock Holmes' Fatal Hour"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Bought" (W. B.)	9,500	"Monkey Business" (Para.)	9,000	.....	
Riviera	1,300	25c-50c	"Pardon Us" (MGM)	5,000	"Personal Maid" (Para.)	6,500	.....	
RKO Orpheum.	2,600	25c-50c	"Bad Company" (Pathe)	11,000	"Fifty Fathoms Deep" (Col.)	12,000	.....	
RKO President	1,200	15c-35c	"Pagan Lady" (Col.) (3 days)	1,000	"The Big Gamble" (Pathe) (3 days)	900		
			"Too Many Cooks" (Radio) (4 days)	1,300	"Mother's Millions" (U.) (4 days)	1,500		
Tower	1,000	15c-25c	"The Spider" (Fox)	1,750	"Penrod and Sam" (F. N.)	4,000	.....	
San Francisco								
El Capitan	3,100	25c-60c	"Young As You Feel" (Fox)	13,000	"Politics" (MGM)	13,300	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Sidewalks Of New York" (MGM)	40,000	"Phantom Of Paris" (MGM)	39,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Reckless Hour" (F. N.)	15,000	"The Runaround" (Radio)	12,000	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Devotion" (Pathe)	15,800	"East Of Borneo" (U.)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,670	25c-50c	"My Sin" (Para.)	15,000	"Monkey Business" (Para.) (2nd week)	16,000	High 2-7-31 "Morocco"	35,000
United Artists.	1,200	25c-60c	"Street Scene" (U. A.) (2nd week)	7,500	"Street Scene" (U. A.) (35c-60c—1st week)	14,500	.....	.....
Warfield	2,700	25c-50c	"Wicked" (Fox)	16,000	"Pardon Us" (MGM)	20,500	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"The Bargain" (W. B.) (5 days)	5,200	"Side Show" (W. B.)	6,300	High 9-12-31 "The Star Witness"	15,100
Seattle								
Blue Mouse	950	25c-75c	"Palmy Days" (U. A.) (2nd week)	8,500	"Side Show" (W.B.) (5 days)	5,000	.....	
					"Palmy Days" (U.A.) (2 days—1st week)	3,000		
Fifth Avenue	2,750	25c-75c	"Sidewalks Of New York" (MGM)	12,000	"The Brat" (Fox)	12,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Skyline" (Fox) (4 days)	3,000	"The Spider" (Fox) (4 days)	3,000	.....	
			"The Girl Habit" (Para.) (3 days)	2,500	"Up Pops The Devil" (Para.) (3 days)	2,500		
Liberty	2,000	15c-30c	"The Naughty Flirt" (F. N.)	6,000	"Misbehaving Ladies" (F. N.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Pagan Lady" (Col.)	7,000	"The Last Flight" (F. N.)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"The Phantom Of Paris" (MGM) (6 days)	9,500	"The Squaw Man" (MGM)	12,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-10-31 "The Phantom Of Paris"	9,500
RKO Orpheum	2,650	25c-75c	"East Of Borneo" (U.)	13,000	"Rebound" (Pathe)	13,500	.....	
Toronto								
Imperial	3,444	15c-75c	"Personal Maid" (Para.) (6 days)	17,500	"Five Star Final" (F. N.) (6 days)	20,000	High 9-19-31 "Merely Mary Ann"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Palmy Days" (U. A.) (15c-75c-6 days)	15,000	"Street Scene" (U. A.) (6 days)	16,000	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"I Like Your Nerve" (F. N.) (6 days)	13,500	"Confessions Of A Co-Ed" (Para.) (6 days)	11,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Waterloo Bridge" (U.) (6 days)	12,000	"Bad Girl" (Fox) (6 days-2nd week)	12,300	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Alexander Hamilton" (W. B.) (6 days)	12,500	"Fifty Fathoms Deep" (Col.) (6 days)	8,500	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

WABASH AVE

CHICAGO

When it comes to "naturals" there seems little room for improvement on the opening at the State-Lake theatre of Universal's "The Spirit of Notre Dame" on the eve of the big football classic between the Irish and Northwestern at Soldiers' Field. The State-Lake probably will get a couple of new change makers after the exercises the machines were put through the day of the big game.

▼

Until some one else enters the field, Al Perritz of National Screen Service can lay claim to the distinction of being the industry's champion lobster consumer. Al won his laurels in Milwaukee the other day, when, on a bet, he stowed away three crustaceans weighing three and a half pounds each. Al is willing to prove his claims to any doubters provided they will underwrite the cost of the demonstration.

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Irving Mack attended the Michigan MPTO convention at Mt. Clemens. Fred Gilford was another Chicagoan at the conclave.

▼

Bill Drake, Pathe booker, has resigned and has been succeeded by Nicholas Humm. Humm comes from the RKO office in Indianapolis, where he was booker.

▼

Distribution of "The Legion on Parade" has been acquired by Talking Picture Epics.

▼

Louis Breka has remodeled the Parkside theatre and is now operating the house under the name of The Gold Coast.

▼

E. A. Laughlin has taken over the Erie on North Clark street. The house has been remodeled, equipped with new sound and given an almost highbrow name, Town Talkies.

▼

A. Schnitzer, manager of the short-subject department of Pathe, visited the local exchange on the tour he is making to various branch offices.

▼

Felix Mendelssohn, branch manager on the eve of becoming a benedict, found himself surrounded by consoling and well-wishing friends at a bachelors' party at Medinah Athletic Club last Friday.

▼

And speaking of benedicts, there is L. G. Rorer of the Dixon theatre, Dixon, Ill., who is now on his honeymoon.

▼

Out-of-town exhibitors spotted along Film Row last week included J. McSpadden of the West and Colonial theatres, Galesburg, Ill.: B. Hoig of Momence and Watseka, Ill.; Julius Goldberg of the La Porte theatre, La Porte, Ind., and J. Weece of the Galva theatre, Galva, Ill.

▼

I. Edelson has reopened the Lakeshore theatre at Belmont and Broadway.

▼

Budd Rogers, general sales manager of Sono Art-World Wide-Tiffany, held a conference in Chicago with William Weinshenker, local manager, C. Dresenforfer, Indianapolis manager, and J. H. Harris, Milwaukee branch head. Rogers has closed with B. & K. and Great States for his product.

▼

Eli Glickman, veteran exhibitor and owner of the Palace theatre, passed away recently.

▼

Good pictures are beating the depression, in the opinion of Eddie Grossman, United Artists branch manager. The generally fine tone of the new season's product is bringing the public to the theatres. Grossman believes that good pictures lure patrons to the box office even though they may be financially pinched.

HOLQUIST

SHORTS ON BROADWAY

Week of October 10, 1931

ASTOR

Bali ..... MGM
Olympic Events ..... MGM

BEACON

The Big House Party ..... Vitaphone
(Melody Master Series)

CAMEO

Great Junction Hotel ..... RKO Pathe
Blue Rhythm ..... Columbia

HOLLYWOOD

Old Lace ..... Vitaphone
Gypsy Caravan ..... Vitaphone
Complete Round of Golf ..... Vitaphone
(Bobby Jones)

MAYFAIR

False Roomers ..... Radio
Trouble ..... Radio
(Tom and Jerry Cartoons)

PARAMOUNT

Finn and Caddie ..... Paramount

RIVOLI

You're Driving Me Crazy ..... Paramount
Penalties ..... Tiffany
(Football for the Fan)
No More Hookey ..... Paramount

RIALTO

Little Annie Rooney ..... Paramount
Hollywood Beauties ..... Paramount
Screen Souvenirs ..... Paramount

ROXY

Traveltalks ..... Columbia
Comrades of the Desert ..... Columbia

STRAND

Lucky 13 ..... Vitaphone
A Havana Cocktail ..... Vitaphone
A Complete Round of Golf ..... Vitaphone

WINTER GARDEN

A Complete Round of Golf ..... Vitaphone
(Bobby Jones)
Rhythms of a Big City ..... Vitaphone
Southern India ..... Vitaphone
(World Travel Talks)

WARNER

Cold Turkey ..... Vitaphone
Clyde Mystery ..... Vitaphone



Surely Your Theatre Will Be Celebrating
MICKEY MOUSE'
THIRD BIRTHDAY

NEWS PICTURES

FOX MOVIETONE NEWS—No. 5—Sailors rejoice reaching New York—Sir Thomas Lipton sails on—Baseball fans have feast in World Series—American fliers hop Pacific—Equine bluebloods step high at trotter show—Notre Dame boys still on top in football lists.

FOX MOVIETONE NEWS—No. 6—President Hoover mobilizes nation's credit—Briand and Laval, French leaders, hailed in Berlin—Newest styles in girls' stockings—Gandhi braves mill workers—Fliers from Japan have risky landing—Life-saving parachute tested by army.

HEARST METROTONE NEWS—No. 204—Japan-United States fliers escape disaster—Gandhi in England invades mill area—President moves to aid prosperity—Fatal accident mars English hill climb—Army gets new safety parachutes—French leaders cheered in Berlin—United States track stars shine in South Africa.

HEARST METROTONE NEWS—No. 205—Sun Beau ends turf career in blaze of glory on Chicago track Pacific fliers receive a magnificent reception—Fishing schooners race in Gloucester trials—Notre Dame held to scoreless tie by Northwestern—Mrs. Hoover names new giant plane—Colorado sheep army begins trek to lowlands—St. Louis Cardinals new baseball champions.

PARAMOUNT SOUND NEWS—No. 21—American fliers span Pacific—Hoover directs huge navy cut—Ancient two-wheelers show plenty of pep in London show—Dwight Morrow dead—Smoke effectively hides airships in test—Miss Rosa Stansbury, 71, unearthed as new Wendel heir.

PARAMOUNT SOUND NEWS—No. 22—Turkeys in California are fattened for coming doom—Sir Hubert Wilkins returns from submarine expedition—Laval and Briand welcomed on German visit—Fishing schooners in race off Gloucester coast—Lancashire jobless greet Mahatma Gandhi—Caridnals win World Series.

PATHE NEWS—No. 21—Laval reception in Berlin marks new peace era—Gloucester fishermen race their schooners in stiff ocean breeze—Huge parachute lifts cabin from plane in unique safety test—Senator Pat Harrison backs Hoover banking plan—Colored preacher baptizes flock and drowns sin.

UNIVERSAL NEWSPAPER NEWSREEL—No. 82—Pacific fliers safe after perilous hop—Throngs in silent tribute for Morrow—French visitors guarded on Berlin trip—Army tests new safety cabin parachute—News paragraphs—Italy rescues swallows caught on way south—American wins sensational French motorbike race—Relief work rushed in Chinese disaster.

UNIVERSAL NEWSPAPER NEWSREEL—No. 83—Cardinals beat A's for baseball leadership—$6,000,000 gold shipment last from Sweden to United States—News paragraphs—Homes deserted in new Japanese quake disaster—Sun Beau in sensational Chicago track victory to end brilliant turf career.

Educational Plant Is Active With Five Now In Production

Present production at the Educational studios on the Coast includes a new Mermaid number "Once a Hero," with Frances Dean and Jack Shutta and "Moonlight and Cactus" with Tom Patricola. Two others, as yet untitled, are starting in work, one featuring Andy Clyde.

A new Torchy number, with Ray Cooke and Dorothy Dix featured is being cut and edited. Title is "Torchy Passes the Buck." A third in the new Vanities series has also gone into production at the Metropolitan studios, under supervision of Al Christie.

New Type Frame Developed

A new-type low-priced card frame has been placed on the market by C. A. Jones, Kansas City film man, who intends to market the frame nationally. The innovation in the frame is that it stands or hangs perpendicularly or horizontally. It is adapted to any type of card, and is made in three sizes: 11 x 14, 14 x 22 and 7 x 11. Of 26-gauge steel, the frames are covered with a black enamel.

Babe Ruth On Coast

Babe Ruth has arrived on the Coast to make five baseball pictures for Universal, as a part of the Universal-Christy Walsh All America Sports series.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

You and Your Job!

HAVE you ever been out of a job? . . . Walked from office to office with your heart sinking deeper and deeper after each . . . "Nothing doing"? . . . And hopefully waiting for the mailman who never brings what you are waiting or hoping for . . . ? And trying to cheer up the "little woman" when all the time you are getting more desperate in your need for some sort of a job . . . ?

And did you ever have to go through an experience like it week after week . . . ? Month after month . . . ? Meeting the men who you were sure would help you to a connection . . . only to find that even though they would like to, they can do nothing . . . and those other "pals" who were always ready to ask for help . . . but seemed to forget when you needed a little . . . "fair-weather" friends we've heard them called . . . It's a tough thing to go through . . . but you'll never really appreciate how tough it really is until you've had a dose of it yourself . . . and we're hoping you never will. . . .

And that trek back to the family at the end of a long, dreary, discouraging, heartbreaking day . . . How you dreaded it . . . tried to smile and tell them that you would have better luck "tomorrow" . . . that tomorrow . . . tomorrow . . . tomorrow . . . which never became today.

Truly . . . an experience we wouldn't wish our worst enemy . . . even if we thought we had them any worse than they are . . . and the Lord only knows how we've had to try and smile and be optimistic when all the time we knew there was little hope for those dozens of managers who come in to see if by any chance we know of an opening. . . .

With this lengthy preamble we now devote the rest of our space to beg every showman in the business today to nurse his job along and do everything humanly possible to strengthen his connection . . . work as you've never worked before . . . never mind those extra late or early hours . . . the grind is worth every minute of it . . . beside carrying security from the nightmare of unemployment . . . it gives you the same chance every other man gets to advance yourself in salary and position . . . relatives can't last forever . . . ability must count in the long run. . . .

Temperament . . . ??? Forget it . . . quit nursing a grouch just because the boss overlooked that snappy display you spent hours on . . . don't mind the "riding" . . . if you can take it all with a smile and still deliver the goods you're going to get beneath the skin of the toughest boss who ever came down the pike . . . and once you've earned a rep . . . for being able to take the smacks with the pats . . . you'll find life much sweeter . . . bosses more amiable . . . advancement easier to get . . . Why not . . . everybody loves a fighter . . . but the kind of a fighter who can smile through defeat as well as victory . . . smile through criticisms as well as compliments. . . .

And showmanship . . . ? what a chance to show what you can do . . . pictures coming along—one after another—of the sort that would gladden the hearts of every real showman in the business . . . all pregnant with great exploitation angles . . . full of advertising possibilities . . . Sure . . . there's plenty of opportunity to show the kind of a manager you are . . . take advantage of these fine pictures . . . make your efforts count for money at the box office . . . it's just another way of showing the "higher-ups" that you're on the job and trying your gosh darndest to deliver the goods . . . thereby making your job all the more permanent. . . .

Don't leave a stone unturned in your effort to keep that job of yours . . . work like you've never worked before . . . get along with the grouchiest . . . lousiest boss in the world . . . thank God they're not all that way . . . Drop the dejected look from your face . . . if rumors start rolling . . . Laugh them off . . . have faith in your own ability . . . you must have the courage of your own convictions before you can convince others that your ideas are the right ones . . . experience will take care of that . . . No outfit in the world wants to drop a man who is worth anything at all to them . . . on the contrary . . . they are looking for the right kind of men all the time . . . no theatre owner can afford to keep changing managers . . . they are well aware of the risks they run when they hire new men all the time . . . the house suffers . . . business suffers . . . and they suffer . . . they want steady managers . . . they are willing to meet you . . . at least . . . half way . . . but you must go them one better . . . be willing to meet them three quarters of the way . . . or more . . . if it ever comes to a controversy . . . but better still . . . avoid controversies . . . keep them happy . . . and keep happy yourself. . . .

But for God's sake keep your head and your job . . . don't join the army of unemployed showmen . . . because you will never forget the terrible experience it may lead to . . . and . . . if you have ever been out of work for any length of time . . . then you must know by now that only one who has gone through it could possibly write this heart-to-heart chat. . . .

"CHICK"

Keeping Up With The Times!

By GUY JONES



DON'T RIDE A FLIVVER LIKE THIS!

Business Humming Along Nicely For J. Gray In Hobart

Business has been humming along at the usual gratifying pace with John Gray, manager of the Oklahoman Theatre, Hobart, Okla., and for the benefit of other Round Tablers we'll describe a few recently-tried stunts which have materially aided him to increase box-office receipts on several pictures.

It may be a bit late to pull a bathing beauty contest in some parts of the country but there's still a chance of putting one on in certain sections, particularly if handled as interestingly and profitably as was Gray's.



It happened that the neighboring town of Elk City was opening a new municipal pool and this event was tied-in with the contest, about two-dozen selected girls from a number of towns participating in the finals. Local candidates were chosen by popular acclaim at the theatre and each girl who went to Elk City was sponsored by Hobart merchants. The whole stunt cost the theatre next to nothing for reason that the merchants not only furnished their contestants but donated bathing suits and incidental expenses. And by the way, a Hobart girl came back with the prize, a free round-trip by air to Galveston.

He used an old piano box in the lobby several days in advance of "Skippy," constructed to represent a kid "club house," names, etc., painted on it. An eight-foot tall cut-out of Skippy, portraying a dash to school with books under his arm, was also used along with various other props to carry out a scheme of a kid playground in the lobby. A bally, such as you see in the photo, was used through all nearby towns. The rear portion of the truck was dressed to represent a tent.

The other photo shows another bally used to advertise "6 Cylinder Love" and, as you may see for yourself, it consisted of an old wagon chassis. It was effective because of its marked contrast to present-day transportation.

When playing "Front Page" the distribution of a red-imprinted section of the local newspaper proved an excellent means of focussing public attention on this picture. Four boys were employed to pass out about 2,000 copies and as they did so they called attention to a boxed ad at bottom portion of the first page. This was also printed in red and carried a merchant's ad that offset every cost except that of distribution. A tie-up was also made with the newspaper for a contest on best sentences constructed from headlines in a current issue. Free tickets were awarded the winners.

Gray's monthly calendar has also played an important part the past season, particularly when other advertising effort had to be cut down. 3,000 of these are distributed in rural districts, house to house and by mail. All carry the two-for-one gag and ads take care of all cost except distribution.

All of which is evidence that Gray has been on the job selling shows in Hobart. That he stands in good with his newspaper friends we can see by the generous amount of space devoted to news of theatre, picture and other matters pertaining to his house. How is new season product coming along, John, and what are you doing to put it over? Let us hear from you again in the near future.

Cline Secured Lot Of Publicity When 'Gang' Star Visited

Quite a hullabaloo recently took place out in Mitchell, South Dakota, where Burr W. Cline manages the Metropolitan Theatre, on the occasion of a visit made the city by the diminutive "Our Gang" star, Jean Darling. The excellent results achieved through his advance campaign on a "name" amply testifies to what can be done along these lines to secure free newspaper publicity, co-ops and other tie-ups calculated to keep a theatre in the public eye. Without a doubt, every person in and around the town knew the little actress was there as direct result from his efforts.



Issue after issue of the local paper prior to this juvenile's arrival in the city carried on front page and otherwise cuts and stories in reference to the coming personal appearance of the attractive little youngster. Merchants combined to put over a full co-op, an auto dealer furnishing a late model car for her transportation and telling about it in his ad; a dairy quoted Jean's mother to effect that no other milk than its brand would be acceptable, and Jean announced that most everybody in Hollywood had a certain electric refrigerator. And so on and so on, including a most sincere declaration in a half-page ad in another issue that a local ice cream was the best she ever tasted.

To top the climax her mother conceived the idea of having the child adopted by a tribe of Indians and with the help of Burr Cline it was arranged to have a party of Sioux, 100 miles away, on hand to take charge of the ceremony. The photo here will show Chief Medicine Crow himself, and after all was said and done on the Metropolitan stage, little Jean was entitled to the name of "Winon-Waste" which, when translated, means "Princess of the Plains and All That Is Virtuous."

And so, Round Tablers, when the little miss visits your town, if it so happens, you can undoubtedly reap a lot of publicity and draw to capacity if you will go out after business the way Cline did. You may not be able to get bona fide Sioux, but that's alright. Dress up some of the local indians. Burr certainly put his campaign over in great shape and he is to be congratulated for attaining such splendid results. Business at the theatre was most excellent during the entire engagement and the theatre reaped a whale of a lot of free publicity.

Notice to Members

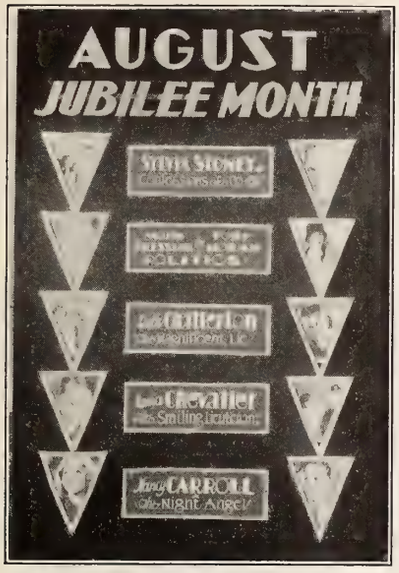
PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Jim Dempsey Used Number Of Stunts To Sell New Film

A number of advertising stunts were recently used to introduce new season product by J. J. Dempsey, manager of the Strand Theatre, Lowell, Mass., and results were so gratifying that we are submitting an outline of his plan of campaign for the benefit of other Club members.

As a starter he got up an attractive four-page herald for distribution by mail and to theatre patrons, listing the new pictures. A border of star mats obtained from the press sheet on "Secret Call" greatly added to its appearance.



As a gesture to the children the birthday stunt was revived, screen trailer and newspaper story being used to announce the club. Children were requested to sign application blanks at theatre and guest tickets were mailed out every week to those whose birthdays fall the following week.

A mimeographed letter headed "Did You Ever Hear of a Whispering Campaign?" was distributed to all employees and it suggested that they make a point of telling all their friends about the new attractions. Post cards were supplied and about 500 were mailed out by different members of the staff.

Something new in advertising caught the eyes of Lowell citizens when a full-page ad tie-up was worked out by the advertising department of the local newspaper, the streamer across the top of the page being unheard of practice until this stunt was put across. The Mayor was also tied-in with the opening of "Politics" for a "proclamation" and this story, along with an account of a special matinee for newsboys, broke in the evening newspaper.



The lobby was attractively dressed for the occasion with a large display made from the pages of the Paramount announcement book and other displays, samples of which we are reproducing, did their share to capture public attention. While we are on the subject of these displays it is well to note that the art department saves all material used in the making for other displays and thereby effects a considerable saving in advertising costs. For instance, the large display frame pictured here was used any number of times for other announcements merely by change of copy.

There are many valuable suggestions in Dempsey's campaign which we feel certain will serve as a reminder to others in the matter of plugging forthcoming attractions and as a stimulator of public interest. Now that Jim has come to life again, as regards active Club membership, perhaps he will continue to keep headquarters posted on what's going on in his town. And we'll see that this information is passed along.

"ALL FOR ONE AND ONE FOR ALL!"

"The Showman's Calendar"

OCTOBER

25th-31st	Girl Scout Week
27th	Roosevelt's Birthday (born 1858)
27th	Navy Day
30th	Sue Carol's Birthday
30th	John Adams (2nd Pres.) (Born 1735)
31st	Admission Day—Nevada (1864)
31st	Hallowe'en

NOVEMBER

1st	All Saint's Day
2nd	Admission Day—North and South Dakota Admitted to Union in 1889
3rd	Election Day
4th	John Phillip Sousa's Birthday (1854)
4th	Dixie Lee's Birthday
4th	Will Roger's Birthday
6th	Abraham Lincoln elected President 1860
7th	Admission Day in Montana—Admitted to Union in 1889
8th	Marie Prevost's Birthday
9th-15th	American Education Week
9th	Marie Dressler's Birthday
10th	Martin Luther (Born 1483)
11th	Armistice Day
11th	King's Birthday (Italy)
11th	Admission Day in Washington—Admitted to Union 1889
11th-18th	50th Anniversary — Red Cross Call Work
18th-25th	National Motion Picture Week

Post Card Mailer Aided Fred Meyer To Put Over Picture

A post card mailer materially aided in bringing about a record opening and splendid ensuing business on "Mystery of Life" when this picture was played by Fred S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis. These were forwarded to all doctors and lawyers in town.

The reverse side of the post card was dressed with a cut of Clarence Darrow and his name headed the message in large boldface type. Copy read: "Hear This Famous Lawyer Plead His Greatest Case—See Mystery of Life (large type)—With Mr. Darrow and Dr. H. M. Ashley Arguing Their Ideas of Evolution As Submitted in the Famous "Monkey Trial" at Dayton, Tenn. (Small type) Playdate and name of theatre followed.

As you all know, Fred Meyer, in addition to being an enterprising theatre man, is head of the M.P.T.O. of Wisconsin and it's no new stunt on his part to crash the front page of his local newspaper with a yarn. The fact that he was at one time president of the Merchants' Association of Hamilton, Ohio, gave him an opportunity to endorse "Civic Dollar Day," a business boosting affair pulled off in Milwaukee last month. As usual, the story made the first page.

As busy as this showman is, he finds time to drop an occasional line to the Club and we hope that he will continue to keep his fellow members informed on what's going on in show business in and around Milwaukee.

THIS AD COST THE THEATRE—NOTHING!



Once again a smart showman cashed in on a tie-up with the classified section of his daily paper whereby the theatre grabbed off a two-column by eight inch ad without any cost other than what the box above the ad mentioned.

Maybe some managers will say that twenty-five free tickets is too high a price to pay for such an ad, but whoever takes that attitude is up the wrong tree. In dollars and cents, you are getting a peach of a break every time you pull a gag like this one and since it is far from new, others have had plenty of time to dope out it's value to the theatre both as straight advertising as well as special plugs for some particular picture.

Count yourself fortunate if you can promote similar stuff from your own paper. It will be worth making a try for if you are still rating a hundred percent at the business manager's desk of the newspaper.

Credit Bangor, Me., with this example of costless advertising.

Carroll Made Fine Lobby Display For "Huckleberry Finn"

An inexpensive lobby display which caused a lot of comment and is an original so far as the contributor and ourselves are concerned, was made for "Huckleberry Finn" by L. W. "Larry" Carroll, manager of the Flynn Theatre, Burlington, Vt.

He cut the heads of the four kids from the regular three-sheet on this picture and mounted them on beaver board. A fence was constructed from lath, sawed at the top to represent pickets, and nailed on 2 x 2's about five inches apart. Back of the fence the four heads were nailed, with faces just peering over. Real clothes, promoted from a store, were fastened on the figures, a dress on the girls, shirts and knee pants on two of the boys and over-hauls on "Huck." The title, cast and play-dates were fastened to the front of the fence.

The above display was placed in the lobby well in advance and from a short distance looked like the real thing. Not even a credit card was needed for promotion of the clothing as the merchant made the donation as a personal favor. Carroll's idea was based on the midget mat displayed in the press book and it worked out so well that he's passing it along to his brother members. It was a neat little stunt, Larry, and let's hear more from you.

Combs Now In Post, Texas; Gets Serial Started With Club

In addition to working like a horse to get his new show started in Post, Texas, where he has been transferred to manage the New Palace Theatre, J. C. Coombs found time to exploit a coming serial attraction, the "Vanishing Legion."

He got out a small card with copy reading: "I Am a Member of the Palace Theatre Vanishing Legion Club." Then a space for name, and below the copy, "And I Promise to See All 12 Chapters Which Will Permit Me to Bring My Father or Mother Free If I Have All Twelve Numbers Punched on My Card." The cards were distributed well in advance of playdate and the kids were instructed to be on hand for opening, when Coombs would see that the first number was punched for membership. When the last chapter is run it is planned to hold a picnic for the kids who hold cards with all numbers punched.

This certainly ought to be a corking plug for kid patronage on a serial and the attendant adult admissions should well offset the small cost involved. By this time Coombs undoubtedly has his new house running along smoothly and we will anticipate further information on how the new job is going along.

Waugh Revives Old Contest For Double Co-Op On New Film

Recalling that he successfully ran a "President's Contest" years ago when exploiting "America," Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., revived the same idea for what we call a corking double truck co-op on "Alexander Hamilton," one of the new season pictures.

We are reproducing one of the two spreads of merchants' ads for your inspection even though you will be unable to read certain portions of the copy. In explanation, the first co-op carried a photo of a president in the corner of each ad with lines underneath to fill in name, year inaugurated, date of birth, date of death and length of term in office. The second co-op carried the answer to the questions. With the return of answers it was requested that the contestant submit a 50-word letter stating what president was thought to have rendered the greatest service during his administration. It was directed that all correspondence be sent to the Contest Editor of the newspaper.



It's hardly necessary to state that the merchants came through in a great way with support for Waugh's scheme. You can see that at a glance. The picture is a natural for a co-op of this kind and after this is printed we predict that many other managers will be making a similar move. Thanks, Howard, for sending this in and we're mighty glad to know that everything is running along so nicely. Keep it up and let your Club hear from you as often as possible.

Some of the suggestions already coming in to headquarters for exploiting this picture include previews for school boards; writing of essays on Hamilton and giving of book covers to pupils.

ROUND TABLE BIOGRAPHIES

Through acquaintance with a few theatre employees, J. Howell Luter became so interested in show business that at the age of 17 years he resigned a $30 a week job to accept $14 per week for ushering at the Fairfax Theatre in Miami, Fla.



J. Howell Luter

He started at the bottom of the ladder and has gone on up the line, acting as assistant chief usher, doorman, chief usher, assistant manager and manager. After the Fairfax closed he was transferred to the Olympia, Miami, where he held down the doorman's job. Then to the Hippodrome as doorman, or ticket taker, and seven weeks later he was promoted to the post of assistant manager of the Hipp. Several weeks later he returned to the Fairfax as assistant manager and in the early part of 1930 was assigned to his present position as manager of the Rosetta in Little River, Fla.

Luter was born in Birmingham, Ala., and received his education in schools in Gulfport, Miss., Anniston, Ala., and Atlanta, Ga. His date of birth was March 11, 1908, which makes him 23 years old at this writing. For the past three years he has been actively engaged in the business of selling shows and for three or four years prior put in part time. Says he's tried other lines, but that there isn't any of them as interesting as running a theatre.

Frank B. Hill Busy As A Bee; Opened New Yakima House

They've had Frank B. Hill on the loop lately, what with running up to Yakima, Wash., to help Arch Bartholet open the Yakima and taking care of his own theatres down in Walla Walla, but despite all this we've managed to get a line on what's been keeping him so busily engaged.

The Yakima opening was a gala event with considerable portion of the campaign centred on the return of the Mercys to the city, they having operated there prior to transfer of their holdings to another circuit. Some excellent newspaper cooperative pages were obtained through merchant tie-ups, all based on welcoming this veteran showman family back home. One page in particular, featured large photos of H. B. Franklin and Howard Hughes at top of page, with centre devoted to theatre opening and two columns on each side carrying congratulatory ads of merchants.


THE FRONT PAGE SPECIAL EDITION

E-X-T-R-A AMAZING DRAMATIC THRILL E-X-T-R-A

FURTHER DAM DISPUTES FORESTALLED

Sending Fruit East on Boats Is Threatened

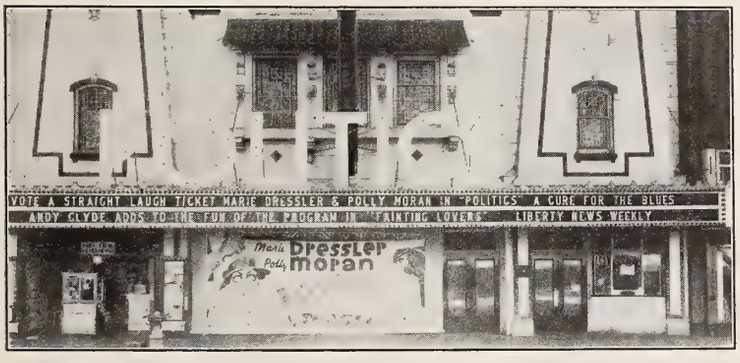
THE FRONT PAGE

STARTS SUNDAY

YAKIMA

When "Front Page" played Yakima it was arranged to reproduce a replica of a newspaper's first page with large mat of picture printed in red in the centre. We are showing a cut of it and it will be seen that it was worked out quite differently than the usual run of red imprints on this picture. Note that the mat is entirely surrounded by regular front page news stories of actual happenings.

But to get back to Hill's activities in his home town, where Mardi Gras Week has been extensively plugged as a booster for show business. For this occasion he got out a most attractive four-page program with photo of girl and a huge telephone on front cover. Copy stated that she was hearing about the pretentious programs at the Liberty Theatre. To advertise "Sporting Blood," one of the gags consisted of the distribution of Sweepstake tickets and copy stated that payment of from 35 to 50 cents would entitle the bearer to see the greatest horse race of them all at the Liberty Theatre.



While we haven't any details of his campaign on "Politics" the accompanying photo will give you an idea of how the theatre front was dressed for the occasion. Note the large cutout letters of the sign atop the marquee and the 24-sheet poster at right of the box office. That long marquee certainly permits the use of uncramped copy on any picture.

Lack of space is the only reason why you have not seen a fine collection of Hill's newspaper ads we have on hand but you can take our word that these will be published at the first opportunity we have to ease in an extra page. His ads are outstanding in appearance and as to copy, and we are sure that many Club members will benefit through seeing them in print.

"With product, weather and theatre business conditions more favorable now than they have been in many months, grosses will begin to climb. To get the most out of this period, however, we must put into play every bit of energy, ingenuity and showmanly experience that we have at our command. We must pledge ourselves now, to merchandise intensively every specific attraction we play."

—Sam Katz
In Publix Opinion

Several Gags Used By Thomason When Selling A Serial

Along with his application for membership in this Club, W. F. Thomason, manager of the Carolina Theatre, Burlington, N. C., sent a couple of stunts he pulled to plug a serial.

One was a serial-attendance card with dates of chapters printed on the margins. In addition to title of picture, name of theatre, etc., copy stated that after the holder had attended five showings of the serial a free ticket would be awarded. Another gag consisted of a card bearing a certain identification mark linked up with another such mark in a merchant's window. Guest tickets were awarded to those who succeeded in matching the two.

He also tied-up with the newspaper for a parade of newsboys and a contest. In advance of picture showing he had the boys parade the main streets, carrying banners announcing that they were guests of the theatre; and the contest consisted of readers submitting stories on how the serial was going to end. The winners were awarded a month's free pass to the theatre.

That's the proper spirit, W. F., and the right way to introduce yourself to the rest of the boys. What's next on your list? Shoot along your ideas and we'll see that these are broadcast to your host of fellow showmen.

Letter About "Bad Girl" Was Big Help To Harold Kopplin

A little gag used in connection with the showing of "Bad Girl" was considerable aid in helping Harold A. Kopplin, advertising manager for Mometco Theatres in Miami, Fla., pile up gratifying business on this picture. An envelope addressed "Are You a Bad Girl" contained a message for distribution to all stores and offices where women were employed or congregated. The enclosed card read as follows:

"There are lots and lots of "BAD GIRLS" in every town. . . . But badness is like beauty . . . just skin deep. . . . Most of these so-called Bad Girls are good girls, after all. . . . They make mistakes now and then, that's true . . . but who doesn't?

"Naturally you will want to see the picture that tells the life story of the most famous Bad Girl of them all . . . the story that was written by Vina Delmar and now made into an all-talking picture that is said to be *"the most human picture ever made."*

"Sally Eilers is the naughty girl that gets talked about . . . and girls, James Dunn, who plays opposite her, is just too sweet for words. . . . We haven't a doubt in the world but that all your present celluloid heroes will be cast to oblivion when you cast your eyes on him.

"BAD GIRL" wants to see you and we want you to want to see her."

THE MANAGEMENT, CAPITOL THEATRE.

P. S.—"Bad Girl" begins its showing at Saturday Midnite Show, September 12th, and will continue through Wednesday, September 16th.

We also have some of his recent ads on "Transatlantic" and "Mystery of Life," but these are printer's proofs and will not show up clearly when reproduced. So all we can state is that the layout work is attractive and that we'll hope to be able to present other evidence of his work along these lines in the future. Kopplin has been doing fine work down in Miami and has made many valuable contributions to this department. We will look forward to hearing a lot more from him.

NOVEMBER HOLIDAYS!

Election Day, Armistice Day and Thanksgiving; plus numerous and sundry other dates, make November a strong month for the box office. Alert showmen will hardly let this slant get away from them and will make every possible effort to cash in or take advantage of these holidays.

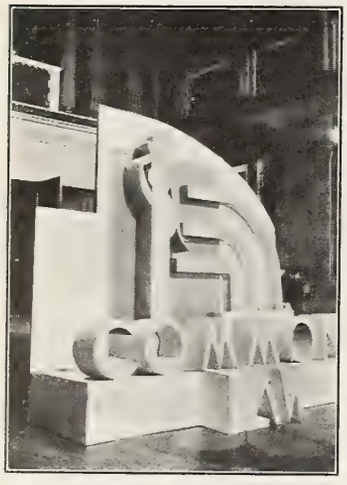
Appropriate short subjects and trailers are available and ought to be included on the program of every theatre where these "little" things mean anything. Proper displays and settings for the front, marquee and lobby are also in order.

Watch the Showman's Calendar carefully and plan your November activities accordingly. Don't let your opposition get the jump on you.

Modernistic Type Of Displays Used By Paul Binstock

No, Paul Binstock has not been to China or some other faraway country since you heard from him through these pages as manager of the Astoria Grand Theatre, Astoria, Long Island, New York; he just moved from the Borough of Queens to the Borough of Kings, where he is managing the Fortway for the well known motion picture theatre team of Mr. Frisch and Mr. Rinzler.

Among other recent activities Paul has been treating the intelligentsia, and others, of Bay Ridge with some modernistic lobby displays, an example of which we are presenting by photo on this page. This particular one had to do with the showing of "Common Law" and we can well believe that it caught the eye of prospective patrons of this picture. The figure above the title letters, worked out with board cut in modernistic style, represents a lady apparently doing something and going places. You will not be able to discern the lower case copy at the left, but it reads, "He Was Her Master. . . . She Was His Masterpiece." The name of the star appeared across the first step of the pedestal.



Bay Ridge likes this sort of stuff, Paul states, and if Bay Ridge likes it there's no reason why it shouldn't make a hit in a lot of other places in these United States. Certainly, it was worked out very artistically, and if you want to treat your patrons with something different in the way of displays we are sure that Paul's set will furnish the proper inspiration. Now that we've located this Round Tabler, we will try to keep in touch with him as to future activities.

Rain Gave Johnnie Pival A Taxi Idea That Boosted Trade

It was not so long ago that we were telling you how John Pival, manager of the Senate Theatre, Detroit, Mich., was successfully plugging his Saturday matinee trade with broadcasts by a talented group of kiddies over a local radio station. Now we have a line on another little stunt he put over recently and we must admit that John is something of an opportunist, and quite on the job.

After watching a downpour of rain for several hours on matinee day, it occurred to him that the average number of humans would be out of doors without means of keeping dry. So he had his sign painter knock out a rush job of four signs, 12 x 20 inches, reading: "Free Taxi Service to the Senate Theatre. . . . See 'Gold Dust Gertie.'" Then, along with Ben Cohen, owner of the house, and three other friends who owned sedans likewise placarded with the signs, they rushed out on a hunt for rain-marooned pedestrians. Awnings and doorways proved to be the best hunting grounds, and after a three-hour campaign the net result was a total of 156 extra admissions.

John says it's a great stunt for the complexion and wants some other Round Tablers to try it out; hence, we're passing it along. Well, figures don't lie and you can't laugh off 156 new customers. Pival is certainly on the job at the Senate and this little trick shows he's not letting any opportunities get by.

Wooten Staged Big Bathing Girl Show That Drew Capacity

One of the largest bathing beauty contests we've heard about in some time was recently engineered by Jay Wooten, city manager for Fox Theatres in Liberal, Kansas. The account of it is his first contribution to the Club and although this sort of a stunt may be a little unseasonable at this time of the year in some parts of the country it's one that can be filed away for future use when an occasion to stage one of these shows presents itself.



Jay Wooten

Backed by the Retail Merchants Association he succeeded in getting a majority of the principal stores to lend cooperation, 33 of them entering girls in the contest to represent respective lines of merchandise. Each entrant was assessed $5 entrance fee to compete for the title of Miss Southwest and upon payment the merchant was furnished an 8 x 10 photo of his representative, and engraved cut for newspaper use. Enough money was collected to pay for engraving and photos and the $50 in prizes offered to the winners. In addition to the local entrants five came in from out of town communities a number of miles distant.

The newspaper gave splendid support to the event in return for a spread of merchants' ads and other individual ads, publishing a whole page of full length photos of all contestants and breaking with a front page story on opening night. The contest was a success from every angle and gave the theatre two nights of capacity business. At present Wooten is working on a community style show which will include tie-ups with several ladies' and men's stores. We'll let you in on this one just as soon as we get a line on how it turned out. In the meantime, the Club wishes him continued success with all activities.

Wynne Left Sound Engineering Field To Operate Theatre

A regular reader of this department for some time—in fact, ever since he left the sound engineering field to purchase the Ritz Theatre in Huron, Ohio—W. A. Wynne now promises to become an active member of this organization.

He starts in with an enclosure of a monthly calendar, different from the majority of these cards in that it is not too cluttered up with all kinds of blurry looking copy. Instead of looking like something on the order of a Chinese puzzle, the reader can actually tie up dates with coming attractions. And this is accomplished merely by using a large enough card and type that can be read without straining the eyes.

There will be a large number of Round Table members throughout the South, Southwest, Ohio and Michigan to whom Wynne's name will be familiar and he wants to be remembered to all the fellows he came in contact with during his travels with the electrical company. He's having a lot of fun learning theatre operation and has several good ideas for promoting attendance which he will send along at a later date. The Club wished him lots of luck in his new field and will watch with interest his rise in show-business.

BIRTHDAY GREETINGS

Joe Buse
John Calman
Adolfo Caruso
Herbert A. Chenoweth
Edward J. Cline
A. Jerry Cooper
Frank Dancer, Jr.
Jack Fieman
H. M. Francisco
Frank C. Goldquist
Joseph Herman
S. Jack Kaplan
Morris Kaufman
B. L. Kearney
Frank La Bar, Jr.
W. Young Louis
Ray McLain
Fred S. Meyer, Sr.
Sidney Magen
Laurel Nelson
R. L. Nippert
Albert O'Neil
Howard Pettingill
B. H. Powers
Henry G. Santos
Otto Schmit
Bob Stratton
Frank Templin
Johnnie Turner
Ward VanHook

Department Store Gave Out Heralds As Plug For Suggs

One of the many stunts used by M. S. Suggs in publicizing Maurice Chevalier in "The Smiling Lieutenant" playing at the Paramount Theatre, Bristol, Tenn., was having a department store distribute numbered heralds.

One week in advance, the store included one of these heralds in each package leaving the store. Of the 100 guest tickets to be given away, only 35 were actually given away. It was necessary to compare the numbers on the heralds to those posted in the lobby.

The largest filling and oil station in the city consented to the placing of four by five foot banners on the backs of their trucks. This gave the picture quite a break as these trucks are continually traversing the city streets all during the day. And this was without cost to the theatre.

Two weeks in advance, the theatre's organist who is also a musical director at the local radio station, featured several times daily over the station the song numbers from the picture as well as making picture announcement each time that it would be shown at the Paramount, etc.

Tie-Ups And Lobby Featured Campaign For "Street Scene"

Merchant tie-ups and an outstanding lobby display were the highlights of the powerful exploitation campaign used to usher in the showing of "Street Scene" at the Rivoli Theatre, New York City.

Under the supervision of Ralph L. Stitt, of the Rivoli, the campaign was started well in advance of the opening with ads and feature stories appearing in all local dailies.

A few days before the opening, the lobby of the theatre was decorated with electric displays, giant oil paintings and a special exhibit containing photos of the leading characters.

Merchant tie-ups were out over with Gimbel Bros., Grebe Radio, Lux Soap, Old Gold Cigarettes. A four-page newspaper tabloid gotten out on the picture was the means of effecting a tie-up with Gimbel Bros. on the Grebe radios. The entire back page of this tabloid was used for an ad with Sylvia Sidney endorsing the Grebe radio, which is distributed by Gimbel's. This resulted in 50,000 tabloids being distributed; 40,000 at the theatre and 10,000 at the store. The tie-ups with Old Gold and Lux resulted in a window streamer display; 4,000 on each product were placed on drug, cigar and grocery windows about the city.

A television interview was arranged for Sylvia Sidney by Louis Sobel of the "Journal" over the Columbia Broadcasting System while the "Graphic" ran an "Identify Yourself Contest." Other leading columnists carried articles about the picture and players.

So who says that the boys along Broadway don't put over exploitation campaigns any more? But then most of you are familiar with Ralph Stitt's work and it's hardly necessary to remind you that he's a most enterprising showman.

Hall Of Virginia Wins Out Against Local Opposition

It's been some time since we heard from R. Mason Hall, owner-manager of the Lee Theatre, Pennington Gap, Va., but when we tell you about what has claimed his attention over a considerable period, we feel sure that you will all agree that he's had a man's job on his hands.

Everything looked rosy when he first took over the Lee, but after the house had been operating only a short time it was hit by a tidal wave in the form of a committee of four clergymen who delegated themselves to save all Pennington souls by obliterating the allegedly iniquitous photoplay house. According to Hall, they had practically every citizen believing that they were all going straight to hell unless motion pictures were immediately discontinued, despite the fact that the theatre was making donations and cooperating in every possible way.

Tremendous pressure was exerted from various angles to close the theatre, but Hall patiently and diplomatically went about his task of sticking it out, even though he felt like packing up. He played along smoothly with the patrons, was extremely careful in reference to selection of pictures and methods of exploitation, and used discretion with the staging of all benefit performances.

The matter finally came to a showdown in the theatre office, with all four ministers and Hall in dramatic conference. Hall looked them in the eyes and said: "Gentlemen, there are four of you against one. I have a proposition. If either one of you can prove that this theatre is in any way injuring the morals of this community, or that any other theatre in the country has been instrumental in sending any one to hell, I'll gladly close the doors and join the Salvation Army."

To make a long story short, it was arranged to have three of the ministers attend each change of picture, and since this move was inaugurated perfect harmony has existed in both church and theatre circles. As a further testimonial to his diplomacy, Hall has been recently elected a member of Southwestern Virginia, Inc., an influential regional business organization, associated with the National Chamber of Commerce.

Running a theatre profitably the past year or so has been a man's job under normal conditions, but when important human factors in community welfare deliberately declare war on a theatre we are inclined to think that man is getting more than his share of trials and tribulations. The point is that Hall won out. Not by waging an offensive, but with patient and diplomatic handling of a desperate situation.

THEATRE POSTER ART!

Drawn by Benton L. James



This is the second of the series of posters to appear on the Club pages from the work-shop of Benton L. James of the Missouri Theatre in St. Joseph, Mo. If you just glanced at the Powell poster last week, look it over again.

We are reproducing these posters large enough so that you can project them through a balioptican machine and trace them for your own houses. Others will appear from week to week and we cordially invite other artists to contribute so that the burden will not rest entirely on the shoulders of James. Make this the clearing house for poster art ideas just as it is for exploitation and theatre operation.

FASHION SHOWS!

The supply of "How to Stage a Fashion Show" pamphlets are entirely exhausted and new ones will not be made up. Only a few hundred were available and they were snapped up within 10 days after the first announcement appeared on the Club pages offering them for the asking.

But that should not interfere with your staging one of the real box-office smashes. By no means. The formula is simple enough and all you need is the ability to go out and promote the right support from the newspaper and the merchants; either direct or through the local Chambers of Commerce.

These Shows are in order right through the present season, and if staged late in November can include plenty of winter styles, too. Why not start the ball a-rolling and then send us the "dope" on how your Fashion Show boosted the receipts to new records? Go to it.

Bolln Called Out A Portion Of Navy As Plug For 'Shipmates'

A portion of Uncle Sam's Navy turned out to help Gene Bolln, manager of the Starland Theatre, Los Angeles, Calif., exploit the showing of "Shipmates."

At the small cost of a few passes he arranged to have Naval Reserve squadrons parade the main streets on night of opening, the men finally winding up in front of the theatre. A drum and bugle corps preceded the squadrons and a bugler was also stationed on the roof of the theatre.



You may be able to note from the photo that he also had the added attraction of an acrobat performing his stunts on top of the theatre, if reduction does not blot him out of the picture; and that the orchestra was stationed in a balcony just over the marquee, playing Navy songs that tied up neatly with the picture theme. All this took place prior to start of the show, and for a costless ballyhoo it proved to be a real knockout.

Bolln is one of the Club's new members, and if we are any judge at all this department can look forward to receiving some worth-while tips from this Round Tabler. At least, so he promises, and we are going to take him at his word. Any time a manager can stage a bally like the above without any cost to his house except a few passes handed out to the right parties, we predict he can turn out a lot more stunts as well worth reading about.

Ben Cohen's 'Follies' Made A Big Hit With Fans In Hazelton, Pa.

A "Follies" show recently presented at the Capitol Theatre, Hazelton, Pa., a house managed by Ben Cohen, proved such a popular six-day attraction that it became necessary to play a return engagement the following week.

The show was presented by members of the Capitol Theatre Stock Company, augmented by additional talent and ran for 60 minutes. The first night this "first edition" was put on it was greeted by S. R. O. attendance and capacity audiences turned out for each succeeding performance. During the week Cohen arranged to hold a banquet for all members of the cast in the ballroom of one of the leading hotels. Newspaper clippings at hand testify to publicity the theatre received from staging the event.

Ben Cohen is a showman who knows how to put on these kind of shows and in this instance, when "American Tragedy" was the feature picture attraction, it would seem that the staging of a "Follies" was an excellent idea considering nature of the picture theme. He is an active member in city social affairs, recently being sought to sing a hymn during New Year services at the town's largest Temple. He has also been elected to the executive committee of the Hazelton Chamber of Commerce. And we might go on record with the statement that a portion of Ben's success in this field is due to the interest he takes in civic affairs. The Club will be looking forward to hearing from this member again.

Tom Edward's Wife Put Over Corking Bathing Girl Show

In addition to being a traveling film salesman for one of the major companies, Tom Edwards, assisted by Mrs. Connie Edwards, operates the Eldon Electric Theatre in Eldon, Mo. Peddling pictures keeps Tom's time well taken up but while he's away his wife carries on and when we tell you all about a bathing beauty contest she put over in a town of 3,000 population, we believe you'll agree that the stunt was pulled as efficiently as any he-manager could do it. As a matter of fact, Tom gives the Missus full credit, for he was away at the time the contest was staged.

To begin with she canvassed the merchants and arranged with ten of them to be represented by girls personally selected by herself. Nine of the storekeepers agreed to furnish prizes running in value from $3 to $6.50 and the theatre had a first prize of $10. Take a look at that group of attractive girls in the accompanying photo and then tell us whether we're wrong in stating that Mrs. Edwards is some bathing-girl-picker! There are 36 entrants, 16 of them being eliminated the first night of the show. From the remaining 20 girls, 10 winners were picked on the final night, including "Miss Lake of the Ozarks," the girl in centre of the photo. At the extreme left is the Missus herself. Look her over.

The local newspaper gave strong support to the event and through efforts of Mrs. Edwards and the merchants was able to promote a corking double truck co-op, featuring ads of the ten merchants represented in the contest and many others who came in to get their share of attention. Newspapers in Kansas City and St. Louis were also apprised of the event and pictures of the winners were published in rotogravure sections of newspapers in these cities. As to theatre business, the house drew to capacity all week.

Another recent activity at the Eldon was a window tie-up made in connection with the showing of "Dirigible," which was put over at very small cost. It was arranged with the local Goodyear Tire dealer, who had on hand a small, motor driven model of a dirigible in a hangar, to place the machine across the street under a spot light. A small motor runs the airship in and out of the hangar and with the aid of the spot it made a very attractive display. The patriotic idea was carried out in dressing the theatre front, flags and red, white and blue crepe adding to the atmosphere of picture.



Still another stunt used for the above named picture was distribution of 3,000 handbills by airplane over six neighboring towns. Seventy passes were included in the lot and 26 of these were turned in at the box office, testifying to the fact that the bills received considerable inspection.

It would appear that Edwards can keep right on selling film just as long as he has such a capable partner to operate his theatre, for we believe you will all agree that the contest was well worked out. Tom tells us that he's been a regular reader of Club pages for some time and now that he and the Missus have become members of this organization, we'll be looking forward to further accounts of what's taking place at the Eldon.

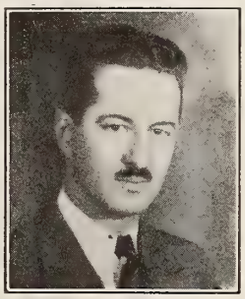
JULIUS LAMM SAYS:

"I want to express my appreciation of the exploitation stunts which appear weekly in the Managers' Round Table Club section of THE HERALD. It certainly gives a manager good food for thought and gives one new ideas that can always be used.

VARIETY THEATRE,
Cleveland, Ohio

GET ACQUAINTED WITH INDUSTRY!

Bryan and Coppock Exposition In Staten Island Theatre Wins Praise From Leading Manufacturers, Business Men and Theatregoers



"BUNNY" BRYAN

While calamity-howlers are doing their howling, others, who are too busy accomplishing great things, keep the ticket machines clicking to the merry tunes of "Standing Room Only." Furthermore, they are doing so consistently; and that is why we say: Publix may well be proud of such showmen as Bunny Bryan, District Publicity Director for New Jersey and E. S. C. Coppock, managing Director of the Paramount Theatre on Staten Island, N. Y. They are the two men who successfully put over the Industrial Exposition in conjunction with a score or more of manufacturers on Staten Island. As a result of this unusual tie-up, special newspaper editions were published, exhibits of a most interesting and instructive nature were held in the lobbies, foyer and mezzanine of the Paramount Theatre, and thousands of people traveled from all parts of Staten Island to view the exposition. Most gratifying to record, is the news that the entire campaign and Exposition was put over at practically no cost to the theatre. THAT'S SHOWMANSHIP!

"Chick"



E. S. C. COPPOCK

Full Co-operation!

An industrial exposition recently held in the lobbies of the Paramount Theatre, Stapleton, S. I., sponsored and promoted by Manager E. S. C. Coppock and District Publicity Manager Bunny Bryan, has been characterized as one of the most forward projects ever launched to acquaint Staten Islanders with the variety of product manufactured in the Borough of Richmond. We are presenting it for the reason that we believe a similar show is practical in many other communities.

Backed by the local Chamber of Commerce and a leading newspaper, the industrial show swung into action on a Saturday for a full week's engagement, primed by a well worked out advance publicity campaign. Seven days prior to opening and during run of show the newspaper carried editorial mention and gave generous space to stories describing the exposition to its 25,000 readers. On the day before opening six pages containing 16 quarter-page ads from as many cooperating industries broke in a section entirely devoted to exposition news.

Ten thousand heralds announcing and publicizing the show were distributed through a tie-up made with six laundries covering all parts of the Island and the theatre's mailing list of 2,000 and all other billing called attention to the show and picture attractions booked for the coming week. Boy Scouts were also pressed into service, through the inducement of free tickets, to distribute 200 window cards, and all luncheon clubs and several other business organizations made it a point to give mention to the affair.

Among the nationally known exhibitors who were represented were Procter & Gamble, United States Gypsum, Associated Gas & Electric, Sireno, Richmond Railways, New York & Richmond Gas, and several other foremost manufacturers; in fact, the group was classed as the "16 most important industries located on the Island."

Many Interesting Exhibits!

Exhibits were aligned in the lobby, the main floor foyer and the mezzanine promenade, each exhibitor having an expert employee present to answer all questions and explain the manufacture of their individual products. A number of the exhibitors varied their displays the middle of the week and the Procter & Gamble Company displayed an interesting model of the St. George Terminal done in Ivory Soap.

Another exhibit in which the public displayed keen interest was installed by the cooperating newspaper, showing step by step process of casting linotype, to the finished semi-cylindrical matrice ready for the press. The intricacies of the modern newspaper plant are more or less mysterious to the average citizen and the occasion gave this paper an excellent opportunity to explain the working of its plant, plus the advantage of being able to set forth other facts dealing with the manufacture of a newspaper.

There were many other interesting displays ranging from gas and electric refrigerators to fire extinguishers, and in paying tribute to the Chamber of Commerce for its part in making the exhibition possible, a representative of one of the leading manufacturers said: "Possibly many industries, because of the very nature of their methods and products, seem isolated from the community . . . the 'Made on Staten Island' show will undoubtedly open the eyes of many. . . . If you are not a manufacturer and so not an exhibitor you will be able to spend pleasant hours seeing the various exhibits and enjoying the show on screen and stage."

A "Natural" for All!

To sum it all up, the combination exposition and show was a pronounced success from every angle. It was a natural for the Chamber of Commerce and the newspaper and gave the theatre a splendid opportunity to not only impress the entire community with its importance as a local institution, but enabled the house to hang up record attendance for the entire week. Fourteen days' consecutive mention of theatre and attraction, by way of special stories, ads, etc., cannot fail to leave an impression with newspaper readers, and when the extensive circulation of the paper is taken into consideration, the coverage represented quite a sum in dollars and cents.



This ad is typical of the announcements paid for by all the manufacturers who participated!

Adaptable Everywhere!

As stated before, this is a scheme which ought to prove adaptable to any community where there is manufacturing on any practical scale. Do as Coppock and Bryan did. Contact your Chamber of Commerce; your Rotary Club; your Lions Club; your newspaper, and any other organization which can be tied in with the move, and if you work along the same lines as these two showmen the net result will be a vast amount of valuable publicity, lasting good will and last but not at all the least, a large increase at the box office at practically no cost to the theatre. In this particular case all costs of the show, including exhibits, etc., were defrayed by the cooperating manufacturers, with the exception of one lobby card, a four frame advance trailer and an electrician's overtime.

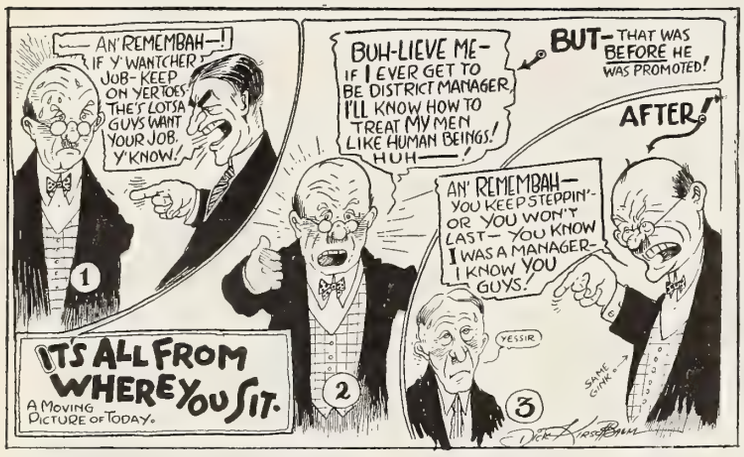
"Sure-Fire" for the B. O.!

A show of this nature also has the added value of bringing a group of manufacturers together on the same footing for perhaps the first time in their business careers. It also gives patrons and customers a chance to discuss merits of the various exhibits and to receive first hand information concerning articles which they may have in mind to purchase. Thus, an appeal may be made to concerns that actual sales may result from cooperating in such a move. It may also be mentioned that quality of picture entertainment was not overlooked in staging the event, such pictures as "My Sin" and "Personal Maid" being booked for the week.

Coppock and Bryan are by no means strangers to readers of this department, their splendid efforts in publicizing theatres and pictures being cited from time to time. It seems that these two are always putting over some worthwhile stunt and to our way of thinking this Industrial Exposition was a corker from all angles. So why not cash in on this idea Round Tablers, while the iron is hot? If you are in an industrial community and conditions warrant the move, make that call on the C. of C. today and we predict the directors will lend willing ears for YOUR EXPOSITION.

LOBBY LAFFS!

By DICK KIRSCHBAUM



Programs Play An Important Part In Blumenthal's Work

Programs play an important part in the advertising methods employed by A. Blumenfeld, manager of the Fairfax Theatre, Oakland, Calif., both monthly programs and pocket editions of same being distributed house to house and followed up with an attractively gotten-up weekly.

The institutional copy on the back covers of the weeklies will serve as an excellent pattern for any one who contemplates a house plug of this description and we are therefore reprinting several of the ads, admitting that mere reprint will not do justice to the well laid out type.

1. Comfort (large u. c. type) . . . the feeling of being in friendly surroundings . . . of being welcome . . . of knowing that every wish is cared for . . . this is the comfort . . . the pleasure of a visit to Oakland's most popular theatre. Comfort in furnishings . . . comfort in happy entertainment . . . comfort in atmosphere . . . plus Service (large u. c. and paragraph) attentive . . . unassuming . . . careful and cheerful . . . service ever at your command. Service of sincerity . . . without affectation . . . is the watchward of the Fairfax Theatre (paragraph and large u. c.) Sound Pictures at Their Best (medium size type).

2. Entertainment Plus (large type). Today the motion picture screen is presenting such a marvelous variety of entertainment that it becomes more and more the divertisement of the masses.

Programs of unprecedented brilliance . . . world famous artists . . . the latest musical hits . . . the voices of great men and women of this and other countries, provide entertainment as never before, entertainment that lifts you out of the sphere of every-day monotony and carries you away to romance . . . adventure . . . excitement . . . happiness.

And the cost is small . . . so small that you should never lose any opportunity to seize all this. . . . It may be found every evening at the Fairfax Theatre. (Name in large type.)

3. Relax! (large) Brush the cobwebs from your mind. . . . Erase the cares of home, workshop, office. . . . Relax . . . in the Fairfax. . . .

A ticket changes the scene. . . . You step into adventure . . . romance . . . to glorious peace and relaxation.

The modern wonder of the talking screen brings you all this. . . . Vibrant, arresting stories. . . . Played by live, vivid personalities . . . and produced with intelligence and care.

Comedy, travel, drama . . . may be found daily at the Fairfax Theatre (name large).

4. Compare the Value (head, large) of today's entertainment with the old silent movie. . . . Today, the talking screen is bringing you entertainment never before possible . . . entertainment worth many times the price of a Fairfax admission ticket.

Gayety. . . . Youth. . . . Captivating beauties . . .. brilliant stars. . . . They'll stir your heart and thrill your senses.

The finest in talking picture presentation is the daily offering of the—Fairfax Theatre (name large).

5. Entertainment (head, large) must be diversified to be worthwhile. There must be happy combination of screen, comfort and service. There must be personality . . . variety. Here you will find every attribute of the perfect performance . . . comedy . . . drama and world events. Here you will find the ultimate in entertainment . . . the best the screen affords . . .the result of a careful study of your talking picture wishes . . . the best show in town . . . at popular prices. Fairfax Theatre (name large).

We've attempted to indicate where large and small type and paragraphs were used, but the programs must be seen to be appreciated. We have a half-dozen at hand and will gladly send a sample if any other Round Tabler makes the request, or we will take it for granted that Blumenfeld will mail one if you will drop him a line. In any event the excellent copy can be used in various advertising mediums whenever an institutional drive is being planned.

Delis Used Local Girls To Pass Out "Plugs" On Picture

Always an active Club member, even though his name has been missing from these pages for a while, George A. Delis, manager of the Capitol Theatre, Steubenville, Ohio, presents along with a terse letter evidence that he's been a busy showman out in his town. He hasn't time to go into detail so he picturizes his activities. We'll have to do likewise.



When playing "Night Nurse" he used two girls, as per photo, for a street ballyhoo during engagement of picture. Dressed as nurses they passed out imitation capsules with copy on one side reading "Dope," and the other side with copy for picture. These were distributed to pedestrians and in various business establishments. The other photo shows a portion of the parade staged when "Singers Midgets" played the house.

Quite a fuss was made on the occasion of the visit of Cab Calloway and His Orchestra, a local colored group of players being engaged to street ballyhoo the act by the playing of all latest Calloway numbers. A truck was promoted for transportation, decorated with banners and paper tinsels. The leader made announcements with each number. Large attendance during engagement of the orchestra testified to interest aroused by the gag.

Other recent activities include distribution of a reprinted letter from the local Chief of Police and Safety Director, endorsing "Young Donovan's Kid" as a picture that did not glorify criminals; a herald "police order" presenting traffic violations which if indulged, made a person "A Public Enemy," and a personal endorsement issued in herald form, from Delis himself on "Waterloo Bridge." Another stunt that brought crowds to his theatre was a drawing for a new sport roadster, but he doesn't explain just how this was promoted so we will have to pass this one up.



Delis' work is always interesting and we're glad to be able to present some of it to his brother Round Tablers. Keep it up, George, and let us hear from you some more when you can spare the time. Lots of luck for the new season.

HELP THE POOR!

Just another reminder that there are many people in your community in need of assistance these days. Promote that "Old Clothes Matinee" NOW

Melincoff's Street Car Stunt Was Big Aid To Box Office

We are presenting some photographic evidence that among other Massachusetts Round Tablers, Max Melincoff, manager of the Warner Theatre, Lawrence, is still alive and kicking and very much on the job in the business of show selling in his community. It's been some little time since we've been able to get a line on his work, but we think the following will convey a pretty good idea of what's been keeping him busy.

Take a look at the photo of a street car he rented for an entire day to advertise "Huckleberry Finn" for a four-day engagement. Note the large banners and the cut-out figures of characters taken from a three-sheet for placement in the car windows. He had the house artist make up some additional ones so as to give the appearance of a car full of young "Huckleberry Finns." Another photo will show the winners of a contest he ran in conjunction with the local newspaper for best costumes of the main character in picture. Cash prizes were offered in connection with this stunt.



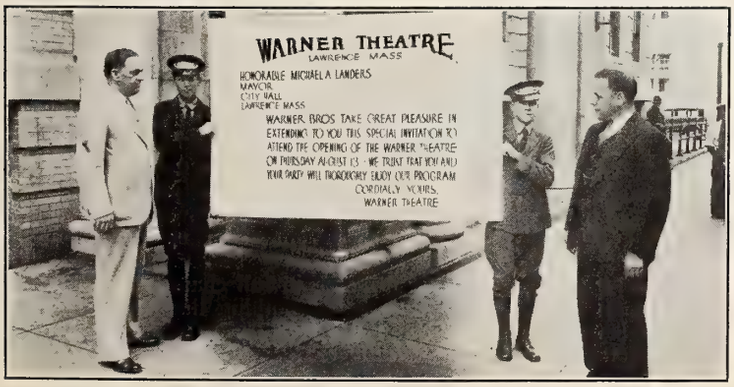
Still another photo shows Max himself presenting the Mayor of Lawrence with a huge pass on the occasion of reopening the theatre. This card stunt not only crashed the two local papers with a three-column cut and story, but a Boston paper also gave the story a good break. Your fellow Round Tabler is standing at the right.

For a sidewalk attention-getter when playing "Murder by the Clock" he had the artist construct a clock with one of the hands



painted to point to 12 o'clock. On top of the clock was a handle which pedestrians had opportunity to turn. If one handle covered the other at exactly 12 o'clock the person so turning was entitled to receive a free ticket to the picture. In four days the box office gave out 30 tickets. We are explaining this just as we got it from Max and will have to admit that it's not quite clear. Maybe the handle worked with a ratchet movement, one turn at a time. Anyway, we know that Max will be glad to forward additional information if other members will drop him a line.

Two selling gags that materially helped ring up gratifying business for "American Tragedy" consisted of the distribution of a



newspaper size herald with scare head in huge type reading "Girl's Body Found," and newspaper style stories on picture and principals; and the sending of letters to members of the local Bar Association, stating in them that the greatest legal minds in the country had recommended the picture as one for the entire profession to witness.

We're glad to be informed that business is humming along so nicely for Melincoff and again glad to be able to tip off his brother Club members as to some of the show selling stunts he's been using. That Max is on the job we know you'll all agree and we will anticipate further information on what he's been doing since the new season started off.

Holden Shows Club A Neat Looking Ad Made on "Flatbed"

Who said a small town newspaper using a flat bed press can't set a decent looking ad? Earle Holden wants to know, and directs that you cast your eye over the specimen reproduced on this page. It's hardly necessary to recall to your memory that this Club member is City Manager for the Sparks Circuit down in Ocala, Fla., and that he's one of our most active Round Tablers.

The ad which you see here was published by the "Ocala Banner" only a short time ago, and printed on the regulation flat bed press, the kind that cannot use mats and prints directly from type face. For the cuts it is of course necessary to use half-tones or line cuts with the proper screen for newspaper work.



You members who may be having difficulties with small town newspaper ads, go down and get friendly with your make-up man. Slip him a pass or two occasionally and watch the reaction. Play ball with the fellows who do the dirty work around the plant, the boys that set the type, and we'll venture the opinion that you'll get places and be able to do things. If we're wrong, let us know, but we are very much inclined to think that Earle Holden is working along these lines. In any event, we think this ad is a neat piece of work to be turned out with the facilities described above.

Armistead Issued Schedule Card For New Football Games

As the football season gets under way we want to call attention to a little gag being used by one of our recently elected members, Harold Armistead, who with his brother E. A., operates the Lyric Theatre down in Easley, S. C.

He issued a blotter card containing fill-in dates for the local High School's football schedule for the new season. At the top of the card were two boxed announcements of two coming football pictures, "Touchdown" and "The Spirit of Notre Dame." These cards were given to every student in the school and as further evidence of good will it was stated on the card that the entire team would be guests of the theatre on the occasion of each victory. A little ad on bottom of card tied up with the local newspaper, so we guess that cost of printing was covered in this wise.

This is good seasonable stuff and as long as the games continue Armistead's stunt can be used to excellent advantage. These two brothers promise to become active contributors to this department.

Managers' Round Table Club!

A PUBLICATION WITHIN A PUBLICATION

Devoted Exclusively to the Interests of the

HOUSE MANAGER

and all others participating in theatre management, exploitation and advertising.

THE INDUSTRY'S CLEARING HOUSE FOR IDEAS!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All for One and One for All"

Kennedy Captures Ladies' Attention With A Novel Adv.

Theatre news from Montgomery, Ala., has been a little scarce of late but we can at least tell you about a little gag used by R. M. Kennedy, manager of the Strand and Empire theatres in the Capital City.

In advance of "Secrets of a Secretary" he ran an ad calculated to catch the ladies' eyes and from what we hear it accomplished this very thing. The accompanying cut will tell the story but in case you cannot make out some of the copy, let us state that readers may enter a contest to submit answers to the excerpt in shorthand from Claudette Colbert's diary. They are instructed to transcribe the message and for the most original and unique answers on what they would do under similar circumstances, are entitled to compete for 8, 10 and 30-day guest tickets. Ten pair of guest tickets were offered for the next ten best answers. It was also stated that answers must be sent in to the newspaper office.



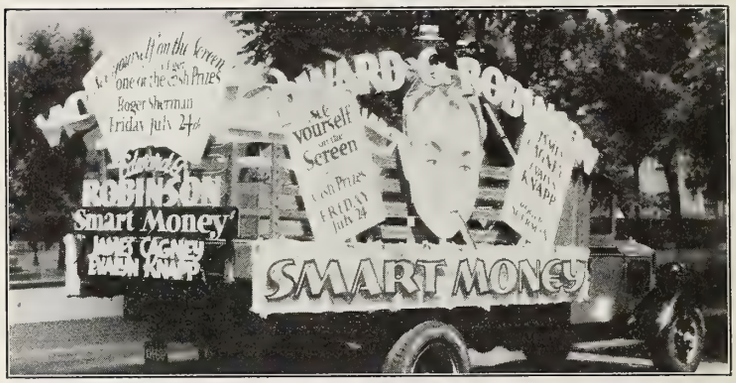
For any city which has among its population a goodly percentage of stenographers this ad stunt would appear to be one that will carry distinct appeal because of the spirit of contest it will arouse. So go to it fellows and credit the show tip to Kennedy. If any of you use it let the Club know if it worked as well for you as it did for him.

Harvey Made A Deal With Merchants For Best Blonde Contest

"Are You a Blonde and Can You Use $100 in Gold" was the line used by E. J. Harvey, manager of the Roger Sherman Theatre, New Haven, Conn., in working up an enormous amount of interest in "Smart Money" when he played this picture a short time ago. It went over in a big way in his town.

He arranged with several local merchants to enter the best looking blonde in their employ and a voting contest was sponsored by the local newspaper, the latter agreeing to run front-page stories and pictures of the contestants. A dozen or more tear sheets testify to the support given by the newspaper, the campaign finally ending with a photo of the winning girl. The winner was announced on opening night of the picture, together with a motion picture shot and personal appearance of the winners of additional prizes in the shape of vacation trips awarded by a transportation company.

For a street bally on the above mentioned picture he had a bannered truck driven on the main streets of New Haven and outlying towns with a cameraman taking pictures of people as they emerged from factories, office buildings and other places of business. One person's head was shown in each reproduced photo, with line explaining that when attending the theatre they might identify themselves and receive a prize.



Cost on both the above stunts was practically negligible, expense on the former amounting to only the courtesy line on the screen, while on the latter expenditures were confined to hiring the cameraman as the truck was donated by a local auto dealer in lieu of advertising received. The Best Looking Blonde Contest fitted in nicely with the picture inasmuch as the star is a blonde and there can be no question but that the stunt went over ace high. There are many other pictures to which this same scheme may be applied and that's the reason for Harvey passing along the idea. Also, the taking of pictures of people for identification either in lobby or through a tie-up with your local newspaper is another good bid for attention providing the stunt has not been recently used in a community. On behalf of his brother Club members we thank E. J. for sending in these ideas and will await his next letter.

ROUND TABLE BIOGRAPHIES

C. T. Kraegel, manager of the Crystal Theatre, Dodgeville, Wis., was born in Niagara Falls, N. Y., May 7, 1901, and while in this city attended the DeVeaux Military School and also applied himself to the study of music.



C. T. Kraegel

Music and the screen being closely affiliated, his advent into show business was a natural step for him to take when he forsook the Empire State to become a resident of Wisconsin. He started right in at the top of the ladder, taking over management of the Boscobel Theatre, Boscobel, Wis., at the age of 28 years. Later on he and his associates sold this house and purchased the Metropolitan Theatre in Prairie du Chien, Wis., a larger and much finer house. When the Crystal Theatre in Dodgeville was taken over the Metropolitan Amusement Company was organized of which he is secretary-treasurer and general manager in addition to being in full charge of the Crystal.

He likes show business and there's nothing that will ever tempt him to leave this field unless it be a chance to make a great deal more money in some other line of enterprise.

A Revue And Style Show Brought Good Results To Seabold

As a get-acquainted contribution to this department John W. Seabold, manager of the Centennial Theatre, Warsaw, Ind., states that a revue and style show recently staged went over in a great big way with the local fans, even the hard-boiled newspapers in his town devoting generous space to publicizing and reporting the event as outstanding entertainment.

We don't happen to have any details of the show at hand, but newspaper clippings indicate that John supervised the entire production and that the whole revue was recruited from local talent.



The program consisted of a newsreel, feature picture and the style show, the latter including musical and dancing numbers, selections by the orchestra and the presentation of new styles in feminine attire. Models were, of course, obtained through tie-ups with the leading shops. A special orchestra was secured in lieu of advertising received, and the program for the occasion paid for itself with ads from the stores taking part in the show.

The accompanying photos show a front he made for "Skippy," and a Skippy Party held at the City Park. Over 1,200 boys and girls were entertained with a variety of games and prizes were awarded to the winners of certain contests. A local ice cream company donated 20 gallons of its product and the entire party only cost the house $5. Note that crowd of kids in the photo if you have any doubts about the success of the affair. The other photo of the front speaks for itself. While on the subject of kiddies, let us mention that the Centennial also has a real live Kiddies Matinee Club, members being provided with cards numbered from 1 to 10. When the tickets are fully punched free tickets are handed out. Three fully punched cards entitle the holder to a free two-weeks pass.

His monthly calendar of attractions is a bit different from regular run of these cards in that it is made up for folding and mailing. The space for stamp carries a post office permit and name of the city and state appears in print. All necessary in reference to mailing is the insertion of the prospect's name above address.

We particularly call your attention to the success of Seabold's revue and style show, for this is surely one of the seasons of the year when an event of this kind can be successfully put over. In view of their scramble after business merchants should be doubly susceptible to suggestions along this line, and as far as the theatre is concerned it can only result in wide publicity and increase in attendance at very small cost.

That's the way to get acquainted with your fellow showmen, John, and we are all obliged to you for passing along the above suggestions. Incidentally, let us state that this new member arrived in Warsaw last July to take charge of a house that was not doing the business it should have attracted. Nothing much in the way of advertising and exploitation had ever been used. Seabold exploits every picture and as a result the house has been doing exceptionally well since he was placed at the helm. We know that he will continue to build patronage and will expect to receive further accounts of how business is progressing.

FALL FESTIVALS!

A special week under this title might give you a good opportunity of emphasizing the quality of the new season's product and also to surround the week with many added attractions—plus a florist's tie-up for some autumn foliage.

Staged early in November, it may work right into your layout so as to really make the week outstanding in many ways, including receipts. As we recall from last year's Club pages, hundreds of these Fall Festival Weeks were engineered with fine results by showmen all over the country. Some combined the Fall Fashion Revue with the Festival and thereby added more pull for the box office.

There are many interesting and worth-while slants to special weeks of this sort, and those who have never given the idea much thought or consideration ought to investigate the possibilities of them.

After we get into the winter months the Club pages will probably carry many Fall Festival campaigns; but then it will be too late to carry through the idea, unless you revamp it for a Winter Festival.



Tri-Weekly Radio Broadcast Is A Big Aid To Fred Weiler

A radio broadcast Monday, Wednesday and Friday over a Metropolitan station is proving a real live plug for the Victory Theatre, Bayside, L. I., N. Y., a house managed by Fred Weiler.

During the allotted fifteen minutes on the air a full description of current and coming attractions is announced and it is usually managed to work in about three orchestral numbers and an organ solo. The broadcasts are made under the personal supervision of Weiler and from time to time he also renders a number on either the organ or piano.

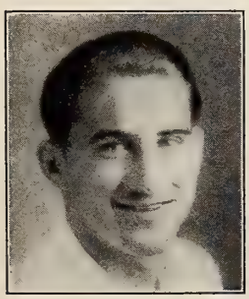
The Victory is the only theatre on the north shore of Long Island that broadcasts a program so it will be seen that this house is getting its full share of publicity from this source. As a further means of publicizing this attraction, attention is called to the broadcast on the front cover of the house program and on mailing cards, 3,000 of the former and 1,500 of the latter being distributed each week.

Weiler is getting excellent results from this broadcast chiefly because his house is the only one rendering such a service along the entire north shore of the Island. It is assumed that the station grants him the fifteen-minute period in lieu of the musical numbers rendered but even if a theatre finds it necessary to pay a low wholesale rate for a short period, a house similarly situated might find this a worthwhile method of publicizing theatre and coming attractions.

Fred is located in a fine and hustling residential community just far enough from New York City to make picture-going one of the town attractions. He should have many worthwhile tips for his fellow showmen and we'll be looking for further accounts of Bayside theatrical doings.

ROUND TABLE BIOGRAPHIES

When Clarence J. Olbrich decided to ultimately become a theatre manager he started in at the bottom of the ladder and after taking a shot at every conceivable task in house operation, from janitor to chief executive, we find him today at the helm of the Liberty Theatre, Kennewick, Wash.



Clarence Olbrich

Olbrich was born in Spokane, Wash., January 18, 1909, and was educated in the public schools of Kennewick. He became an operator at the age of 16, choosing the theatre as a calling because of "some sort of unexplainable fascination," to use his own words. His reason for familiarizing himself with all phases of theatre operation was because he thought he should have first-hand knowledge of everything that went on in order to groom himself for a manager's job.

He has been connected with the Inland Theatre Circuit practically all of the time spent in show business and at the present has no thought of ever discarding his present profession for another. He's a member of the Modern Woodmen of America and is still a bachelor.

GROWING STRONGER EVERY DAY!

N. W. HUSTON is the owner-manager of the Liberty Theatre, Columbus, Kansas, and we are mighty glad to introduce this new member to the rest of the boys. He has been operating this theatre since 1916, which is quite a long time for a theatreman to stay in one place. The fact that he is an owner is the answer. Huston in addition to being engaged in show business also holds down the job of Postmaster in his town and therefore manages to keep pretty busy. His experience in this business dates back to 1909 when he used to run General Film two-reelers and we believe that we all can look forward to receiving some interesting contributions from this new Round Tabler.

———*Wear Your Club Pin! ! !*———

ROLAND K. VANDERBURGH has the job of assisting E. C. Lackey with the management of the Kerrisdale Theatre in Vancouver, B. C., Canada. He is also a new member of this Club and prior to being assigned to his present position was a member of the service staff. His boss states that he's on the job 100 per cent and predicts that he's going somewhere in show business. The Club would like to hear from both assistant and boss as to what they are doing to send the Kerrisdale over the top.

———*Wear Your Club Pin! ! !*———

LOCKWOOD JENNINGS assists G. H. Foster with the management of the Kenton Theatre, Kenton, Ohio, and G. H. has sponsored his application for membership in this organization. Jennings is 20 years of age and has been with the Kenton for eight months, acting as doorman before being promoted to his present position. He's on the way toward the goal of full-fledged manager and we trust that headquarters will hear from both him and Foster as to what is going on at the Kenton.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HAROLD McCARTER is the assistant manager of the Odeon Theatre, a house managed by Bert Korbel and located on West 145th Street, New York City. McCarter has been with the Odeon for 18 months and prior to this association was a member of the staff of the Roosevelt Theatre. He has advanced to his present position from the bottom of the ladder and is well on the way toward attaining a managerial post. What's the matter with you and Bert disproving the assertion that New York City managers don't exploit shows any more, Harold? We'll be awaiting your reply.

———*Wear Your Club Pin! ! !*———

M. PAUL BEAN manages the Colorado Theatre in Denver, Colo., a house exclusively devoted to the running of Western pictures. Attractions are changed often in this theatre and Paul tells us that he finds Club pages mighty useful in thinking up new ideas. We are glad to enroll him as a new member and hope that he will do his part in the matter of making contributions to this department.

———*Wear Your Club Pin! ! !*———

WALTER H. WOODMAN manages the Strand Theatre in Waverly, Mass., and while he's been on the outside looking in for a long time, at this writing he's a bona fide Round Tabler. Walter admits that this department has interested him ever since it was started and has signified his intention of becoming one of the Club's active members. This means that you will have an opportunity to test his showmanship recipes in the near future.

———*Wear Your Club Pin! ! !*———

GEORGE GEMMING is the assistant manager of the Webster Theatre in Rochester, N. Y., a house managed by Max Fogel. While he has been with this theatre but a short time his experience in show business dates back six years, having acted as assistant manager of the Lafayette Theatre in Batavia, and the same position at the Liberty, Riviera and Madison theatres in Rochester. Give our best regards to Markus Myers when you meet him, George, and now that you are a member of this organization, do your bit by sending in some tips for your brother showmen.

———*Wear Your Club Pin! ! !*———

L. S. BACH has charge of the Alpha Theatre in Atlanta, Ga., and we are glad to extend the Club welcome to this new member from the South. What are you doing in your neighborhood to sell shows, Bach? Next time you write headquarters, jot down an account of some of those live-wire stunts you've been putting over so we can pass the information along to your fellow showmen.

———*Wear Your Club Pin! ! !*———

L. P. BOUDREAUX manages the Crescent Theatre in Dade City, Fla., and we are in receipt of his application for membership in this Club. This organization is well represented in his state and we hope that this new Round Tabler will help keep up the standard set by brother showmen down his way. Shoot along your ideas, Boudreaux, and we will do the broadcasting.

———*Wear Your Club Pin! ! !*———

J. I. SIMMS has charge of the Reliance Theatre in Orangeburg, S. C., and he's another new member of this organization. Simms, in order to give you a real introduction it's necessary to present some examples of your work as a showman, so don't forget to send along an account of that fashion show you intend to stage.

ARNOLD N. GATES has the job of filling the 2,500 seats of Loew's Granada Theatre out in Cleveland, Ohio, a house on a straight picture policy with two changes a week. This ought to give you something to occupy your mind, Arnold, so why not take a little time off at the first opportunity and tell your fellow Club members what you do to send the Granada over the top. Now that you've become a member of this organization get the Spirit and let the rest of the gang in on some of those live-wire ideas.

———*Wear Your Club Pin! ! !*———

JOE HERMAN is the manager of the Parkside Theatre, Flatbush section of Brooklyn, N. Y., one of the houses in which the well known Brandt Brothers got their start in show business. Joe is a new member of this organization and we'd like to hear what he's doing to keep his theatre up to mark. We can well remember when his house had a lot less competition than it has at the present time, so will look forward to receiving Joe's recipe for combating the present situation in his neighborhood.

———*Wear Your Club Pin! ! !*———

CHARLES L. OSWALD is at the helm of the Apollo Theatre in Martinsburg, W. Va., and it's a pleasure to extend a welcome to this newly elected Round Tabler. His house is one of the Warner chain of theatres in his state and we will anticipate hearing all about what Charley is doing to sell shows down his way. Shoot along your ideas, C. L.

———*Wear Your Club Pin! ! !*———

JAMES T. GRADY is in charge of Loew's New Rochelle Theatre in the thriving Metropolitan suburb of New Rochelle, N. Y., and by the time this appears in print he will have received his certificate of membership in this organization. He operates a 2,600-seat house devoted to picture policy and managers up his way know how to let the public know what's going on in their theatres. So let the rest of the gang in on how you put them over, James.

———*Wear Your Club Pin! ! !*———

CHARLES McLEARY manages the Century Theatre, Baltimore, Md., and now that he's on the job again after going through an operation for appendicitis, we predict that he will become a regular contributor to this department; particularly when we let you in on the fact that he is a newly elected member of the Round Table Club. Lots of live showmen down in Baltimore and soon we'll be telling you about the live-wire stunts that he is putting over.

———*Wear Your Club Pin! ! !*———

WALTER W. PENCE is the assistant manager of the Virgina Theatre in Harrisonburg, Va., and is sponsored for membership in this Club by his manager Charles H. McKinney. Walter has been with the Virginia for nine months and gave up the job of teller in a bank to engage in show business. His boss states that he is on the job and to "watch his rise in our business." Need we say more except to state that we'll certainly keep an eye on this newcomer.

———*Wear Your Club Pin! ! !*———

ERWIN E. MARTIN is the manager of the Barnum Theatre in Bridgeport, Conn., and he is another new member in this large organization of showmen. We are mighty glad to have Martin with us and will look forward to hearing from him regularly as to what he is doing in the show-selling line. Send along some show tips for your fellow Round Tablers, Erwin, and we will pass them on.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 101—(A) Describe a simple demonstration of a "tuned circuit." (B) What is the first requirement in stabilizing motor speed? (C) By what device is the driving motor enabled to govern its own speed? (D) Describe the action of the speed governing motor.

(Note—These questions are taken verbatim from the index of Vol. 3 of the Bluebook.)

Answer to Question No. 95

The answers are not all yet in, I believe, but by next week we will be back to normal after the late mixup. I shall divide the answer into two sections, because of the fact that while many have answered A and B correctly, many frankly gave up on the special question, while many made a rather wild stab at it.

Question No. 95 was: (A) What attention should be given the pickup optical system each day? (B) Suppose that, after starting, the sound blurred, became sharp or fairly so and then an instant later blurred again. Where would you seek the trouble and just what would you do to remedy it?

Special—The theory of action of a D C motor is that a current carrying conductor placed in a magnetic field will tend to move in such direction as will embrace the greatest number of lines of force. Query: What is the theory of action in an induction motor?

While the time still is too short for all answers to have arrived, still many have come across with satisfactory answers to questions A and B. They are as follows: Kroll & Van Buskirk, N. D. Garling, G. E. Doe, Henry Edwards, R. B. Whithnath, Bill Doe, D. Fausett, Robert Banning, Andrew T. Schofield, Nic Granby, A. F. Boe, H. D. Cole, N. Lathrop and B. Spaulding, L. Goldman, Larry Tipton, George Hendershot, Chas. G. Nielson, Dave Granby, Leroy Bates, Seth Emmerson, Tony Zirl, Dick Hand, Thomas D. Kitt, William Williams and Frank H. Battersol.

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I have given the reply of Chas. G. Neilson preference on A and B. He says: "Examine the exciting lamp each day before starting projection. Make sure that (1) its filament is perfectly straight, (2) its globe is clean, (3) its light is properly centered upon the slit, though I do not regard this latter as necessary each day. Assuming the light to be properly centered and the lamp adjustment to be unchanged, if the filament remains straight there could really be no change in the spot at the slit. (4) In addition to this the outer surface of the condenser should be kept perfectly clean, as well as the lens surface at the front end of the slit barrel, and the projectionist must be sure the light is in proper adjustment at the sound gate aperture. (B) In such a case it would be evident that the sound gate had not been closed, or, being closed, was not properly fastened. I would immediately move the fader to zero, close the gate and advance the fader to normal position as fast as possible. If the sound gate be closed without retarding the fader, the effect might be a roar of sound for a second or two."

Note—Messrs. Evans and Rau, Victoria, B. C., made excellent reply to question No. 94, but it arrived late. The same was true of P. A. Dolman, A. Trueax, Mike O'Malley, D. Broker, G. L. Lennox and Pete Garvy.

Later: After all the foregoing was prepared, the answer of Evans and Rau to No. 95 came in and I am of a mind to print their answer to section (B), for although they fail to even mention the gate being open, still they set forth several possible causes of such a trouble which friend Neilson did not mention and which your editor for some cause did not himself "get," though he does really know such things could happen and have happened.

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Rau and Evans say:

"(B) . . . If, after starting, the sound blurred, then was perhaps sharp, or fairly so for an instant and then blurred again, it would be wise to immediately examine the sound gate aperture to see if a very small piece of lint was caught in the aperture so that it interfered intermittently with the light beam. If that is the cause it may be cleared by using a small bellows or, if very tightly caught, it may be necessary to quickly bring the fader to the 'off' position, open the sound gate and clear the lint out of the aperture by using a pick or bellows, and then shutting the sound gate and returning the fader to the running position.

"Oil on the sound track would cause a blurring of the sound and if certain portions of the film were oily and other portions were clean, which might be possible, this may be the cause of the intermittent blurring of the sound. The film, in that case, would have to be carefully cleaned.

"Emulsion and dirt on the sound gate will throw the film out of its normal position, thus throwing the film out of its proper focal plane, which will cause blurred sound. It may happen that the dirt or emulsion moves somewhat because of the movement of the film, and thus the blurring of the sound may be intermittent. The remedy is to keep the sound gate thoroughly clean.

"It may be also possible that the objective lens is a trifle loose, this, by the vibration of the machine, thus throwing the beam of light on the film intermittently out of focus.

"The above are the most common causes of an intermittent blurred sound trouble but it would be wise to examine the electrical connections at the exciting lamp and photoelectric cell in case this was the trouble, though in that case the usual result would be an intermittent crackling sound instead of an intermittent blurred sound.

"(C) . . . The theory of action in an induction motor is that the armature has a tendency to follow a rotating magnetic field."

That (C) answer gave me a laugh. It is literally correct, I would say, but it's more or less an expert sidestep just the same. Right?

As to the special question, the best answer comes from a theatre manager, formerly a projectionist, Robert R. Brumett, Jellico, Tennessee, who says:

"Usually when applying the term 'Induction Motor,' it is generally accepted to refer to an alternating current motor—however, correctly speaking, such is not the case or true, for the ever-present induction principle is present in direct current machines as well as any alternating current machine.

"In order to understand the application of theory from the wellknown and familiar direct current machines, and the A.C., a simple comparison and analogy can be readily made and must be thoroughly understood, if the alternating current principle is conceived.

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"The D.C. machine consists of two separate windings, each serving a special purpose:

"(1) The field (stator) member whose function is to set up a magnetic circuit or field.

"(2) The armature (rotor) coils which constitute the electric circuit carrying the working current. In addition to this working current, the armature coils also act as generator coils, generating a voltage which prevents more current from flowing than is required in the armature. This generation is very important and is known as back electromotive force—or, as usually termed, as back E.M.F. The value of this back E.M.F. is usually near that of the impressed voltage. As an example, take a 5 H.P. 230-volt motor. If there were no back E.M.F. to oppose the impressed voltage, then there would be a sudden rush of current which would burn the motor—a current according to Ohm's law of about 767 amps. would be rushed through the winding. Instead, as in the actual conditions, only about 20 amps. will flow as the armature, in addition to carrying this 20

ANSWER TO NO.95 AND A DISCUSSION

(*Continued from preceding page*)

amp. working current, generates a voltage of 224. Therefore 230 minus 224, six volts, is required to handle this 20 amps. through the coils. The 224 volts are absorbed.

"This same back E.M.F. will be referred to later in connection with transformer action in the induction motor. A back E.M.F. then may be understood to represent a voltage that is set up and opposes the impressed voltage. This voltage is ever present in transformers, motors, etc., and is an important factor.

"The theory as to what makes the armature in a D.C. motor rotate will not be attempted—instead the purpose of the windings, that can be applied to the A.C. machine in actual use. The similarity of the D.C. machine to the A.C. is very close, not by actual outside appearance but by inherent conditions.

"As we all know, there is a true A.C. in all D.C. machines and oftimes A.C. is taken from the D.C. armature for commercial use. Contrary to usual practice, if the armature of a D.C. motor were locked, and could the fields be caused to rotate, then we would have by comparison a modern alternating current motor, which would have no brushes and is one feature of an A.C. machine.

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"This leads us up to a point where we might leave the D.C. principle and apply same to the A.C. machine. The essential working parts of the A.C. machine are:

"(1) The stator winding (in the A.C. machine this winding is stationary, therefore is the armature) also known as the primary winding and is that to which the line voltage is applied. It is in this winding that the back E.M.F. is set up.

"(2) The rotor which is the secondary and carries the working current, and is the rotating member. The rotor is sometimes a wound rotor, and then the usual solid squirrel cage rotor is used, which has the necessary copper bars to carry the current. The rotor as well as stator is laminated so that the iron will not heat. Points that should be known before going further as to inherent working conditions within the motor or windings:

"(1) There are no electrical connections between the stator or rotor, or the primary and secondary as it is sometimes termed. It will be well to recall the transformer principles.

"(2) There is a rotating field within the stator. An interesting experiment is to remove the rotor entirely—apply about one-fourth rated voltage to stator winding, insert a tin can through the center of which a rod has been inserted. The can, when placed inside the stator bore, will be seen to rotate at such speed as the rotor itself. This experiment proves the secret of the A.C. motor, that there is actually an invisible rotating field.

"(3) There is a transformer action between the stator and rotor.

"(4) There is a back E.M.F. being set up in the stator winding almost equal to the line or impressed voltage.

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"Therefore, there are actually only three things going on in the winding after the voltage is impressed. First: a magnetic current is set up; second: a working current transformed to the rotor; third: a back E.M.F. set up which is opposite in direction and slightly less than the impressed voltage.

"So much has been said for the stator, but why does the rotor rotate? If one will take as an example a piece of tin and place some on a piece of thin paper and pass beneath this tin a permanent magnet, it will be noted that the magnet attracts the tin and tries to draw it to its base. If the magnet is drawn across the paper the tin follows it, by virtue of the magnet's tendency to attract and drag the tin. This condition is equally true in the electric induction motor. The stator winding sets up a rotating field and if a metal of any kind is inserted the winding will draw the metal to its bore. If it is of such size and shape and properly suspended, the metal will readily be caused to rotate with great speed and force. Therefore with proper inter-connection of the windings most any speed can be obtained and power developed.

"It may be seen then that with D.C. the armature is caused to rotate by a push principle of the lines of force. This is not true with A.C. for it can be readily seen the rotor is caused to rotate by the iron following the lines of force which are rotating around the periphery of the stator."

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In order to be entirely certain of this answer it was submitted to John Hertner, than whom I know of no better authority in such a matter. He returned the manucript with the following comment:

"The answer is all right, except I believe exceptions might be taken to the statements concerning the paper and tin.

"It is true that a magnet applied under a piece of paper supporting a bit of sheet steel will draw this after it. The action of the rotor is somewhat different.

"If a motor were made having in it a solid steel rotor, this rotor would revolve with a certain degree of pep. Were this rotor now laminated in the usual way the chances are it would not revolve at all until a squirrel cage of conductors is inserted. The action is essentially between the primary field and the currents set up in the squirrel cage. The iron simply makes it possible for the magnetic flux to be enormously greater than were it not present and without the use of excessive magnetizing current in the primary.

"I don't know whether this is as clear as it might be, but it is not simply theory—it is actual experimental fact. Take a wound rotor type of motor. Excite the primary by closing the operating switch, but leave the secondary open. I have in mind a wound rotor motor with a resistance for speed control. With this resistance open and the rotor well laminated there is not enough pull to turn it over. On closing the rotor winding through the resistance the motor begins to run since current is now flowing in the rotor winding. A motor could be made with no iron in the rotor. It would operate, but would take an excessive current because it would require so much magnetizing force.

"Using the D.C. motor as an analogue. If the armature is short-circuited and the field excited it will be found hard to turn the shaft. Now suppose the frame of this motor is supported so that it can revolve. Upon turning the frame the armature will follow it with considerable force as long as it is short-circuited and the field on, for in this motor we now have a revolving field and a short-circuited rotor.

"It also is stated that most any speed may be attained by the revolving part. It might be well to explain that there is always a limit to this speed, which is the speed of the revolving field. It can go no faster."

Here is how John Hertner himself makes answer to the question itself:

"I believe what you say about direct current motor theory, that is, 'a current carrying conductor-loop always places itself in a position to enclose the greatest number of lines' is called fundamental largely because it is convenient and concise.

"Fundamentally a conductor sweeping across a field has created within itself an E.M.F. This, if the circuit is closed, produces a current. A current flow always is surrounded by a field caused by itself. Then of course there will be the field already present and the one caused by the current. The reaction between these is such as to cause motion on the part of the conductor. Its motion ceases when the cause for such motion is removed, that is, when no lines are being cut, and that occurs when the motion and lines are parallel or the loop is enclosing the largest number of lines.

"The above is long winded, but is, I believe, the true sequence and covers the action of the induction motor as well as any electro-magnetic action.

"In the induction motor a revolving field is produced by the action of the two or three-phase current. It is precisely what would be produced by mechanically turning the field of a D.C. motor on its axis.

"When the squirrel cage is introduced into this field, its conductors cut the lines of the field and current is produced. The interaction between this current and the field is to cause the squirrel cage to turn with the field and at a speed just enough slower to be able to produce enough E.M.F. and consequently current to overcome the friction or resistance to this motion."

Out of some hundreds of attempts, only the following others made acceptable answers: Kroll & Van Buskirk, James DeVoy, Bill Doe, Harry Lidding and C. Frank L. Streator.

Adjusting Simplex Single-Bearing Movement

Henry McWay, chief projectionist of Walkers Theatre, Rockdale, Mass., wants to know how to adjust a Simplex single-bearing movement. I have given friend McWay the necessary information by return mail, but have also directed his attention to the fact that all such instructions are set forth in the Bluebook.

For example, on Page 708, Vol. 2, instruction No. 2, tells in full detail exactly how to remove a Simplex intermittent movement as a unit. On Page 709, instruction No. 3, advises in full detail just how to go about replacing the movement, and this operation is not quite as simple as might appear unless you tackle it in exactly the right way. On Page 711, instruction No. 4 tells how to adjust a Simplex intermittent movement so as to eliminate excess circumferential movement in the intermittent sprocket, and so on. These instructions are completely and fully illustrated by photographs, in which each part is lettered or numbered. It would seem to me to be very foolish for the projectionist of today to fail to have the Bluebook, which same is standard in projection matters literally all over the English speaking world. The United States Government itself has purchased several hundred copies for use in its battleships, barracks and other places where motion pictures are used. They paid the usual price too, except for the regular discount on a large number of books.

Harry Novak At Home Office

Harry Novak, of Cristobal, Canal Zone, Paramount-Publix general manager for Central America, Panama, Colombia and Venezuela, is at the home office on business.

MUSIC AND TALENT

COMPETITION ADDS ORGANIST JOBS

STAGE SHOWS

New York Capitol

Week ending October 15

The entire show at this house is chock-full of entertainment this week. The main attraction is William Haines (in the flesh and on the screen). Beside being on the screen in his latest picture, "New Adventures of Get-Rich-Quick Wallingford," Haines makes his stage debut in an 11-minute playlet.

The stageshow is called, "Great Guns," and is a Louis K. Sidney production, staged by Arthur Knorr. This pretentious show opens to a surprisingly realistic scene, depicting Riverside Drive in which a number of sailors and the 24 Chester Hale Girls sing the opening chorus. The next scene depicts the deck of a battle-cruiser and for the balance of the show this scene is used. The Capitolians, conducted by George McKay play appropriate tunes for all the acts. Milton Berle, traveling master of ceremonies works in and out throughout the show, getting most of the laughs with his witticisms and smart chatter. The Jewish version of "Roll On Mississippi," which he sings earned a great hand and plenty laughs. The Four Monitors, singing quartet, are undeniably good singers but are permitted to do very little in this show. Maureen Rio, who hasn't much of a voice, sings "How's Your Uncle," and sells it with a lot of showmanship, getting herself a fine hand. The 12 Navy Steppers, six girls, six boys, show good ability with their tap dance routine as do the 16 Chester Hale girls who do an authentic "Silent Manual of Arms Drill." Both of these turns get good applause.

William Haines' act opens with a motion picture of him being the butt for sympathy from his fellow stars, who all tell him how sorry they are for him. The last scene shows Buster Keaton putting a lily in Haines' hand, and that is how he appears on the stage after the picture ends. While talking, he is interrupted by someone in the audience who continues to ask for his autograph and finally comes on the stage. The lady is Cupid Ainsworth (weighing 265 pounds). Cupid helps Haines along and finally they join in a little song and dance for a finish. There is no doubt of Haines' popularity with these patrons and though he is not a finished stage performer, his own personal appeal help him across the tough places and earn him tremendous applause.

Philadelphia Fox

Week ending October 2

Mystery and magic were the keynotes of the presentation act centering around Raymond, who claims to be the world's greatest living magician, assisted by the Sunkist Beauties.

The Sunkist Beauties in orange and black with long golden trumpets heralded the advent of Raymond, who appeared from a cabinet in a cloud of smoke, with an effective oriental setting. A series of the usual tricks of producing objects from thin air proved that the hand is quicker than the eye. Oranges appeared in glass dishes and were thrown to the audience, white doves were captured from the air with nets, and white ducks hopped out of

(*Continued on next page*)

WILD OSCAR



Professionally known as "Wild Oscar," this smiling, congenial fellow has a real name and it is Lloyd Hill. He was given the moniker of Wild Oscar in 1926 when radio was in its infancy and when there were precious few organists featured over the air. He was the first organist to put on a burlesque radio broadcast in a theatre and since that time he has worked up his own type of entertainment until he stands alone in this particular field. Wild Oscar opens Saturday, October 17, at the RKO Albee theatre, Albee Square, Brooklyn, New York, and will present his own inimitable style of work to Brooklyn audiences from now on. This is his first assignment with RKO. He was with the Loew circuit and Paramount heretofore.

Two-a-Day for Moss' Broadway

Overhead of B. S. Moss' new Broadway theatre in New York suggests a change to a two-a-day policy. Moss' weekly bill for big-name acts is too much to permit of a grind at popular prices.

Moss opened the house a few weeks ago with a big-name vaude and picture policy.

To Manage Radio Station

Bill Clark, former publicity man for the Libson Cincinnati circuit and Loew Pittsburgh houses. has been named manager of the WFBE, broadcasting station sponsored by the *Cincinnati Post.*

Trying Straight Vaudeville

Skouras Brothers' Ambassador in St. Louis, Mo., will try straight vaudeville with pictures and if successful will eliminate the former master of ceremonies stage show policy.

Circuits See Soloists As Box Office Boon

Success Based on Audience Singing; Theatres Use Music to Compete For Patrons in Community

By ED DAWSON

Competition among circuits, recognizing the importance of the organ to the well-rounded program, is bringing more work for the organists in spite of talking pictures. Circuit managements are learning the necessity of overcoming the handicap to their box offices presented by the drawing power of outstanding organists in rival theatres.

Brooklyn is a case in point, and it all started when the Paramount theatre was built there in 1929. There were organists working in Brooklyn theatres at the time but they had not meant a great deal at the ticket window. Then came the Paramount, and a craze for audience singing was inaugurated when Bob West was brought in. He built up community singing fests so successfully that other theatres found it advisable to put on organists who could give programs that would make the patrons feel like singing and becoming part of the performance.

Wild Oscar at RKO Albee

The latest move is the introduction of Wild Oscar (Lloyd Hill) to the RKO Albee. The wellknown radio and theatre organist will feature his entertaining type of presentations.

The keenness of the competition that brings this development is reflected by the geographical situation, Detroit has more organists working at present than any other city in the country, with Brooklyn running a close second. Brooklyn and immediate vicinity had 18 organists at work, nine of them being in theatres within a four-block radius.

The Result of Competition

At the Brooklyn Paramount Merle Clark and Elsie Thompson are featured at the twin consoles. At the Fox, Ron and Don feature their baby console. There is Johnny Winters played up at the Warner-Strand, and Marlin is at the console of Loew's Metropolitan. The only other house in the vicinity is the RKO Albee. Harold Grayson has been the house organist but he has not been featured since he has been there. Now comes the introduction of Wild Oscar to the theatre patrons to feature his own presentations.

Bill Cody On Stage

Bill Cody, Monogram Western star, will play two weeks at the Lyric in Tulsa, Okla., coincident with showing of his film, "Oklahoma Jim."

STAGE SHOWS

(Continued from preceding page)
dishes and baskets and walked about the stage.

Raymond then demonstrated his famous "wardrobe of girls" trick, in which eight of the Sunkist Beauties in succession stepped out of an apparently empty cabinet which was rapidly opened and closed. The eight girls in orange blouses and hats with black velvet doublets and large drums gave a drum drill, at the conclusion of which Raymond extracted from the drums a dozen white doves, which he enclosed in a box, then in plain sight of the audience took the box apart piece by piece, showing that it was empty.

The socalled "divorce machine" was a clever trick in which Mrs. Raymond seated herself in a chair suspended between two ropes. Raymond stepped in front of her, took deliberate aim and fired. When the smoke had cleared away she had disappeared. He offered to disposed of any unwanted husbands or wives in the audience in the same way.

In the "haunted house" trick various shadows appeared on the transparent paper walls of a miniature house which was shown to be empty.

The trunk mystery, which he claimed to have performed before various crowned heads and also before seven presidents of the United States, was his crowning achievement. With the assistance of several of the audience, Mrs. Raymond was securely handcuffed, tied in a sealed bag and placed in a trunk, wearing the coat of one of the men from the audience. The trunk was locked, tied with ropes and placed in a tent. Almost immediately Mrs. Raymond emerged and in a very short time the trunk was brought to the front of the stage. When it was opened, Raymond stepped out, handcuffed and wearing the coat which Mrs. Raymond had worn when she was placed in the trunk.

Omaha Orpheum

Week ending October 8

RKO vaudeville offered on this week's bill includes acts by the Lee twins, dancing girls; by the trio, Annie, Judy and Zeke; Jack Worth and, as a headliner, Ann Codee.

The Lee twins appear first in colonial costume, dancing Paderewski's minuet. In quick change of costume they wear white satin trousers and carry swagger sticks, for a light soft-shoe tap. The curtain used in the next scene is oriental. Five girls, with staccato movements, form pyramids with silhouette effect. Then the twins present an athletic dance. Another scene, in which six girls are in the chorus, portrays a Roman arena locale. The twins appear in white costumes.

Jack North opens his act by singing "Just One More Chance." He jests with the house about its applause and then describes various applauses, as by people of different nationalities, Jewish, Scotch, etc. Another song, "Oh, Why Don't We Get Along," follows. A medley of song titles follows, to which he plays his own accompaniment on the mandolin. His act closes with his introducing the trio, Annie, Judy and Zeke, as the bashful kids from the farm.

The trio amble on to the stage in the awkward way befitting the occasion. Popular barndance melodies of 20 and 30 years ago, sung by Zeke, and chimed in by Annie, augmented occasionally with her rhythmic keeping of time by tapping a foot, get the act into full swing in a hurry. Annie's antics, aside, while Zeke sings, keep the house giggling. Judy ably plays a piano number, and more of the rustic humor follows. In a closing number the two girls play the accompaniment—one at the piano and the other at a xylophone—while Zeke sings. In the meantime, Annie has sung "Nobody Cares for Me."

Ann Codee, the French girl, sings "You, Just You." Assisting her are two men—one introduced as Maurice Chevalier—the other "Claude," her would-be suitor. Her act centers around her desire to find a real man. "Claude" tries to sing—but continually is ridiculed by the other man. Finally he does sing "Wabash Moon."

Brooklyn Fox

Week ending October 15

The Fanchon & Marco Idea this week is "Carmenesque" and makes use of seven different people to introduce it. Sam Jack Kaufman, from the pit, first introduces the show, the The 3 Matadores introduce it in Spanish and then the 3 Madrinas interpret what they have said in English. This is a fast-moving unit and one in which the Sun-Kist Beauties are to the foreground, performing specialties of their own which should rate them as much billing as some of the featured acts. The show opens to a "fiesta" scene in which the line-girls do a snappy routine as the 3 Matadores offer an authentic tambourine dance. Next the girls offer one of the outstanding bits of the show. This is a routine on huge wooden balls, on which the girls maneuver to form patterns and other difficult formation. The 3 Matadores, in "kid" suits, next offer a comedy tap routine that gets a good hand. Ray Sacks entertained the customers with saxaphone, clarinet and xylaphone playing. The outstanding part of his act was the playing of "St. Louis Blues" on a clarinet and tenor sax while dancing and while standing on his head in a backbend. He earned a good hand for this.

Rose Valydo, who sings in two voices, is nicely set off with an atmospheric fan dance by the line-girls as she sings "If You Should Ever Need Me," in a deep contralto. She surprises the audience on the second chorus by singing in just as pleasing a soprano voice. Melino and Davis are next on the bill. Miss Davis first does a good comedy dance routine that gets a good hand and is followed by Melino, who is dressed in grotesque full dress, minus the trousers. His appearance, apparently, was the only thing this audience saw amusing. Most of his cross-fire and wisecracks fell away short, some of them not even getting a snicker. The next scene is one in which the line-girls do a cape-twirling routine and then do their second surprise bit of this show. This is a high-kick and jazz dance routine, which they do on six-foot stilts. At the finish of their dance the entire company join on the stage for the finale.

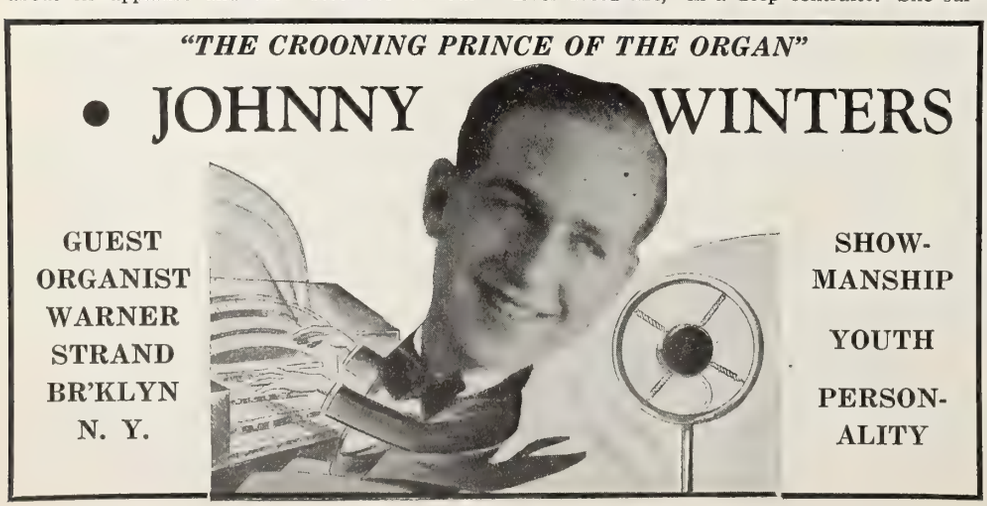
Detroit Michigan

Week ending October 8

Ed Weisfeld did a nice piece of work in producing this stage show, tying up a handful of local radio favorites with Gus Van for some radio frolics. The travelers open to disclose a huge radio set, through which the voice of the announcer gives the patrons an idea of what is to follow. The curtains then part to reveal Eduard Werner directing the Michigan orchestra on a high set of parallels, with the decorative scheme showing "the works" on the inside of a radio cabinet. For the first number, Werner leads his 24 musicians in a splendid rendition of Gershwin's "Rhapsody in Blue," assisted by six attractive girls. The girls are seated at baby grands, and rise into view on the orchestra lift. Plenty of novelty, and really fine music. Bob Nolan, master of ceremonies, then starts the ball rolling with his own inimitable singing of "Ol' Man River," the piece which established him locally. Charlotte Meyers and Mary Tudor, two of the most popular radio singers in these parts, set the audience on fire with three numbers and an encore. Gus Van, who lost his partner in this man's town a little over a year ago, sings the same familiar tunes he used to do with Joe Schenck at the piano—and how the patrons go for it. Frank Gill, Jr., known hereabouts as "The Phantom Announcer" and "The Fireman's Child," makes his appearance in a raincoat and a rubber hat, dragging a red fire engine. Frank works a la Groucho Marx. A dancing unit of 12 girls in two numbers, one a most effective radium offering, completes the show. It has color, pep and punch, and if this policy is continued, should add to the popularity of the Michigan.

Vaudeville Back at RKO House

Vaudeville will be reinstated at the RKO Keith's in Dayton, O., on October 17, it has been decided. Unit shows will be featured.





ORGAN SOLOS

WILL GILROY (Brooklyn Pitkin) introduced a number of wellknown songs for the audience to sing and they all did full justice to them. Mr. Gilroy opens his solo with a slide bearing the words, "Sing a Song with Will Gilroy," and then goes into the playing of "Walkin' My Baby Back Home," "I Surrender Dear," "Two Hearts" (this song with German lyrics). Then a really funny tongue-twister about "Susie's Shoes" (written to the tune "That's My Weakness"), and a final chorus of "Love Letters In the Sand." The audience sang every number and though they muffed on the comedy number they apparently enjoyed the solo very much. Mr. Gilray, since his inaugural program here, has been presenting entertaining novelties which have made him very popular.

MAC BRIDWELL (San Antonio Majestic) offered the following song numbers on song slides: first, "Vacationary Rhythm," next a clever parody on "I Want to Sing About You"; followed by "When the Moon Comes Over the Mountain"; "Let Me Call You Sweetheart"; a specialty to the tune of "Moonlight Saving Time"; "Two Little Blue Little Eyes"; a tongue twister on "Please Don't Talk"; and a travesty on "Smile, Darn Ya, Smile," and "Lazy River." Mac Bridwell also used the concert violinist, Dave Smason, in a combined musical solo and Smason played two river sketches, "By the River Sainte Marie" and "Up a Lazy River." Both Bridwell and Smason received a nice round of applause.

BERNIE COWHAM (Flushing Keith's) opened his solo last week with the playing of "Voice of the RKO," and then tells the audience, in his inimitable, intimate and natural fashion, about the love songs he has for them to sing. He first offers "Love Letters in the Sand," then "In Your Arms," and "Kiss That You've Forgotten." This audience has learned through Bernie's efforts, to look forward each week to the singing of an oldtime song. Cowham never disappoints them. This week they sing "Old Black Joe" (not only a few, but everyone in the house). For the last half of each week, Bernie always gives the audience the latest news of the day in his own paper, the "North Shore Daily Journal." In this, he writes the latest news of the day to the tune of a popular song and always finishes up with the important baseball scores, which he writes to the tune, "Take Me Out to the Ball Game." Cowham has gained so much popularity since he has been here that he is now considered an institution in this suburb.

ESTHER LEAF (Omaha Paramount) produces "My Diary" from her console this week. The words projected upon the screen begin with "My secrets I'll now tell you" and the verse concludes with "No one can sing like you." The audience then is requested to join in the song chorus, singing song-titles, projected upon the screen. "Moonlight," "Kiss Me Again," "Some Of These Days" and "Girl of My Dreams" are in the medley. Her program concludes with the presentation of Tschaikowsky's Marche Slave.

MR. & MRS. JESSE CRAWFORD (New York Paramount) present their first organ concert together in many months and prove that they are still great favorites here. The solo opens to Mr. Crawford's playing "My Best Girl," as a slide, headed, "Dear Paramounteers" tells of Mrs. Crawford's return. For the balance of the song, special slides are used. Mrs. Crawford, making a stunning appearance in a black and white gown, is seated at the twin console and plays "The Boy Friend and Me," as slides carrying special lyrics are flashed on screen. The next slide announces that the Crawfords have had a musical argument, Mrs. Crawford claiming "Sweet & Lovely," as the best tune and Mr. Crawford sticking up for "Guilty." The audience are to offer their decision by applauding their favorite, after Mr. Crawford plays "Guilty," and Mrs. Crawford, "Sweet and Lovely." Mrs. Crawford's number proves the winner so a duet of it is played for the closing. So much more can be gotten out of the playing of both organs that this reviewer for one hopes both Mr. and Mrs. Crawford are featured together hereafter.

BOB WEST (Philadelphia Fox) called his solo "The Old Fashioned Movies." An old Mary Pickford film was thrown on the screen, accompanied by West at the organ and with the words supplied by him. He played a number of oldtime melodies such as "In the Shade of the Old Apple Tree," "Just a Song at Twilight," and "Carolina Moon," which the audience joined in singing, ending with "I've Found a Million Dollar Baby," which they sang with real enthusiasm.

OVERTURES

RUBINOFF (Brooklyn Paramount) and the Paramount Pit Orchestra presented an outstanding overture this week entitled "Romantic Rivers." Opening with "Deep River," and following with "Beautiful Ohio," "Waters of Minnetonka," "By the River Ste. Marie" (of which Rubinoff played a violin solo), "Roll On Mississippi," and "Old Man River." These "river" numbers always make a good overture and when they are presented in the showmanly manner in which Rubinoff presents his, the audience reaction is very favorable.

FRED SCHMITT (Denver, Denver) and His Denver Grande orchestra, composed of fifteen musicians, presented an overture appropriate for the season and mighty pleasing. "Harvest Time" was the name, and with harvest time scenery the setting was perfect. Parts of the following were played: "Turkey in the Straw," "Old Mill Stream," "Arkansas Traveler," "Down on the Farm," "Trees" and "Sweet Apple Cider." Corn shocks and colored leaves decorated the front of the orchestra lift. Hens cackling, roosters crowing and cowbells ringing added to the atmosphere. An especially enjoyable feature was the singing of "Shine on Harvest Moon" by a trio composed of Maurine Bryant, Louise Carpenter and Celoa Carpenter. The overture is one of the principal drawing cards of the house.

SAMUEL BENAVIE (Detroit Fisher) and his orchestra, regarded by this reviewer as one of the best in town, offered a group of three popular numbers, assisted by Del Delbridge, former Fisher M. C., singing "I Don't Know Why."

YASHA BUNCHUK (New York Capitol) and the Capitol Grand Orchestra, present an overture entitled "Broadway Melodies." This is an overture, especially arranged by the Capitol Music Staff, and one in which the musical ability of this huge aggregation of musicians has a chance to be prominently displayed. Bunchuk does his usual good job of conducting.

MAX BRADFIELD (Philadelphia Fox) and the Fox Orchestra played "A Highland Rhapsody," including a medley of familiar Scotch airs, such as "Comin' Through the Rye," "Annie Laurie" and "Blue Bells of Scotland," with Willard Singley, baritone, singing several Scotch melodies.

MAURICE BARON (New York Roxy), directing the Roxy Symphony Orchestra of 75 musicians, this week presents an epitome of the renowned "Lucia di Lammermoor." The highlights of the opera are acted on the stage by the Roxy ensemble as they are played by the orchestra. The production overtures in this house incur a huge expenditure but have proved of such entertainment value that the expense has been found justified.

CHARLES B. STEIN
MASTER OF CEREMONIES
AND
MUSICAL DIRECTOR
. . . .
Now Featured at the
RIDGEWOOD THEATRE
BROOKLYN, NEW YORK
Under Contract With
FANCHON & MARCO
Personal Direction—PHIL BLUM

CHARLES B. STEIN (Brooklyn Ridgewood) and his New Augmented Orchestra of 12 musicians present overtures of the type that are outstanding in much larger houses than this neighborhood house. This week Mr. Stein, who is not only popular as a musical conductor but also as master of ceremonies, has prepared a special arrangement of "Rhapsody in Blue," and presents it in a high-class manner to an appreciative audience. This reviewer has never heard an orchestra as small as this one do so well with so difficult a composition. Mr. Stein is not only a very fine leader but is personable and a very good extempore speaker. His orchestra is a big feature of this house.

JOE JORDAN (Brooklyn Pitkin) and His Orchestra presented an overture of "river" numbers this week that proved highly entertaining to this audience. Opening with a special arrangement of "Ol' Man River," and using good modulations between numbers, the orchestra then followed with "River Saint Marie," "Volga Boatman," "River and Me," "Blue Danube," another chorus of "Ol' Man River," and closed with a special "hot" chorus of "Roll On You Mississippi." During the entire presentation, a pleasing "river effect" was used on the screen, enhancing the program and lending the proper atmosphere to an enjoyable presentation. Joe Jordan is a capable leader and also an accomplished musician.

VOICE OF THE INDUSTRY

Teachers Study "School and Screen"

I AM EXTREMELY INTERESTED IN having the teachers of Quincy, Mass., continue the use of your "School and Screen" this coming year, and I am writing to learn if you will continue to send this to the individual teachers.

In addition to sending this to Quincy, I would be very glad to distribute these to the students who are taking my course in the Use of Visual Aids in the Classroom, at Boston University. These students are primarily teachers of various school systems in the state, and probably they would use it in their own teaching and make it known to others in their school system.

This latter set I would like to have you send to me at Boston University School of Education, 29 Exeter Street, Boston, Mass.—Abraham Krasker.

Pictures for Small Theatres

WE ENJOY AND LOOK FORWARD TO each issue of the Herald—it's the best out. Each issue is better than the last, so keep it as it is.

Now for a word about business and how it is. Business is dead. What has happened to the comedies we used to laugh at, the good old belly-busters of just a few years ago. When you ask a salesman about them, he will tell you this is the day of suppressed laughter, and you are not supposed to have a good hearty laugh at the theatre any more. But for ourselves, give us the good old comedies without the smut and we'll have better results at the box office.

And that is what counts to any showman in the large town or small town. And after all, could the producer make money if he caters entirely to the de luxe houses?

But there must be a change soon, or there will not be any small town theatres. And millions of dollars will not be coming into the producer.

There are plenty of theatres in the small towns here in South Dakota that have kept running and losing money every day they are open. For instance, I know of several that have kept open because the manager of them had an income to live on from some other business. I know some who are grocers, postmasters, depot agents, doctors, dentists. In fact, most small town theatre owners have some other profession by which they live and can stand going in the red side of the ledger once in a while on a show, but they cannot stand it long if it is going into the red on nearly every show they run.

Count the really good shows that are on this year's program, shows that you can depend on to make money for the small town exhibitor. You will find there are very few. These shows may go over in the cities, but the small town patrons will not care about them.

More power to J. C. Jenkins and his column. The old boy is there and sure knows his stuff. Am sorry I have never had the pleasure of meeting him.—L. C. Campbell, Princess Theatre, Miller, S. D.

An Air Picture

FIRST NATIONAL'S "MEN OF THE Sky." Every sheet of paper on this show stresses action in the air. The title indicates it and the only shot in the picture of any air work was the taking of a plane for about fifty feet of film.

Plenty of criticism of the picture for the lack of what was shown on the paper. Why they will try to fool the public and the exhibitor is beyond the average mind.

"Too Many Crooks," RKO, Bert Wheeler, Dorothy Lee and Roscoe Ates. Roscoe Ates steals the show with the little that he had to do. The picture is slow and at times tiresome, which goes to show that when you split up a good team like Wheeler and Woolsey, the box office suffers.

"Transatlantic," very unusual with a good cast that made the picture very good entertainment. The settings on the liner are fine. There is action, good story and altogether a picture that you can lay to, and it ought to get money at the box office, if you can get the idea over to them that it takes place over five days at sea with a lot happening in those five days.—A. E. Hancock, Columbia City Theatre Co., Columbia City, Indiana.

Proposes New Listing

I WOULD LIKE TO SUGGEST THAT you list the feature pictures in the Release Chart, according to their release date, with a space between each month, instead of alphabetically, as you are now doing. This department would then become much more serviceable to the exhibitor.

A sample of what I mean appears below:

PARAMOUNT PUBLIX

Features

Title	Star	Release	Run. Time	Reviewed
Tabu	——	Aug. 1,'31		
Smiling Lieutenant..	——	Aug. 1,'31		
Murder by the Clock.	——	Aug. 8,'31		
Caught	——	Aug. 8,'31		
Huckleberry Finn....	——	Aug.15,'31		
An American Tragedy	——	Aug.22,'31		
Silence	——	Aug.29,'31		
Secrets of a Secretary	——	Sept. 5,'31		

J. E. Loth, Waynesboro Theatres Corp., Waynesboro, Va

Misses Film Buyer

WE GREATLY MISS THE *FILM BUYER* and would like to receive it again. However, presume this is impossible due to the added expense.

Since you have dropped the *Film Buyer,* you can make up for it in part and greatly improve your service to all exhibitors by revising your Release Chart and again designating the type of each feature picture by the use of Symbols, as you formerly did in the *Film Buyer,* such as "CD" for Comedy Drama, etc. This information ranks equally in importance with the running time and the cast, especially in double billing and also in the selection of shorts. In either case it is very important to know the type of picture in advance.

The Release Chart is the most important section of your book to any exhibitor and trust you will see fit to improve your service by restoring the use of these symbols after each feature picture title. We appreciate your listing the running time and the casts. The crying need is to know whether it is a drama, a mystery melodrama, a romantic comedy or whatnot.

Thanking you for your attention, and trusting you will see fit to heed this little suggestion, we remain—H. C. Cochrane, Manager, Plaza theatre, Lansing, Mich.

New Name for California Allied

Allied Amusement Industries of California, headquarters at San Francisco, has changed its name to California Theatres Association. The change was found advisable, owing to the confusion which has resulted from the similarity of the name with that of another organization of theatres. Membership is made up largely of theatre circuits operating in Northern and Central California.

Brown Is Defying MPPDA, Universal

Roland Brown, Universal director, has asserted that he will re-purchase his original story "Gallows" if Universal refuses to produce it without modification. The company suggested revision after the Hays office had considered the story unwise in its present form, in view of the national public revulsion at the moment where definitely underworld themes, of which this is understood to be one, are concerned.

Brown was promoted to a directorship by Fox, but his contract there was mutually cancelled. Shortly thereafter, Carl Laemmle, Jr., understood to have been impressed by Brown's direction of "Quick Millions," Fox film, signed him as director for Universal. He has not directed a picture for Universal since he was signed.

Quebec Awaits Developments Before Deciding Quiz Plan

Quebec has taken to watchful waiting in the matter of the prosecution of film exchanges and theatre circuits under the Combines Act by the Province of Ontario and allied government.

Premier L. A. Taschereau of Quebec expressed the opinion that it was preferable to await developments in the prosecutions planned by other Canadian provinces, believing it "useless to pile up proceedings." Previously Quebec had declined to co-operate with other provinces in adopting a line of action.

House Building, Acquisition Flurry Hits San Francisco

San Francisco and its environs at the moment is experiencing a sudden flurry of theatre acquisition, building and remodeling. Charles E. Peterson has added a fifth house to his group in San Francisco. The Golden Gate circuit is about to open the Granada, also in the city.

The El Ray, new house, will be opened in the near future; Allan Levy has taken over the old Sutter and Irving Ackerman is negotiating for the acquisition of the American in Oakland, 2,500-seat house.

New Independent Distributor

The Consolidated Productions, Inc., has been organized with exchanges in Denver, Salt Lake City and Butte, Mont. C. C. McDermond is president and general manager. Firm will distribute independent product.

Takes Minneapolis House

United Artists has taken over the Pantages theatre in the loop section of Minneapolis, which has long been vacant. Eddie Cantor's "Palmy Days" opened the new theatre.

Named District Manager

Harry D. Graham, named district manager of Universal's new southwestern division, will continue as exchange manager in Kansas City in addition to his division duties.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Larlats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star
Big City Shadows	6 reels
Blazed Trails	6 reels
Cyclone Kid	Buzz Barton — 6 reels
Dance Hall Kisses	6 reels
Desert Spawn	6 reels
Devils Decoy	6 reels
Diamond Mystery	6 reels
Guns and Saddles	6 reels
Hard Pan Gulch	6 reels
Highway Raiders	6 reels
Lure of the Range	6 reels
Mark of the Spur	6 reels
Midnight Prowlers	6 reels
Quick Trigger Lee	Bob Custer — 6 reels
Railroad Mail Limited	6 reels
Rip Roaring Brones	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 26,'31
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20,'31		
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Blonde Baby	Jean Harlow			
Deadline	Buck Jones	Dec. 3,'31		
Forbidden	B. Stanwyck-A. Menjou			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton			
In the Secret Service	Jack Holt			
One Way Trail	Tim McCoy			
Platinum Blonde	Young-Harlow-R. Williams			Oct. 3,'31
Range Feud	Buck Jones	Dec. 1,'31	56	Oct. 3,'31
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Unwanted	Lloyd Hughes-Dorothy Sebastian-Ian Keith			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		

Coming Feature Attractions

Title	Star
Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billie Dove	May 29,'31	58	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Compromised	Ben Lyon-Rose Hobart	Dec. 5,'31		Sept. 12,'31
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26,'31		
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Spy	Lil Dagover			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31		Oct. 3,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Safe In Hell	Dorothy Mackaill	Dec. 12,'31		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Albright	July 5,'31	69	June 13,'31
Man on Call	Edmund Lowe - Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen (Reviewed under title "The Minute Man")	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		Sept. 19,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		
Business and Pleasure	Will Rogers-Jetta Goudal			
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		Oct. 10,'31
Delicious	Gaynor-Farrell	Dec. 13,'31		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	McLaglan-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 20,'31		
Heartbreak	C. Farrell-H. Albright	Nov. 8,'31		Oct. 10,'31
Heart Free (Tent.)	Janet Gaynor			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		
Rainbow Trail	George O'Brien			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Sink or Swim	El Brendel			
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31		Sept. 26,'31
Stepping Sisters	M. Rambeau-Louise Dresser			
Surrender	Warner Baxter-Leila Hyams	Dec. 6,'31		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglan-Helen Mack			
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		
Young America	Maureen O'Sullivan			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daybreak	Ramon Novarre	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31
Just a Gigolo (Reviewed under title "Dancing Partner")	William Haines	June 6,'31	67	Apr. 25,'31
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31	94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The (Reviewed under title "The Southerner")	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis Stone	Oct. 24,'31		Oct. 3,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31	68	June 13,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 21,'31		
Courage	Robert Montgomery			
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 7,'31		
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable	Nov. 14,'31		
Private Lives	N. Shearer-R. Montgomery			
Sky Scraper	Madge Evans - Robt. Young			
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10,'31	July	18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran		Aug.	22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct. 1,'31	64	Oct. 10,'31
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct. 10,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	All Star	Nov. 10,'31	7 reels	
Land of Wanted Men	Bill Cody	Oct. 30,'31	6 reels	
Law of the Sea	All Star	Nov. 15,'31	7 reels	
Two Fisted Justice	Tom Tyler	Oct. 20,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 9,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 12,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich (Also booked as "Forbidden Adventure")	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24,'31		Oct. 3,'31
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Evenings for Sale	Paul Lukas	Jan. 30,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 19,'31		
Girls About Town	Kay Francis-L. Tashman	Nov. 7,'31		
Goose Hangs High, The	P. Shannon-C. Rogers			
His Woman	G. Cooper-C. Colbert	Nov. 1,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 5,'31		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 19,'31		
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
One Hour With You	Maurice Chevalier			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14,'31		
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Ship Shape (Tent.)	Jack Oakie, Mitzi Green, Wynne Gibson	Jan. 30,'32		
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	G. Bancroft-E. Boardman			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Uncertain Women	C. Colbert-Wm. Boyd	Jan. 23,'32		
Wayward	Miriam Hopkins - Phillips Holmes	Jan. 9,'32		
Wild Beauty	N. Carroll-P. Holmes			
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
(Reviewed under title "Private Secretary")				
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
(Reviewed under the title "Full of Notions")				
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19,'31	67	Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	86	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 1,'31		Sept. 5,'31
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Glamour	Ina Claire			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Pat O'Brien-Joel McCrea-Eric Linden			
Marcheta	Dix-Dunne			
Other Passport, The	Irene Dunn			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey			Oct. 10,'31
Should Wives Work	Mary Astor-Rob't Ames			
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord			Oct. 3,'31

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Lonely Wives	Horton-Ralston-LaPlante-Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Big Shot, The	Eddie Quillan	Dec. 18,'31		
Freighters of Destiny	Tom Keene	Oct. 30,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	Oct. 3,'31
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31	63	
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.	Apr.	25,'31	
Convicted	Aileen Pringle	Artclass Pictures	Oct.	3,'31	
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film	June		6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18,'31	81	Oct. 10,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Gwan	Chesterfield		60	
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathies Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	Oct. 3,'31
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70	Feb. 7,'31
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1,'31		Oct. 3,'31
Morals for Women	Bessie Love	Oct. 25,'31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31	69	Oct. 10,'31
Near the Trail's End	Bob Steele	Sept. 20,'31		
Nevada Buckaroo	Bob Steele	Sept. 27,'31		
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard	Nov. 8,'31		
Fighting Mad	Ken Maynard	Dec. 6,'31		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13,'31		
Luxury Girls		Mar. 30,'32		
Race Track	Leo Carrillo	Nov. 1,'31		
Range Law	Ken Maynard	Oct. 11,'31		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot		Dec. 27,'31		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	84	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Oct. 3,'31	80	Sept. 5,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 28,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	Oct. 3,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31	69	
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Blue Blazes				
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Gallows	Lew Ayres-Rose Hobart			
Heart and Hand	W. Huston-H. Chandler	Nov. 3,'31		
Heaven on Earth	Lew Ayres-Anita Louise	Oct. 13,'31	90	Oct. 3,'31
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi			
Nice Women	Sidney Fox-Frances Dee			
Oh, Promise Me				
Pudge	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Marget Schilling	July 25,'31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certie	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Expensive Women	Dolores Costello	Oct. 24,'31		
High Pressure	Wm. Powell			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18,'31		Aug. 22,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	
Manhattan Parade	Winnie Lightner			
Man Who Played God	George Arliss			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Shadows on the Wall	Kay Francis	Dec. 12,'31		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Anita Page	Dec. 31,'31		

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Blond Pressure	Specialties (Eddie Buzzell)			
Blue Rythm	Mickey Mouse	Aug. 18,'31	1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Call of the North	Specialties (Eddie Buzzell)			
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	Oct. 3,'31
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Chris Crossed	Specialties (Eddie Buzzell)	Aug. 3,'31	1 reel	Oct. 10,'31
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 6,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 28,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curiosities No. C 225		Aug. 29,'31	1 reel	
Curiosities No. C 226		Sept. 4,'31	1 reel	
Curiosities No. C 227			1 reel	
Curses! Curses! Curses!	Monkey Shines	Aug. 20,'31		
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18,'30	1 reel	
Egyptian Melodies	Silly Symphony	Aug. 27,'31	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishin'	Mickey Mouse	Sept. 14,'31		
Football Thrills				
No' 1—Air Attack				Oct. 3,'31
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment	Rambling Reporter	July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3,'30	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27,'30	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	8 min.	Oct. 3,'31
Midnight in a Toy Shop	Silly Symphony	July 3,'31	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Red Men Tell No Tales	Specialties (Eddie Buzzell)			
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Showing Off	Scrappy Cartoon			
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Soldier of Misfortune	Specialties (Eddie Buzzell)			
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Sunday Clothes	Scrappy Cartoons	Sept. 15,'31		
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter	Aug. 21,'31		
Weenie Roast, The	Krazy Kat	Sept. 14,'31		
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons	July 16,'31		

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sea	Romantic Journeys	Nov. 1,'31		
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Around the World	Terry-Toon	Oct. 4,'31	6	
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Champ, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26,'30	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Double Cross	Wm. J. Burns Detective Mysteries	July 5,'31	11	
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Fried Chicken	Terry Toon		7	Oct. 3,'31
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girl Rush, The	Vanity Comedy	Oct. 25,'31	21	
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Great Pie Mystery, The		Oct. 25,'31		
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Sept. 6,'31	10	
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31	10	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	9	Sept 26,'31
Idle Roomers	Cameo Comedy	Nov. 29,'30		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Inside Baseball	Bill Cunningham's Sports Review	Oct. 11,'31	9	
I Surrender Dear	Bing Crosby	Sept. 13,'31	10	
Jazz Mad	Terry-Toon	Aug. 9,'31	6	Oct. 3,'31
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jingle Bells	Terry-Toon	Oct. 18,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Meade Trial, The	Wm. J. Burns Detective Mysteries	June 21,'31	10	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No Holds Barred	Bill Cunningham Sports Review	Sept. 6,'31	9	
One Quiet Night	Cameo Comedy	Oct. 25,'31		
One More Chance	Bing Crosby	Nov. 15,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Aug. 2,'31		
Peasant's Paradise	Romantic Journey	Sept. 27,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Poker Widows	Mack Sennett Comedy	Sept. 13,'31	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Queenie of Hollywood	Rita Flynn-Virginia Brooks	Nov. 8,'31		
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	June 7,'31	11	Oct. 3,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vender, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31	19	
That's My Meat	Cameo Comedy	Oct. 4,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31	22	Oct. 3,'31
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries	May 24,'31	11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31	20	
What a Head	Duffy-Rondell	July 26,'31	20	
Who's Who in the Zoo	Mack Sennett Brevity	Oct. 11,'31		
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Wonder Trail, The	Hodge-Podge	Oct. 11,'31	10	
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	Sept. 26,'31
Wrestling Swordfish	Cannibals of the Deep	Nov. 8,'31		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			
Down to Damascus	Near East	8	May 9,'31
Giants of the Jungle	Elephants	8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps	8	May 9,'31
King's Armada, The	Great Britain's Fleet	9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese	9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa	8	May 9,'31
Wild West of Today	Wyoming Mountains	8	May 9,'31
World at Prayer	Miracle at Lourdes	8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy	Dec. 12,'31	39	Sept. 5,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop	Boy Friends	Sept. 12,'31	19	
Catch as Catch Can	Pitts-Todd	Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27,'30	9	Apr. 4,'31
Fisherman's Paradise	Fisherman Paradise	Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Mama Loves Papa	Boy Friends	Oct. 24,'31	19	
Madeira	Fitzpatrick Travel Series			Oct. 3,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Pajama Party	Pitts-Todd	Oct. 3,'31	20	
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Pearls and Devil-Fish	Fisherman's Paradise	Mar. 1,'31	6 min.	
Peeps at Peeking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	10	Sept. 12,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22,'30	20	
Roy Evans	Roy Evans			Oct. 3,'31
She's My Daisy	Harry Lauder	Oct. 10,'31	9	Apr. 11,'31
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden	Aug. 29,'31	8	Sept. 5,'31
No. 2—Forehand, Backhand Service	Bill Tilden	Sept. 5,'31	9	Aug. 15,'31
No. 3—Volley and Smash	Bill Tilden	Sept. 12,'31	8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
What a Pozo	Charley Chase	Nov. 7,'31	21	
Whippet Racing	Sport Champions	Dec. 12,'31	9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Young	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Beach Nut, The	Herb Williams	Oct. 3,'31		
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	6	Sept. 12,'31
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullmania	Billy House	Aug. 15,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4,'31	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19,'31	1 reel	
Climate Chasers	Bruce Novelty	July 11,'31	9	
Clinching a Sale	Harry Richman	Apr. 18,'31	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	8	Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Solly Ward	Jan. 17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18,'31	17	Sept. 12,'31
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
Finn and Caddie	Borrah Minnevitch	Oct. 17,'31	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Good Old Summer Time	Dane-Arthur	Oct. 31,'31	2 reels	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr. 11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
In the Shade of the Old Apple Sauce	Talkartoon	Oct. 17,'31	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It Ought to Be a Law	Ford Sterling	Sept. 12,'31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Keeping Up With the Neighbors	Lulu McConnell	Oct. 10,'31	2 reels	
Kitty from Kansas City	Rudy Valee-Screen Song	Oct. 31,'31	1 reel	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Lesson in Love	Helen Kane	Sept. 26,'31	11	Sept. 19,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Man Who Bought an Automobile	Ford Sterling	Oct. 17,'31	2 reels	
Melodies	Smith Bros.—Singing		1 reel	
Minding the Baby	Talkartoon	Sept. 26,'31		
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
More Gas	Solly Ward	Oct. 24,'31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	11	Sept. 12,'31
My Wife's Gone to the Country	Screen Song	June 13,'31	6	Sept. 26,'31
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug. 29,'31	11	
Nothing to Declare	Lulu McConnell	Aug. 8,'31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28,'31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28,'31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2,'31	1 reel	
No.10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6,'31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27,'31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	9	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Real Estators, The	Smith & Dale	May 2,'31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Runaway Boys	Bruce Novelty	Jan. 31,'31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	10	Sept. 26,'31
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12,'31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Aug. 15,'31	1 reel	
Seven in One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	Feb. 7,'31
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
S. S. Malaria	Smith & Dale	June 6,'31	20	Sept. 19,'31
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Taxi	Chester Conklin	Apr. 11,'31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	Feb. 7,'31
Tex In 1999	Texaco Company		7 min	May 2,'31
13th Alarm, The	Chester Conklin	July 4,'31	2 reels	
That Old Gang of Mine	Screen Song	July 11,'31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June 6,'31	8	Oct. 3,'31
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2,'31	1 reel	
Via Express	Tom Howard	July 4,'31	10	Oct. 10,'31
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
You're Driving Me Crazy	Screen Song	Sept. 19,'31	1 reel	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Cleanup On The Curb	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15,'31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31	18	
Dough Hold, The	Clark and McCullough			
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept. 26,'31	21	
Fixed	Raymond Hatton			
False Roomers	Clark and McCullough	Oct. 10,'31	20	
Gland Parade	Roscoe Ates	Sept. 26,'31	20	Aug. 1,'31
Guppy Twins, The	Roscoe Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo	Oct. 17,'31	18	
Humanette No. 6	Benny Rubin	Jan. 25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar. 22,'31	9	Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
Humanette No. 11	Eddie Lambert	June 13,'31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	20	
Itching Hour, The	Louise Fazenda	Feb. 1,'31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Roscoe Ates	Aug. 8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough	Nov. 6,'31	20	
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	19	
Mickey's Diplomacy	Mickey McGuire	July 15,'31	18	
Mickey's Rebellion	Mickey McGuire	June 27,'31	18	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	19	
Mickey's Thrillhunters	Mickey McGuire	Sept. 19,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Mystery of Compartment "C"	Nick Harris	Oct. 31,'31		
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31	7	Sept. 19,'31
Scratch As Catch Can	Clark & McCullough	Oct. 24,'31	20	
Second Hand Kisses	Louise Fazenda	Mar. 29,'31	19	Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	20	Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct. 17,'31	17	
Talking Turkey	Benny Rubin	Jan. 25,'31		
Toby Hollowe'en	Toby, the Pup	May 1,'31	6	Dec. 13
Toby in Circus Times	Toby, the Pup	Jan. 25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22,'31	7	
Toby Down South	Toby, the Pup	Apr. 15,'31	7	
Toby the Bull Thrower	Toby, the Pup	June 7,'31	7	May 23,'31
Toby the Milkman	Toby, the Pup	Feb. 25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble	Tom and Jerry Cartoons	Oct. 10,'31	6	
Trouble from Abroad	Ford Sterling-Lucien Littlefield	Aug. 22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates	Oct. 31,'31	19	
Way of All Fish	Ned Sparks	Aug. 29,'31	19	June 13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Bare Knees	Pollard	Mar. 8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21,'31	20	Sept. 26,'31
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Scoop, The	Frank McHugh	Nov. 16,'31	2 reels	
Blondes by Proxy	MacCloy-Shilling-Short	Apr. 11,'32	2 reels	
Blue Grass Kings	Sportlight	June 20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14,'31	2 reels	
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug. 29,'31	2 reels	Aug. 8,'31
College Capers	Fable	Mar. 15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar. 1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin	Mar. 21,'32	2 reels	
Easy to Get	McCloy-Shilling-Short	Dec. 7,'31	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Family Shoe, The	Aesop Fable	Sept. 14,'31	7	Oct. 10,'31
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Floating Fun	Grantland Rice Sportlight	Sept. 7,'31	10	
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fly-Hi	Aesop Fable	Aug. 31,'31	9	Oct. 10,'31
Forel	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun on the Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct. 28,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 16,'32	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hot Spot, The	Louis John Bartels	Sept. 14,'31	18	Oct. 10,'31
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
Julius Sizzer	Benny Rubin	Sept. 7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July 27,'31	20	July 4,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in a Pond	Aesop Fable	Aug. 17,'31	8	Sept. 19,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	9	
Messenger Boy	Benny Rubin	June 29,'31	22	July 25,'31
News Hound, The	Creighton Hale			
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31	2 reels	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	Sept. 12,'31
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review	One a Month	July 27,'31	1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Pigskin Progress	Sportlight	Sept. 21,'31	1 reel	Oct. 10,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Aventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Slow Poison	James Gleason	Oct. 19,'31	20	Oct. 10,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Stop That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	18	Oct. 10,'31
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	20	June 6,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	20	Oct. 10,'31
That's My Line	Louis John Bartels	July 13,'31	2 reels	
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Timing	Sportlight	Oct. 5,'31	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Turn of the Tide	Floyd Gibbons	Sept. 14,'31	11	Sept. 26,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle, The	Vagabond Adventure	Sept. 21,'31	11	Oct. 3,'31
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Wide Open Spaces, The	Masquers		2 reels	
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	18	Sept. 12,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Woodrow Wilson's Great Decision	Floyd Gibbons	Aug. 17,'31	11	
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay	Mar. 14,'31	
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8 Apr. 4,'31	
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Germany in 15 Minutes		Tobis Forenfilm	Oct. 10,'31	
Harem Scarem	Travelogue	B. M. Powell	9 Sept. 12,'31	
Hunting the Carpathian Bear		Ufa	12 Aug. 1,'31	
In the Good Old Summer Time		Ideal	8 Apr. 4,'31	
Isle of Isolation		Imperial Pictures	9 Oct. 10,'31	
Jerusalem—The Holy City		Ideal	10 Sept. 26,'31	
Jewish Gypsy	Hymie Jacobson	Judea Films	10 Sept. 26,'31	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	21	
Journey Through Germany, A		Ideal	10 Oct. 3,'31	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22 May 23,'31	
Kol Nidre No. 1	Cantor Schmillkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reltztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6 Mar. 14,'31	
Mai-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 Apr. 4,'31	
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9 Sept. 5,'31	
Peculiar Pets		Ideal	8 Apr. 4,'31	
Poem in Stone, A		Ideal	7 Mar. 14,'31	
Sacred Elephants of India		Ideal	8 Mar. 21,'31	
Sailors' Sweetheart	Hymie Jacobsen	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10 Aug. 1,'31	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Songs of the Steppes		Tobis Forenfilm	13 Oct. 10,'31	
Some Wild Appetites		Ideal	8 Mar. 21,'31	
Spring Is Here		Ideal	9 Mar. 21,'31	
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10 May 2,'31	
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Loses Out		Mar. 1,'31	6	
Alice Picks the Champ		Mar. 15,'31	6	
Alice Plays Cupid		Apr. 1,'31	6	
Alice Rattled by Rats		May 1,'31	6	
Alice Solves the Puzzle		Apr. 15,'31	6	
Alice's Mysterious Mystery		May 15,'31	6	
Alice's Orphan		Feb. 15,'31	6	
Broken Spur, The	Jack Hoxie	Feb. 1,'31	18	
Desert Bridegroom	Jack Hoxie	Jan. 15,'31	17	
Romantic Sheriff	Jack Hoxie	Jan. 1,'31	16	
Sparks of Flint	Jack Hoxie	Feb. 15,'31	15	

TIFFANY

Football for the Fan Series				
1—Spring Training		Sept. 26,'31	9 Sept. 5,'31	
2—Wedge Play		Oct. 3,'31	9	
3—Kicking Game		Oct. 10,'31	11	
4—Deception		Oct. 17,'31		
5—Forward Pass		Oct. 24,'31	9 Oct. 10,'31	
6—Penalties		Oct. 31,'31		
Tiffany Chimp Series				
5. Nine Nights in a Bar Room		Jan. 20,'31	16 Jan. 3,'31	
6. Chasing Around		Mar. 23,'31	16 Mar. 28,'31	
7. Africa Squawks		July 7,'31	18	
8. Ageing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
10. The Gland Hotel				
11. Skimpy				
Voice of Hollywood Series	Station S-T-A-R			
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11 Mar. 28,'31	
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10 Sept. 5,'31	
No. 2	Elliot Nugent	July 5,'31	11	
No. 3	Ivan Lebedeff	July 19,'31	11	
No. 4	Arthur Lake	Aug. 2,'31	11	
No. 5	Olson & Johnson	Aug. 6,'31	10	

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 28,'31		
Clown, The	Oswald Cartoon	Dec. 7,'31		
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 14,'31	19	Oct. 3,'31
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The	Oswald Cartoon	Nov. 23,'31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Hare Male, The	Oswald Cartoon	Nov. 9,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hotter Than Haiti	Slim Summerville	Nov. 11,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31	6	Oct. 10,'31
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Oct. 12,'31	6	Oct. 10,'31
In Wonderland	Oswald Cartoon	Oct. 26,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	6	Sept. 26,'31
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Out Stepping	Don Brodie	Oct. 28,'31	2 reels	
Parisian Galeties	Slim Summerville	June 17,'31	2 reels	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	Aug. 15,'31
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Seared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shadow Detective Series				
No. 1—Burglar to the Rescue		Sept. 7,'31	18	Aug. 15,'31
No. 2—Trapped		Oct. 28,'31	2 reels	
No. 3—Alibi		Nov. 4,'31	2 reels	
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short				
No. 1—Football Forty Years Ago		Oct. 12,'31	1 reel	
No. 2—Developing a Football Team		Oct. 19,'31	1 reel	
No. 3—Trick Plays		Oct. 26,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	9	Oct. 10,'31
Strange as It Seems No. 14	Novelty	Oct. 12,'31	1 reel	
Strange as It Seems No. 15	Novelty	Nov. 16,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		15	Sept. 19,'31
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconguered Africa		2 reels	
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Victor Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Believe It or Not, No. 12	Robert L. Ripley		1 reel	
Believe It or Not, No. 1	Robert L. Ripley (new series)		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	
Big Star Series				
No. 1—Lucky Thirteen	Thelma White-Fanny Watson		2 reels	
Booth Tarkington Series				
No. 1—Snakes Alive	Billy Hayes-Bobby Jordan			
Broadway Brevities				
No. 1—The Musical Mystery			2 reels	
No. 2—Platinum Blondes	Walter O'Keefe			
No. 3—Words and Music	Ruth Etting			
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Eyes Have It, The	Edgar Bergen		1 reel	
For Two Cents	De Wolf Hopper		10	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Good Mourning	Eddie Fay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Jean Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
Hocus Pocus	Edgar Bergen		10	Oct. 3,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	May 9,'31
No. 12—Trees' Knees			1 reel	
No. 1—Bosko's Shipwrecked	New Series		1 reel	
No. 2—Bosko, the Doughboy			1 reel	
Maid to Order	Eleanor Shaler-Bob Lynn		1 reel	May 2,'31
Martinelli Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Melody Master Series:				
No. 1—The Big House Party			1 reel	
No. 2—A Havana Cocktail			1 reel	Apr. 25,'31
			7	
Merry Melodies	Song Cartoons		reel	
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
No. 3—Ya Don't Know What You're Doin'				
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Shella Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Pepper Pot Series:				
No. 1—The Eyes Have It	Edgar Bergen		1 reel	
No. 2—Thrills of Yesterday			1 reel	
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rhythms of a Big City	Dolly Gilbert - John Hickey			
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Snakes Alive	Penrod and Sam		1 reel	
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
No. 2—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
S. S. Van Dine Mystery Series				
No. 1—The Clyde Mystery			2 reels	
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Where Men Are Men	Joe Penner		16	Sept. 26,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters			1 reel	
No. 2—Southern India			1 reel	
No. 3—Road to Mandalay			1 reel	

J. C. Jenkins—His Colyum

Rawlins, Wyo.

DEAR HERALD:

You can always tell "Where the West Begins." It's where you begin to run into Jap porters in the hotels. The line is just as marked as the Mason and Dixon line; south of that they are colored but out west they are Japs, and north and east of these lines you are apt to find anybody.

Today we drove here from Casper, a distance of 150 miles, and, not counting the few cars we passed, about the only living things we saw that moved were a band of about five thousand sheep, six horses and a dozen or so of cattle; everything else seemed to be stationary. You may not believe it, but even a Quaker State oil sign along the highway relieves the monotony and inclines one to the belief that life is not entirely extinct, that somewhere down the highway some guy has a filling station.

When you are touring Wyoming you will find that she has more country that you should stay out of than any state in the Union. When you want to go anywhere you must stay on the highway or you won't go anywhere. If you take a by-road you are apt to drive over the top of a mountain down into a deep gulch and you are lucky if you get out, but you have to be lucky, so take your rabbit's foot with you when driving the by-roads of Wyoming. But for all that, there is something about Wyoming that gets in the blood, when once you are here you hate to leave.

Maybe it's the vast expanse of the country. Maybe it's because you can see the mountain ranges covered with snow in every direction, and maybe it's because out here you feel that you are just as good as anybody on earth. We can't define it ourself but somehow we like this country and we like the people.

So far as we know, outside of Cheyenne, Sheridan and Casper, there isn't a traffic signal in the state. What would cows and sheep know about a traffic signal? You run into a band of sheep and they will clog up the highway and stand and look at you. You go into the Yellowstone Park after the tourists are all gone and there is no garbage for the bears to eat and the durned whelps will get right out on the highway in front of your car and rear up on their hind legs and try to stop you to see if you have any of Swift's bacon or premium hams in the car. They will try to flag you just like the cop does on 16th and Farnam in Omaha.

▼

Why They Laughed

Last night in Casper we went around to the Rialto theatre to see if it was being run as it should be and when we got inside the foyer we heard such a commotion we couldn't tell whether they were having a dog fight or the carpenters were tearing the seats out, but when we got inside we found the reason for the uproar to be the Four Marx Brothers in "Monkey Business" on the screen, and the laughter was so loud and



prolonged that we missed some of the dialogue, but we are not going to ask the Marx Brothers to refund us the money because we were there as a guest of Mr. Schulte, the manager. We don't know whether it was due to the Marx Brothers that Mr. Schulte had to hold 'em out for the second show or that it was an ordinary Saturday night business, but anyhow, it was the first time we have seen them stand in line for the second show for some considerable time, and it looked pretty good. Maybe they do it in lots of places, but we weren't there when they did it.

It is really surprising what memory some people have. When we walked into the office of the Fox Strand theatre tonight to call on Mr. J. E. Bangs, he got up and shook hands with us and called us by name, although it had been three years since he had seen us. He couldn't have remembered us by our clothes because the suit we wore at that time is in dry dock for repairs and we had on something else, as the law required outside of Hollywood. Maybe it's our pan. We have tried to have it photographed for publication purposes but it has always been a failure, which proves that photography is still far from a state of perfection.

The Fox Strand is a very fine theatre with all modern equipment including Mr. Bangs, the manager, who, by the way, showed us every courtesy for which we feel very grateful. It's a pleasure to meet such managers as he and we hope the Fox organization appreciates him as much as he is appreciated by the patrons of the Fox Strand here in Rawlins.

▼

Kemmerer, Wyo.

Wyoming is the only state in the Union that is wider than it is long. If you don't think so, drive it both ways as we have. It is 145 miles from Casper to Rawlins. It is 112 miles from Rawlins to Rock Springs and 93 miles from Rock Springs to Kemmerer and not a theatre between these points, in fact there is no need for one, for all they would have to show to would be gophers, prairie dogs and an occasional sheepherder.

Rock Springs was built after the plans and specifications of an angle-worm, it tapers off at both ends and does not bulge out much in the middle.

This is the town where the famous Rock Springs coal comes from, which coal, by the way, is as good as any coal mined in any man's country.

The town boasts of a population of 9,000 people and looks like a right snappy burg. Both theatres in the town are owned by the Fox organization and are managed by Mr. Barta. We called to see Mr. Barta but couldn't locate him.

At Green River we tried to find Mr. Burt, who operates the Iris theatre, but couldn't do it, which was unfortunate for both of us.

If you have ever driven the Lincoln highway north from Granger to Kemmerer and you were still in the car when you got there, you could ride any broncho on the range and bet your last dollar on it, and if you didn't use language that is not listed in the text books then you don't belong to this generation. We are thankful that Lincoln never knew that this highway would be named for him.

This gulch where Kemmerer is located is just one coal mining camp after another and it is where the Kemmerer coal comes from and one shovel full of it will keep you warm all winter provided it doesn't get below 100 in the shade.

▼

Two Reasons for Good B. O.

In the Fox Victory theatre tonight we saw the best Monday night business we have seen in a long time. This was no doubt due to two reasons, Maurice Chevalier in "The Smiling Lieutenant" and Mr. Williams, the manager of the theatre. We had a delightful visit with Mr. Williams and he informed us that the better part of his life has been spent in this locality and the most of it in the theatre business, which gives him a wide acquaintance throughout this territory, which is a mighty big asset at the box office of any theatre.

It's a pleasure to meet such gentlemen as Mr. Williams and we are not surprised that the Victory is enjoying good business under his capable management, for personality will tell at the box office, and at no point of contact with the public will it count for more than at the theatre entrance. Every man, woman or kid in Kemmerer can tell you who the manager of the Victory is, and this is worth dollars to any theatre.

We have found spots where the man next door to the theatre couldn't tell us the name of the manager. When we find that condition we seldom waste time in looking him up for he wouldn't know MOTION PICTURE HERALD from Jayne's Almanac.

While Wyoming has but few theatres compared with other states, we have found them well managed by capable managers which proves that Wyoming is out beyond "Where the West Begins" and where courtesy rises with the sun and sticks on the job until the lights go out. HURRAH FOR WYOMING.

J. C. JENKINS,

The HERALD Man

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EDISON

QP QP QP

NEXT WEEK—H. G. Wells remarks about the cinema

In Two Sections

Section One

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RUTH Chatterton

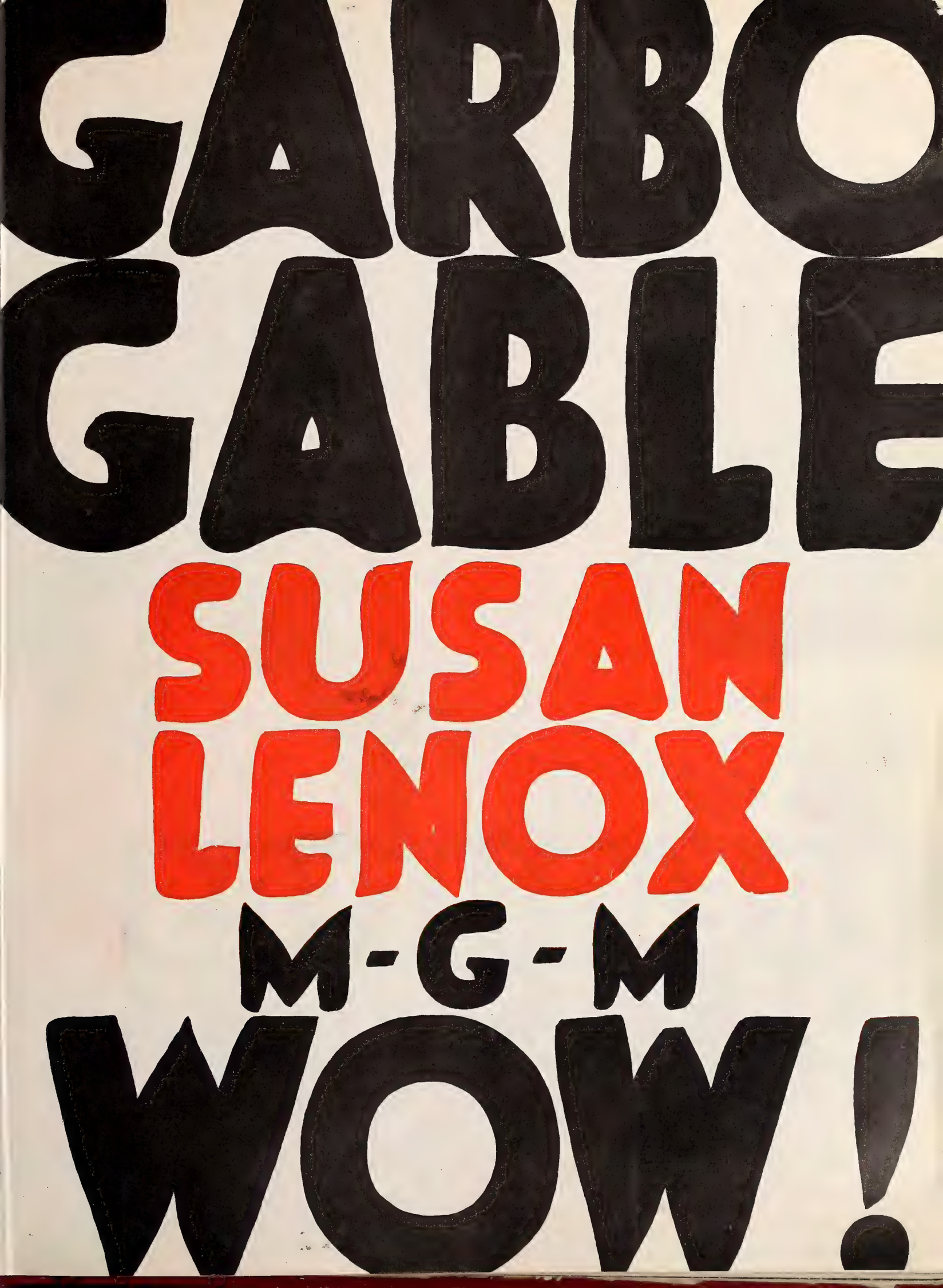


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GET THE WOMEN AND YOU GET THE GELT

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CHARLES FARRELL

MADGE EVANS

TO HAPPINESS THROUGH

HEARTBREAK

by Llewellyn Hughes

WITH

Hardie Albright • Paul Cavanagh • John Arledge

Directed by ALFRED WERKER



Give them a picture that gets them where every woman thrills—her heart. That gives them Farrell, the boy they made a star, with Madge Evans, the girl they'd like to be. Romantic drama—the story of a boy who dared dishonor for love and a girl who risked the scorn of her people to be true to her heart.

Another box office hit from Fox, with punch, pathos and passion.

FOX

OCT 24 1931
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MOTION PICTURE HERALD

Vol. 105, No. 4 October 24, 1931

"A MAN FOR THE AGES"

Motion Picture Herald is proud to present the following reflections upon Thomas Alva Edison and his career by his friend, Terry Ramsaye

Martin Quigley, *Editor-in-chief*

by TERRY RAMSAYE



THE end of an era has come. Thomas A. Edison is dead. With him the greatest personality, the most stellar figure, of the strange, high-colored and fantastic story of the art and the industry of the motion picture has passed into history. He is now at one with the Aristotle who first saw that the sun cast an image, with Leonardo da Vinci, who strove so valiantly to make the picture live, with Peter Mark Roget, who found there was a "persistence of vision." He and they belong to the ages.

Edison, a blithe, robust young adventurer, came forth armed with zeal and energy in a day when the womb of the laboratory was large with theory and proceeded to make delivery of fact, commercial and economic fact in the terms of Things that Work. He made research a servant of civilization, and so doing was the ablest single instrument in making a new civilization of it, freed from the flickering shadows of eons of oil lamps, freed from the limitations of time and space in communication, freed from the whimsies of fickle memory and equivocal word in the recording of sight and sound.

Long he was known as "the Wizard of Menlo Park," because frail humanity likes to believe in wizardry and magic and the easy royal road. Edison was no wizard and dreamed no dreams of magic. He worked. He hated hazy mysticism and guesses about the unknown. "Try and see" was his test and formula of action. He smiled at the growing tradition of wizardry, in the tolerance of knowing the human mind.

The motion picture which he brought across the borderland of laboratory strivings into the realm of accomplished fact, was a little incidental playtime task in the perspective of the day and time he did it. In after years he saw the greatness of the screen, but made no pretense of having foreseen it. Some thousand and odd other things he invented, developed, perfected and delivered to the world to work out their own careers of service and success.

Now is the end of an era, because with the tremendous impetus given to research, and the vast organization developments in research, typified by such concerns as General Electric, Western Electric and Westinghouse, staffs and armies of experimenters are carrying on in the pattern of scientific endeavor which Edison, beginning more than half a century ago, traced alone. Institutions have succeeded the man, just as institutions are succeeding the individual in so many phases of our scientific, social and economic structure.

It has often been said, and repeated somewhat acidly, one fears, since his death, that Edison was an empirical worker rather than a scientist. There is a little smile of irony to be had in this for those who know the picture. It is to be recalled that when Edison set to work on the dynamo as the promise of a source of cheap electricity, he was confronted with the scientific dictum, then said to be a law, that the internal resistance of the generator had to be as great as the external work done. It sounded axiomatic and inevitable. It was Holy Writ therefore that the dynamo could be but fifty per cent efficient. Presently Edison, the unbeliever, brought forth dynamos of which this was not true, and in time dynamos which were more than 98 per cent efficient. "Thereupon," observed Edison with dry satisfaction, "the 'law' was rewritten." The story is amply told in a life of Edison by Frank L. Dyer, the famous patent expert and for years Edison's personal attorney.

Edison was empirical, as he so often himself observed, in the same terms that Luther Burbank was. Burbank planted a thousand or a million seeds and bred from the most likely offspring. Just so Edison worked with matter, and the properties and nature of matter are, and were, certainly through most of his day, nearly as much in mystery as the hereditary potentialities of unsprouted seed.

The passing of Edison has come in the fullness of his eighty-four years as a sadly solemn world event, not a tragedy, but as the ripening of the grain, the browning of the prairies and the falling of the leaves of this mellow October. He had a youth of adventure, a career of rich attainment, and an old age illumined with the suffused splendor of fame and the high esteem of the whole human race. He left a better, brighter world than he found. The lights of Broadway and the beacons of all the world shall be for him a finer, more enduring monument than ever hand of sculptor shall carve of stone.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

The TENNESSEAN of NASHVILLE has found a picture that it likes and feels that it has discovered a principle of production, according to this editorial:

. . . The impression seems to be general at Hollywood that its talent, no matter how fine, has to be hung about a pretty-faced girl and a handsome young man in order to get over to the public. Evidence that this is not so is given in "The Star Witness." This play contains no love story and the leading part is that of a Civil War veteran, played by Chic Sale. Except for two children, there is not a part in it that invokes any sentiment approaching love from the audience, yet it holds you in a vise from near the beginning to the end.

▼

The LEE THEATRE of DAWSON in GEORGIA thoughtfully encloses a clipping from some newspaper of that region setting forth notions not entirely new, but important to the industry because they reflect what a very great many persons think about motion picture production and Hollywood. No matter if they are wrong, the opinion came from somewhere.

Of course, everyone has some plan for puncturing the depression and restoring prosperity.

These plans have ranged all the way from outlawing cotton down to the adoption of indestructible toothpicks in hotels and restaurants and forbidding the use of any heavy, slick paper in mail-order catalogues.

But I have a suggestion to make which it seems to me would plug up a considerable drain on the financial resources of the people of America.

I have in mind the deflation of Hollywood. Anyone who has given any careful study of the financial operations out in Hollywood should realize that there is where a large part of the money we no longer have is gone.

Take one of these fellows who happens to have a face like a collar advertisement and who gets $1,000 a week for draping his arms around a beautiful girl and kissing her by the foot. Figure up how much he gets per foot for that kind of business and see if you do not agree that he ought to have that salary not only cut but slashed. Why I know plenty of fellows who, in spite of the depression, would pay good money for the privilege of holding a job like that.

And when you consider that a child in its teens drags down something like $250 a day for going through a few kid antics on the screen, you will agree that Hollywood is the place where we can get a big start up the hill we have got to climb to reach prosperity.

The whole country has been bled almost white in order that Hollywood stars may live in palaces which put to shame the villas of the Roman emperors, when Rome was in the height of her power, palaces where they pull parties that would make even Nero hang his head in shame at the very cheapness of his entertainments when all he could afford to do was to burn up a town.

Why, those Hollywood stars spend more money getting mated and unmated than would be necessary to keep a hundred families living in ease, even comfort. It's all wrong. And the sooner something is done about it the sooner this country will begin its recovery. Those stars should be taught to deny themselves, to get along with only one or two husbands and wives a year, to eat some other fish besides goldfish and to drink ordinary corn like the rest of us have to imbibe.

▼

The TRUTH of ELKHART in INDIANA appears to suspect that the motion picture industry is more full of promise than performance concerning moral aspects of the product. It says:

. . . It is well that a protest is being made, and it should grow louder. In spite of Will Hays, movie czar, who about once a year issues a public statement pledging that the producers are going to observe rules on behalf of morality and law observance in determining the nature of the screen showings, Hollywood seems to have improved very little.

This Week

Edison's whimsy founded motion picture industry; wanted a seeing machine as accessory to his hearing machine—by Terry Ramsaye *Page 13*

Admission price reductions are completed or in progress in practically all key cities; significant gain is made in patronage volume, reports from 30 towns show *Page 9*

New sound-on-film method is nucleus of non-theatrical plan; revival of darkened houses as 16mm. newsreel theatres seen by Jones Research Sound Products, Inc. *Page 11*

Exhibitors of United States breathe sigh of relief as Cleveland exhibitor delegation signs agreement; Cleveland chairman on return home says reopening of Loew's Stillman has precipitated new dispute *Page 10*

125 pictures are selected for tieups in Book Week, November 15-21 *Page 26*

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The NEWS of ST. PAUL in MINNESOTA admits that there are agencies responsible for influence on youth and the young idea other than the motion picture, remarking, editorially:

. . . Ask yourself just how many gangsters or criminals you ever heard of who got their start in a movie.

This paper holds no brief for the gang film. Propaganda has a great deal to do with crime, but the real effective kind is emanating from more intimate and subtler sources than Hollywood. It's emanating from parents who violate the law, and laugh when children ask them to explain. It's emanating from the report that men in blue coats have directed boys to speakeasies. It's emanating from a surprising lack of honesty all along the line—from the older student who cheats and gets away with it, from the whispered tales of adventure and romance that go the rounds wherever young folks get together, from the unwillingness of older people to take their boys and girls around with them because it interferes with their pleasure, and many other habits and customs which seem unimportant. . . .

▼

The PRESS of SPOKANE in WASHINGTON entertains us with a little potshot at the international political aspect of the motion picture as unintentional propaganda, saying:

There is something appealing to us in the modest request of the viceroy of India for a complete revamping of American movies for the benefit of the British empire. . . .

British prestige—and profits—it seems, depend on a maintenance of the fiction that the white man is a vastly superior being and that all colored races are put on earth merely to be exploited for his benefit.

So, the British ask, will you crude Americans please fix up your cinema plays so that the white male is dominant, lording it over the white female, clubbing her about occasionally and generally displaying himself as the cock of the walk?

Great idea, eh? They must get a great laugh out of it in Hollywood.

▼

The STANDARD of NEW BEDFORD in MASSACHUSETTS, city of tradition, whale oil and scenery, thinks that the golden goose is worth the price, saying editorially:

. . . One can at least hope they are right in believing the public fed up on nastiness and anxious for a return to clean romance.

The exhibitors further complain of extravagance in producing organization. . . . If Dotty Dimple receives twenty-five thousand dollars a week it is not the producer who pays her, but the theatre patrons who are goofy about her. Why not pay her twenty-five thousand if the fans want her that bad? . . .

REDUCTIONS OF ADMISSION PRICE ADOPTED IN MOST LARGE CITIES

New Device To Regulate Sound Receives Patent

Eugene S. Hayford, New Orleans engineer, has recently patented a device called the Rototone, which he claims can facilitate the means whereby sound may be accurately taken from or added to a motion picture and which can control sound volume at specified points, allow additions in sound without increasing the length of the film and provide the director with a chart whereby he has a record of each one-hundredth inch of film taken, which, when turned over to the cutting room, may serve as a guide to piecing scenes together.

The device consists of a cylinder, over which is placed a chart divided into squares by closely spaced lines; an electric stylus on an arm, which moves over this chart governed by an electro-magnetized sleeve. The stylus is also electro-magnetized and the chart is cut away in place to allow contact which governs the starting and stopping of sound recording devices, amplifiers, volume controls, or extraneous sound or light effects at a predetermined position in accord with the images of the film.

The patent, it is understood, has not yet been disposed of, nor is early marketing of the device anticipated. Hayford began the invention before the advent of talking pictures. The basic principle is that of the range finder on war vessels.

Distributors Are "Stalling" On Contract, Says Lightman

A demand that distributors immediately advise exhibitors of the status of the 5-5-5 standard licensing agreement by announcing when it is their intention to make the contract effective, was voiced by M. A. Lightman, president of the MPTOA, at the Omaha convention this week of the MPTO of Nebraska and western Iowa. Lightman charged that the distributors were merely "stalling" in the matter of the uniform contract.

Charles E. Williams was re-elected president of the organization for the twelfth time.

Politics Enters Operator-Owner Kansas City Dispute

Political differences in Kansas City entered into the exhibitors'-operators' dispute there this week when James R. Page, county prosecutor, refused to place charges against a union picket who had been arrested on suspicion of having tear-bombed a suburban house. Page indicated, however, that a relentless war on racketeers and terrorists would be pressed by his office.

A Fair Share

Dr. Plugge, German film authority, has estimated that German composers and authors annually take from the industry there in the form of salaries and for film rights 15,000,000 marks, or some $3,750,000. Of this amount, composers receive from 6,000,000 to 7,000,000 marks in copyright, and authors 5,364,000 marks. The foreign market is also pointed out as a source of profit for German composers and authors. This estimate is seen as refuting the complaints that authors and musical writers do not get a fair share of the industry's proceeds.

B. S. Moss Offers Theatre Program With Television

An experimental television program was presented to an invited audience by B. S. Moss in association with Sanabria Television Corp. and William Morris, at the Broadway theatre, New York City, Thursday.

The program consisted mainly of a short scene from "The House of Connelly," with Franchot Tone and Margaret Barker, from the stage of a nearby theatre. An interesting forecast on television was presented in person by Waldemar Kaempffert, science editor of *The New York Times*. Carveth Wells acted as master of ceremonies, and a short address was made by Theresa Helburn, of the New York Theatre Guild.

The televisioned program was an interesting scientific experiment. It appeared, however, to emphasize the viewpoint that television at this time is still in the status of that of a scientific curiosity. This experiment differed from earlier ones, principally in the fact that a larger screen was used. The figures depicted on the screen were exceedingly faint and indistinct, leaving the spectator convinced that, as far as theatrical entertainment is concerned, television has not shown anything which warrants serious consideration.

Exhibitor Denied Hearing In $3,500,000 Damage Suit

The $3,500,000 damage suit filed against national distributors and the Hays organization by Nick Paper, Lincoln, Nebraska, exhibitor, suffered a setback when the federal court at Omaha sustained demurrers of defendants and refused Paper a hearing. The complainant was given ten days in which to file an amended petition.

Significant Gains Made In Patronage Volume

Film Rentals and Other Theatres' Business Unaffected for Most Part, 30 Towns Report

Reduction of 5 to 20 cents in admission prices, in keeping with the lower values throughout the country, have been made, or are in progress, in virtually every leading city, a study of admission schedules now in effect in the theatres of the nation reveals. The theatres of 30 cities were interrogated to determine the trend in admission scales.

The reduction of admissions is being accomplished without evident loss to the industry, it was indicated. Exhibitors are finding, in most instances, that reduced admissions result in patronage increases which not only maintain average previous grosses, but frequently exceed them. In consequence, film rentals have been unaffected for the most part and distributors, likewise, have felt no ill effects.

Call Move Inevitable

The opinion of exhibitor leaders on admission reductions is that the move is inevitable, in view of prevailing economic conditions, and that greater harm would be done the industry by any concerted effort to maintain prices for entertainment which the public is unable to pay today.

This opinion is strengthened by reports from numerous theatres which indicate that significant gains in patronage volume were made following admission reductions. At Charlotte, N. C., where 25 theatres are now playing at 10 cents admission, business is reported good and many of the 10-cent top houses declare that persons who never attended picture theatres before are now numbered among their patrons. These same theatres report that, in this way, their patronage increases have been made without taking anything away from theatres operating at higher admissions.

May Be Healthy Sign: Myers

Abram F. Myers, president of Allied States Association, declared that he regarded reductions not only as "inevitable," but also as a "possibly healthy sign, inasmuch as motion pictures, as entertainment belonging to the people, cannot prosper if held beyond the public's reach."

"I had hoped for a maintenance of price levels in this and other industries," Myers said, "but I now believe that a reduction in admission scales is in keeping with the decline in the value of the dollar and the accompanying lessened spending power of the public and, therefore, cannot be prevented.

"Undoubtedly, there are communities in which only a 10-cent policy will fill the houses, and under those circumstances such

(*Continued on page* 24)

U. S. EXHIBITORS BREATHE EASIER AFTER CLEVELAND ZONING DECISION

Three Loew Subsequents Set Back in Time

Circuit Had Advanced Seven Later-Run Houses Into 42-Day Protection Class of First-Runs

The Cleveland exhibitors' committee, which met in New York this week with E. A. Schiller of Loew's, Inc., and Dave Palfreyman of the Hays office, on their return to Cleveland denied that a "settlement" of the local zoning difficulties had been effected.

"The slight progress made," said Myer Fine, chairman, "was more than offset by the reopening of Loew's Stillman theatre (first-run) at a straight 25-cent admission, including Sundays and holidays. Legal proceedings may have to be instituted."

To this Col. Schiller, reaffirming the announcement that a settlement had been made, said in New York Thursday night: "All complaints were adjusted and the agreement was signed by all the Cleveland exhibitors before they left New York."

The controversy over protection which has raged in Cleveland for the past several months, gaining national attention in the meantime, was settled at a conference between exhibitors and distributors in New York this week. Concessions made by Loew's Cleveland theatres, by which three of the circuit's subsequent runs are set back in playing time, were accepted by complaining Cleveland exhibitors as the solution for the city's major protection problems.

Created National Problem

Loew's first-run theatres, the Allen, State and Stillman, have been accorded 42 days' protection, but the practice of the circuit had been to utilize this protection period by advancing seven of the Loew subsequent-run houses in such manner that these, too, had completed their playing schedules within the 42-day period. In this manner the circuit's subsequent-run houses, the Park, Circle, Granada, Dome, Liberty, Alhambra and Mall theatres, were all embraced in the 42 days' protection originally accorded Loew's three first-run houses. It was this situation which created protection problems which aroused Cleveland exhibitors to protest and which drew the attention of exhibitors and distributors nationally.

The situation created in Cleveland by Loew's utilization of its first-run protection period to embrace playing time for its subsequent-runs resulted in permitting the Park, Circle and Granada theatres charging 10 and 15 cents admission, to play ahead of a number of competing theatres charging 25 and 30 cents admission. By the terms of the protection agreement arrived at in New York, Loew's has agreed to exclude the Park, Circle and Granada theatres from further inclusion in the circuit's 42-day first-run protection. Hereafter, those three subsequent-runs are to be held back until after the expiration of the first-run protection period. The Dome, Liberty, Alhambra and Mall will be permitted to continue playing within the first-run protection period, although still classified as subsequent-run houses, due to the fact that the established admission scales in these theatres are not in conflict with admission scales in competing subsequent-runs.

Feared General Practice

The Stillman, one of Loew's Cleveland first-run houses, was closed recently by the circuit.

Numerous exhibitors, particularly circuits, in other cities watched the Cleveland situation with interest. It was regarded as a certainty that in the event Loew's persisted in including their low scale subsequents in the first-run protection periods similar attempts so to utilize first-run protection would have been made nationally.

The Cleveland protection agreement was reached in conference with E. A. Schiller of Loew's. They were attended by Cleveland exhibitors and Dave Palfreyman of the Hays office.

Give Him a Lift

"Give Him a Lift" is the slogan which has been adopted for the industry in its unemployment relief efforts nationally. The slogan will be featured prominently on placards and posters for use in theatre lobbies all over the country. The emblems will portray an outstretched hand offering aid to another outoutstretched for assistance. A corner of the design will announce National Motion Picture Week, November 18 to 25, the week scheduled for the playing of benefit programs for the relief of the needy. The "Give Him a Lift" slogan will also appear, it is planned, on all theatre tickets sold during the industry's relief week.

New Jersey Owners May Close During Unprofitable Periods

Elimination of unprofitable playing time by shutting down theatres during those periods when income is too slender to show a profit for operations is being considered by Allied Theatre Owners of New Jersey. All theatres, under this plan, will operate over the week-ends, but many will be closed Mondays and Tuesdays, it is believed.

300 City Groups Aid Unemployed; Best Ad Men Busy

More than 300 exhibitors' city committees are now at work perfecting plans for observance of National Motion Picture Week, November 18-25, during which nationwide benefit performances for the aid of the unemployed will be given.

The advertising committee serving the industry's national campaign has in preparation a press book and exploitation campaign which will be forwarded immediately upon completion to all exhibitors to aid them in bringing individual theatre efforts before the public. The advertising and exploitation plans are being turned out by the industry's "crack" advertising men, who comprise the advertising committee.

Charles O'Reilly, chairman of the motion picture industry's New York City committee, obtained the consent of all circuit theatre heads and independent exhibitors to display New York's official unemployment relief poster in all city theatre lobbies. In addition, New York theatre programs will carry flood lines of New York's campaign slogan, "I Will Share."

Generous praise is being accorded the entire industry by the press of the nation for its impressive efforts in fostering and conducting National Motion Picture Week.

Skouras Reorganizes Staff Of Fox Managers in East

Reorganization of the managerial staff of the 47 eastern theatres taken over from Fox by Spyros Skouras was begun this week with the appointment of two new divisional managers and prospects of sweeping changes in theatre managers' assignments.

Cullen Espy, formerly with Skouras in Indianapolis, was placed in charge of the Long Island theatre division, and Maurie Stahl, formerly with Warners in New Jersey, was assigned to head Skouras's Jersey theatre division.

Wisconsin Allied Unit Names McWilliams President Again

Frank J. McWilliams of Madison was re-elected president of the Allied Independent Theatre Owners of Wisconsin at the Milwaukee convention last week.

Other officers include: Charles Washicheck, vice president; Ed Maertz, secretary; L. K. Brin, treasurer. Directors are: McWilliams, Washicheck, Brin, John A. Laudwig, O. L. Meister, Kames Zanias, Neil Duffy, O. V. Kelly, J. P. Adler, Percy Palmer.

NEW SOUND-ON-FILM METHOD NUCLEUS OF NON-THEATRE PLAN

Independents and Operators Effect Peace in Chicago

The union projectionist labor war which has hung like a pall over Chicago's entire independent theatre situation for many weeks has finally been lifted, with independent theatre owners and the operators' union reaching an agreement this week.

The peaceful settlement followed a six-hour conference on both sides with State's Attorney Swanson, after Mayor Cermak had threatened drastic action and possible closing of all houses unless a settlement were reached immediately.

Principal among the terms of the agreement were reduction of 20 per cent in wages of operators and discharge of imported projectionists in favor of members of the Chicago local.

Theatre bombings have been frequent in recent weeks, seen as a part of the serious labor situation. On Sunday, police arrested Peter Mooney, ex-convict and bomber, when a bomb exploded in his lap at the Colony theatre, causing a near-panic. His arrest was thought by police to have broken the back of the numerous theatre outrages, and was followed the next day by the announcement of the settlement between operators and independent owners.

10 Per Cent Tax on Tickets Is Planned For Rhode Island

A 10 per cent tax on tickets to all theatres, football games and all other amusements is faced by theatre owners of Rhode Island following tentative approval by state and other officials of a new assessment bill to obtain funds for unemployment relief in the state. The tax on amusements alone is expected to bring in $500,000 annual revenue.

Kurtzman, Roxy Head, Resigns; Theatre May Go to Skourases

Charles E. Kurtzman, operating head of the Roxy and for two years personal representative of Harry Arthur in charge of de luxe operations, has resigned, effective December 1. No successor has as yet been named.

It is expected that the 6,000-seat New York house will pass into the hands of Skouras Brothers, who have just completed negotiations for the balance of the Fox houses in and around New York. The Fox Brooklyn is expected to go over with the Roxy. Kurtzman will open his own advertising agency on the Coast.

A Good Reason

The Fox theatre in Detroit has bought Radio films for the first time, four having been booked for early showing, as Radio is selling away from its own house, the RKO Downtown. It is understood the latter is not returning enough money and higher revenues can be grossed at the Fox than at the Downtown. The reason assigned for the situation is the poor location of the RKO house, which is located on an obscure side street. The Fox, on the other hand, is on Woodward Avenue, principal thoroughfare.

Loss on Broadway Runs Prompts Plea For Tax Reduction

Advertising value and not profit accrues from the showing of pictures on Broadway in New York and the cash surplus comes from the showing of Broadway-advertised films on the Main street of a thousand towns.

Admitting that the great majority of pictures given first-run showings on New York's "main stem" makes sales for the red ink manufacturers, Fox Film Corporation this week filed with the United States Board of Tax Appeals at Washington a protest against a deficiency income tax of $154,564 assessed against it by the Commissioner of Internal Revenue for 1928.

Out of more than 50 pictures shown on Broadway, the board was informed, only two showed a profit. In fact, the company's petition set forth, Broadway runs are undertaken with the full expectation of incurring a loss from each picture shown, and it has been the experience that a profit from a Broadway showing is practically impossible.

The company filed a tax return showing an income of $4,125,647 for 1928. Refusing to allow a deduction in the amount of $437,682 for a credit issued Fox Theatres for securing authority to exhibit new pictures at the Roxy theatre, the internal revenue bureau increased the income to $4,596,666, and held that instead of the $372,837 paid in income taxes the company should have paid $527,401.

Losses on Broadway showings run into real money, the petition for a review revealed. On four pictures alone the company lost something like $425,000. The heaviest loss was $96,919 incurred in the showing of "What Price Glory," "Four Sons" being second with a loss of $82,401 and "Sunrise" a close third with $82,115. "Seventh Heaven," it is shown, lost $54,214 on its Broadway run.

Claimed First Theatrical System in Field

Revival of Darkened Houses As 16 mm. Newsreel Theatres Seen by Jones Research Company

Exclusive publication last week in MOTION PICTURE HERALD of the Fox-RCA deal brought out information of secretive laboratory work of technicians of Jones Research Sound Products, Inc., which announced that it had ready for the non-theatrical field what it claims to be the first practical 16 mm. sound-on-film projector. Other companies, including RCA, have been at work on narrow-film sound equipment, but so far as is known, none has reached the marketing stage.

Newsreel Organization Considered

Although the immediate concern of the Jones organization, the headquarters of which are at 729 Seventh avenue, New York, is the non-theatrical field, the company's representatives already have developed an elaborate skeleton operating organization which, it is claimed, will be prepared to handle theatrical activities in the event that developments in the 16 mm. field make them possible. Among the theatrical activities considered probable in this field is the development of a newsreel organization which may be utilized to supply subjects to hundreds of 16 mm. theatres which may be reclaimed from houses now darkened, according to Jones' representatives.

The Jones 16 mm. sound-on-film development, for which all basic patents have been allowed, runs 40 frames to the foot, with standard 16 mm. double rows of perforations. The sound track has a width of .025 inch overall. Sound is optically recorded with a specially excited light, an entirely new process developed by the holders of the patents.

Raw Stock Saving Seen

Due to this method of recording, it is claimed, it is possible to record not only at the old silent speed of 60 feet per minute, but also as slowly as 32 feet per minute without loss of volume or perfect musical quality. A raw stock saving of one-third thus would be made possible. The sound track is a variable density type recorded on a bias, permitting greater width of the frequency band without increasing width of the sound track. This also would achieve greater sound volume, and appears to substantiate the makers' claim that the volume attained compares favorably with standard 35 mm. sound on film.

The Jones film may be used with any standard 16 mm. reproducing apparatus, it is claimed, and any standard sound head may be used with but slight adjustment. The makers further declare that any standard

(*Continued on page* 18)

Cable Address "Edison, New York"

From the Laboratory
of
Thomas A. Edison,
Orange, N.J.

January 3, 1930.

Mr. Martin Quigley,
Quigley Publications,
565 Fifth Avenue,
New York City, N.Y.

D ear Mr. Quigley:

It is pleasing to learn of the achievement in screen trade journalism represented by Motion Picture Herald.

The motion picture has been aided in its trenendous development by an aggressive trade press closely related to the important phases of the industry's evolution.

It is well, I think, that you are preserving the essence of the tradition and experience laid down by the old journals which now become components of the Herald.

Yours very truly,

Thos A Edison.

MOTION PICTURE HERALD is honored to present here the letter which Mr. Thomas A. Edison addressed to Mr. Martin Quigley, publisher and editor-in-chief of Quigley Publications, on the occasion of the announcement of the newly constituted weekly journal of the industry. This is the last of Mr. Edison's expressions with reference to the motion picture upon which he began his labors forty-five years ago.

EDISON WHIMSY FOUNDED INDUSTRY

Inventor of the Motion Picture Wanted a Seeing Machine As Accessory to Hearing Machine

By TERRY RAMSAYE

Death came for Thomas Alva Edison last Sunday morning at his home in Llewellyn Park, New Jersey, and Wednesday he was buried in the family plot of the Rosedale Cemetery in the Orange Mountains.

President Hoover was represented by Mrs. Hoover. Harvey Firestone and Mrs. Firestone and Henry Ford and Mrs. Ford were among the four hundred mourners in attendance.

Dr. Stephen J. Herben, former pastor of the Orange Episcopal Church, read a scriptural passage, and Dr. Lewis P. Perry, head master of Phillips-Exeter Academy, read a tribute to Mr. Edison written by Arthur J. Palmer, long connected with the Edison plant. The ceremony included two of Mr. Edison's favorite songs, "I'll Take You Home Again, Kathleen" and "Little Grey Home in the West."

Industrial plants across the country stilled their wheels for two minutes as Mr. Edison went to his grave. And at night for two minutes Broadway, the "Great White Way," went dark, while the whole nation dimmed its lights in tribute to the man who gave the world the incandescent lamp.

Mr. Edison was born at Milan, Ohio, February 11, 1847. His parents, Samuel and Nancy, named him Thomas and when in his teens he decided on Thomas Alva Edison, because he had read enough to discover that the Duke of Alva generally got what he wanted. His education was mostly at his mother's knee. In later years a number of universities distinguished themselves by conferring degrees upon him. He is survived by his wife, Mina Miller Edison, and five children, of whom his son Charles has been mostly closely associated with his work. It is understood that the structure of the Edison business enterprises will be unaffected by the death of Mr. Edison. He was chairman of the board of Thomas A. Edison Industries. Charles Edison is president. The office of chairman of the board will be discontinued.

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As nearly as one man may be the inventor of anything, Thomas Edison was the inventor of the motion picture. With his Kinetoscope evolved in the years between 1887 and '89 he bridged the gap between the laboratory labors which began with Peter Mark Roget in England in 1824-25 and the attainment of a reduction to practice and commercial practicality. The whole of the world art and industry of the screen has been builded upon Mr. Edison's playtime whimsy of evolving a seeing machine as an accessory to his hearing machine, the phonograph. And, happily enough, strangely evolved from other then apparently unrelated discoveries of his laboratory labors, he survived to see some thirty-five years of motion picture evolution bring to the perfection of a new art from his original conception of the sound and talking picture.

That would in itself have been enough of attainment for one man, but Mr. Edison was in very truth foremost among founders of an era, an engineer of a new civilization. In sum he gave to the world the first efficient dynamo, the incandescent light, the carbon transmitter which made the Bell telephone a commercial instrument, the multiplex telegraph, the system of alignment which makes the typewriter upon which these words are sadly written today an instrument of accuracy and precision, the phonograph, the motion picture, the radio valve, and an endless array of inventions, refinements and betterments of processes in metallurgy, industrial chemistry, cement manufacture—world without end in science and industry.

Through all this amazing lifetime of labor Mr. Edison was a happy, strenuously interested, eternally optimistic philosopher with a ready wit and a kindly sense of humor and a tremendous tolerance.

It was my exceedingly good fortune to establish contact with him many years ago and to enjoy increasingly down the years his confidence and friendship. Coming first into the field as a young engineer evolving into a writer, mayhap a shade bitter and exacting, his influence was to prove warming, encouraging and in a degree mellowing. He admired reportorial relentlessness—and was amused by it.

In the last ten years Mr. Edison sent to me many writers and interviewers who wanted to ask him questions, mainly about his part in the motion picture, saying always: "That damned Scotchman will have all the facts and details, and if you want something looked up get a Scotchman to do it."

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Writing this today for MOTION PICTURE HERALD, I am minded that my last important communication with Mr. Edison was to bear to him the tidings of the new organization of Martin Quigley's enterprises into QUIGLEY PUBLICATIONS, unifying in this journal all of the older publications from those days when there were Edison pictures. This was considerably before it was contemplated that I should leave motion picture production to return again to journalism, and so it was pleasant indeed to have Mr. Edison write the letter of appreciation to Mr. Quigley which appeared in the second issue of the publication of which I am now the editor.

It is interesting and somewhat a measure of Mr. Edison that with all the interviewing of him and and writing about him and his work that I have done he had no concern about coloring the story. His mistakes, which seemed ever to be commercial mistakes, he admitted with something akin to glee, or otherwise with the same sharp candor with which he would total a column of laboratory figures. Facts, in his philosophy, never needed apology. He never wanted anything said, or anything left unsaid. And there was no milk and water about it. He could and did damn his enemies and those of whom he disapproved with a gorgeous vigor and a completeness worthy of his pungent genius.

For the art and the technology of the motion picture as it had grown after it left his controlling hand Mr. Edison had a vast admiration. For much of its commercial structure, its ethics and conduct he felt rather less admiration, and said so in confidential moments, in terms that indicated both his patience and his impatience.

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It was early in 1887 when Mr. Edison set himself and his research staff at the prob-

Among the hundreds of industrial leaders making comment on the attainments of Mr. Edison and the significance of his passing, are the following from personages of special interest in the amusement world:

WILL H. HAYS, president of the Motion Picture Producers & Distributors of America, Inc.:—To the men and women of the motion picture industry the death of Thomas Alva Edison means much more than the passing of a great inventive genius. He was the father of the motion picture. To the very time of his passing Thomas Alva Edison remained a staunch friend and champion of the art that was founded upon his own great achievements. The world owes much to Thomas Alva Edison. And no debt of gratitude to his memory will be more deeply felt than by the host of men and women in the motion picture industry whose careers, whose progress and whose service were made possible by the greatness of his vision.

GEORGE EASTMAN:—Thomas A. Edison did more than any other man to make this world an easier, pleasanter, better world to live in. The world has lost one of its greatest men of all time.

LEE DE FOREST:—With the passing of Thomas A. Edison humanity has lost its greatest single benefactor. Were all the world's light and power cut off tonight a single hour in reverent commemoration of its debt to Edison, we might perhaps glimpse some faint appreciation of the immeasurable debt we owe to that glorious immortal.

PAID $2.50 FOR FIRST EASTMAN FILM

(*Continued from preceding page*)

lem of making a machine which should "do for the eye what the phonograph does for the ear." In truth it was his conception that a motion picture device should be evolved as an accessory to the phonograph—which now in these days of the talking picture it has, in a large measure of accuracy, become.

Mr. Edison called to his assistance on this job a number of men, conspicuous among them William Kennedy Laurie Dickson, a young Englishman who only a few years before had grown excited about "the Wizard of Menlo Park," after reading popular science stories in the London journals. Dickson wrote Edison for a job and got a letter, written in the hand of the inventor, telling him not to come to America. By way of response Dickson applied at West Orange, letter in hand. Edison looked at it with a snort of surprise.

"Now that you are here, you might as well go out in the shop and go to work," he decided. So Dickson got the job.

Edison devoted a vast deal of personal attention to the picture problem. His first conception was to make pictorial records in tiny spirals on a cylinder like his phonograph records, and to view the pictures through a microscope. This was early abandoned, after the construction of some working models, and he set about building mechanisms which would handle rows of pictures made on strips or tapes. He made films of sheets of collodion varnish dried on plate glass. They worked well enough to demonstrate the principle, but they were far too fragile.

Meanwhile since at least as early as 1884, George Eastman of Rochester, seeking to popularize amateur photography, was also seeking a strong, flexible, unbreakable support for photographic emulsions. This was needed to simplify the operation of his Kodak, which in its early years was loaded with a roll of paper coated with an emulsion which had upon development to be stripped off and mounted on glass. The process was far too complicated and made it necessary to return the Kodak to the factory for the operation of finishing the pictures. When Edison heard in August of 1889 that Eastman had solved the problem of roller photography with a flexible picture base he sent Dickson posthaste to Rochester for a sample. That first purchase was of a roll of film one inch wide and fifty feet long. On September 2, 1889, as the Eastman records show, the Edison Laboratories remitted $2.50 in payment of that first great film purchase.

When Dickson showed the material to Edison the inventor was excited:

"That's it, now work like hell!"

The mechanisms for the use of the film were already well near complete. Only the material of picture making had been lacking.

Edison, happy, went off to Paris and a brief tour of Europe. It was Sunday morning October 6, 1889 when he returned. He was in hot haste to see the new machine which had been assembled in his absence, and he went racing off from the pier direct to the laboratories at West Orange.

Dickson snapped on the light and Edison peered through the peephole in Kinetoscope No. 1. It worked. There was a living picture in it of Mr. Dickson tipping his hat.

CARL LAEMMLE: It may be trite to say that Edison will continue to live in spirit and as an inspiration to millions yet unborn, but it is unusually true in the case of this great man. What impressed me as the most outstanding thing about him was not his early struggles nor his middle-life triumphs but rather the fact that he never permitted old age to mar his usefulness, his ambition and his optimism.

M. CHARLES DELAC, president of the Chambre Syndicale Francaise de la Cinematographie, Paris, cabled to Will H. Hays, president of the Motion Picture Producers & Distributors of America, Inc., in New York as follows:

Profoundly moved by the death of the great Edison, the entire French motion picture industry joins in mourning with the American nation and begs you to be its interpreter on this sad occasion.

MERLIN H. AYLESWORTH, president of the National Broadcasting Co.:—Thomas A. Edison was the greatest force in electrical progress since the discovery of Faraday.

DAVID SARNOFF, president of Radio Corporation of America:—Thomas A. Edison left his record in the truth-seeking spirit of his time as much as in his great works. His life was full. The inspiration that it gives to others is perhaps his greatest monument.

The basic motion picture problem had been solved. But Mr. Edison viewed the device as but a laboratory plaything, and he was further sufficiently busy with much more pressing problems.

More than two years later Norman C. Raff, a western banker, with connections with the coming Columbian Exposition at Chicago, discovered the idle and waiting living picture machine in the Edison laboratories and induced Mr. Edison to contract to manufacture a battery of the machine for display at the Fair. Laboratory delays intervened and the machine never arrived at the Fair, contrary to the tradition of decades. However, under the ministration of the firm of Raff & Gammon the machine did reach the market, in peepshow parlors, beginning April 14, 1894, at 1155 Broadway in New York.

It was then that the commercial history of the motion picture began. The Kinetoscopes, scattered over the world, inspired numerous inventors to a race for a projection machine. Mr. Edison was not enthusiastic about projection and hoped to delay the arrival of the screen until after the commercial values of the peepshow device had been exhausted.

The arrival of the projection machine is another and vastly complex story. The first commercially important projection machine, and the one upon which the industry of today is based, was the Vitascope, evolved by Thomas Armat of Washington, D. C., and manufactured by Edison at West Orange. It was the Vitascope which began the world's business history of the screen with the now memorable opening on the night of April 23, 1896 at Koster & Bials' Music Hall, in Herald Square, on the present site of the R. H. Macy department store.

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It is a curious, and, I believe, an unrecorded fact that despite the significant inter-relation between the labors of Mr. Edison and Mr. Eastman, they did not become acquainted until most recently. For thirty-six years of the development of the motion picture from Edison's machine and Eastman's film these tremendously and conspicuously successful joint contributors to this great industry were just names to each other.

Their acquaintance came about by chance. In 1925, the late George Kleine, who had been a friend of Mr. Edison from the beginnings of motion picture activity in the '90's, organized a movement to get the industry to recognize and honor the inventor. The result was that the industry decided to pay its debt by inviting Mr. Edison to luncheon at the Ritz, in New York.

At Mr. Edison's instance I was chosen to tell something about his work. Three persons arrived at the Ritz for that luncheon on time, including Mr. Edison and Mr. Eastman. They were checking in their coats and hats when it was to be observed that there was no sign of recognition between them. They were then and there introduced.

Edison looked at Eastman thoughtfully for a moment.

"Oh, yes—George Eastman? The film man?"

Mr. Eastman looked back with a grin and said crisply "Yes."

"Well," Edison beamed, "I've certainly heard a lot about you."

"Yes, and I know about you, too," Eastman responded. "In fact, I bought a dynamo from you once—about 1885, I think."

"Was it any good?" Edison demanded.

"Pretty fair," Mr. Eastman admitted. "Anyway it will still work."

"That's fine," Edison agreed. "And you know that film of yours turned out pretty good, too."

Then they went up to the Crystal room, where the flashlight photographer was so busy getting Roxy into a picture with Edison that he forgot about Eastman.

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Mr. Edison never made much of a pretense of being a business man, despite the billions that his work added to the wealth of the world. Also he was ever willing to tell stories on himself. He often whimsically remarked to me that it was no wonder he did not maintain control of the motion picture, "because there is so much money in it."

A case in point is the very true story of his dealings with the British telephone company in the early days. It will perhaps be remembered that the Bell interests had to acquire the Edison carbon button transmitter

"DESTROYED BRITAIN'S PRIVACY"; SHAW

(*Continued from preceding page*)

before the Bell instrument could be made commercially practical. Now it chanced that in one period of controversy between the British and American telephone companies the British held it desirable to have control of a transmitter which did not infringe upon the patents covering the device which Edison had sold to the American company. They cabled Edison asking if he had another transmitter. He bethought himself of a curious experimental transmitter using a wet chalk pencil contact. He had discarded it at once because it had a very narrow scale of frequencies, distorting the voice excessively, and because it was far too loud. This, however, he deemed would suffice for the purposes of the patent controversy and he shipped it to London. In due time he received a cable inquiring the price.

"Will you take thirty thousand?" they asked.

"Thirty thousand accepted," Edison replied.

A fortnight later Mr. Edison's downtown banker notified him at West Orange that a remittance of $150,000 had been made to his credit by the British telephone company in London.

"What the, etc.!" observed Mr. Edison, "I only asked them thirty thousand."

The banker was quite dry about it. "They thought you meant pounds," he remarked.

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Mr. George Bernard Shaw was in those early days an employe of the British telephone company. He was among those who heard the demonstrations of the wet chalk transmitter for which they had inadvertently paid thirty thousand pounds.

After Mr. Shaw listened to the thunderous performance of that instrument, he took his pen in hand to relieve his feelings in a letter to Mr. Edison.

"I have the honour, sir," he wrote, "to inform you that you have now destroyed all the privacy in Great Britain."

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When the Brooklyn Edison company was to be organized a delegation of the investors called upon Mr. Edison to ask him to permit the use of his name.

"Make me an offer," was his response.

"How about a hundred thousand dollars?" they proffered.

"That will be all right," he responded, after a pause, "but don't give me all that money at once, because I'd just go spend it. Give me five thousand a year for twenty years."

And so the deal was made.

"It was a good many years afterward that I woke up and discovered I could have had the $100,000 and collected the $5,000 a year in interest," Mr. Edison observed with a grin, and not a woeful grin.

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It was in the remote days when Mr. Edison was working in a little shop building in Newark that he got a notice from the county authorities to the effect that his taxes must be paid by a certain date, or else a penalty of some ten per cent would be demanded. He tucked the paper in his pocket and the next day went to the collector's office. There was a long line of maybe fifty persons at the window. Edison added himself to the end of the line and shuffled along.

The waiting was tedious and the inventor set himself to thinking about some of the assorted problems of the phonograph which was then much on his mind.

Abruptly and to his surprise he found himself at last before the wicket with a clerk snapping at him. "Come, come, what's your name?"

The father of the phonograph was taken off his guard. He became flustered and could not make sense of the situation.

"If you don't know what your name is move on and let somebody here who does!" the clerk admonished.

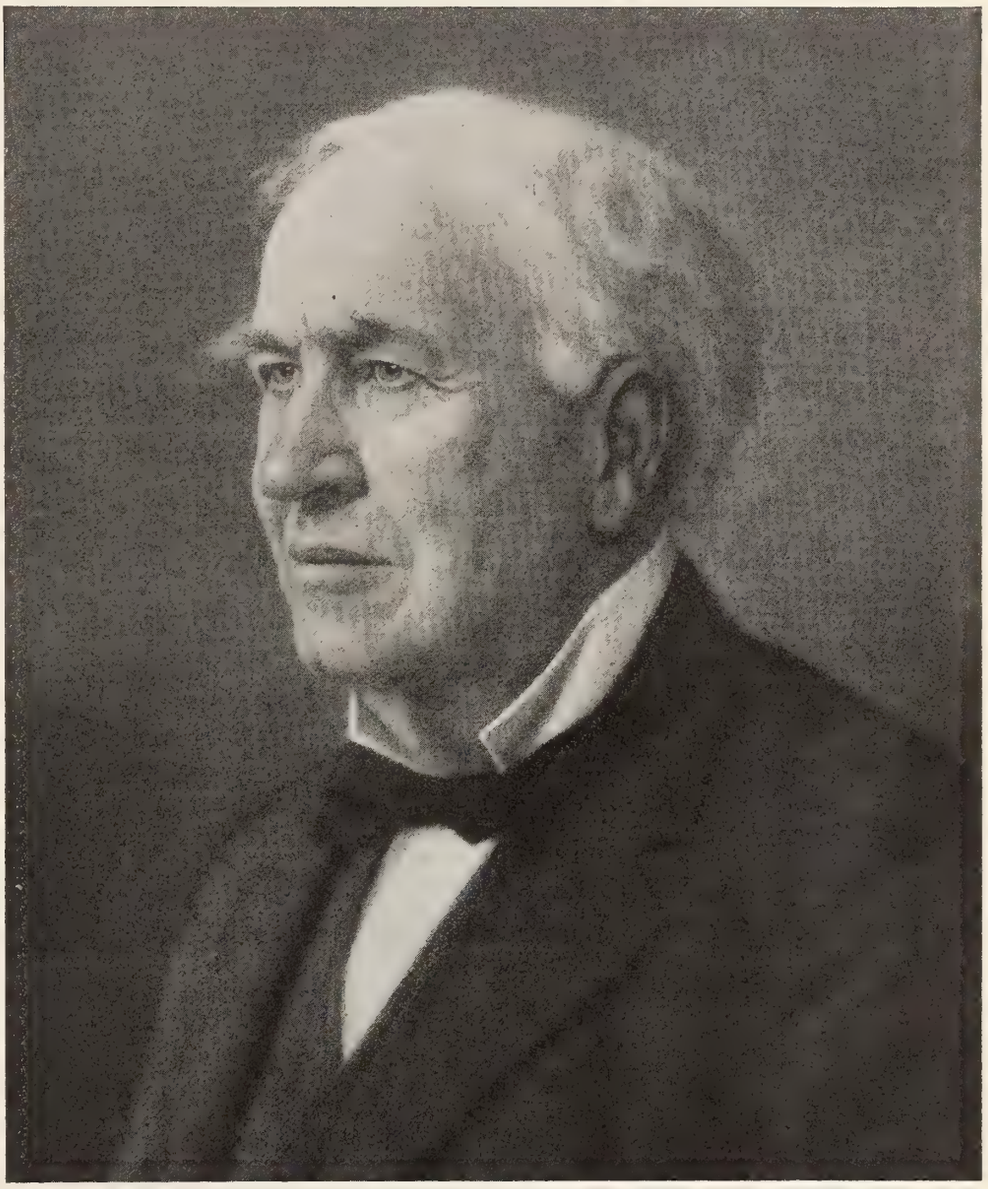
Completely abashed Mr. Edison stepped away from the window, and the next day in the security of his office arranged the payment of his taxes, plus the penalty.

"I had that coming if I couldn't remember who I was," he explained.

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The intense humanity and tolerance of Edison colored the whole background of his relations with friends and employes. He hoped for intelligence and loyalty and was not much disappointed if he did not get them in full measure.

One of the workmen associated with his early work on the motion picture and various electrical matters was dismissed by a general manager after the discovery of relations with persons in New York on terms which indicated that the secrets of the research laboratory had been allowed to stray. It was, Edison admitted reluctantly years



Thos A Edison.

WORKED REVOLUTION IN STAGECRAFT

(*Continued from preceding page*)

afterward, a plain "double X" as he abbreviated it.

None the less for these many years that same man, somewhat repentant perhaps, has been living in a seaside village in Europe on a monthly remittance from Edison, who remembered him for the good work that he had done, rather than the misstep that he made.

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Usually Mr. Edison was available to bona-fide reporters of the press. He made no gesture common to public men that he disliked publicity. He seemed to enjoy a wholesome degree of it and was at pains to make himself and his projects thoroughly understood. This came, I think, considerably because he had found too often that the public was not ready to accept the inventions which his era produced with such rapidity and profusion.

He often counselled patience. "You can't give it to them too fast," he said. "Remember it was at least five years after the typewriter was a perfected instrument before anyone wanted to write on it. It was about that long before anyone wanted to talk on the telephone. Why, they didn't know what electric lights were for. The first big order I got for lamps was from a liquor rectifier in New York. He wanted a hundred lamps. This was so exciting I sent a man to see what use this customer could be making of so many of them. We found out he had discovered that an incandescent lamp hung in a barrel of raw whisky put age on it rapidly."

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Edison electricity and lamps, supplanting gas, worked a revolution in stagecraft. But that is so long ago that it is all but forgotten. The first recorded experimenter in electrical stage lighting is Bolossy Kiralfy, long since retired and now in his eighty-sixth year. He was a member of the producing firm of Kiralfy Brothers, staging imposing ballets and spectacles.

When Mr. Kiralfy announced that he would introduce electrical stage lighting at Niblo's Garden, Mr. Eidson became so interested that he came to New York to supervise the operations of the lighting crew.

As a result of that meeting Mr. Edison gave Mr. Kiralfy an autographed photograph, which was treasured for years. A fire in the Kiralfy house in Washington Square damaged the picture and the producer's methodical valet cleaned it up and cut off the autograph in the process.

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One day about ten years ago a New York newspaper much given to feature articles came forth with a news story to the effect that Edison had announced that he was at work on a device with which to communicate with the dead.

Having a firm opinion of my own about Mr. Edison's views on immortality and ghostly concerns including ectoplasm, I was not a little annoyed at this article. I expected daily that there would be a vehement denial from West Orange. But no such denial came.

On the next occasion I was frank enough to express my surprise and considerable disapproval of the yarn.

Mr. Edison grinned, his bad boy grin.

"That reporter," he remarked, "was a freelance looking for copy. It was a cold winter day and he didn't have an overcoat, and the soles of his shoes were worn out. He needed a story bad,—and I gave him the only one I could think of at the time.

"And, say," Edison added, "it would be a great machine if it worked, wouldn't it?"

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In the self effacing, silently able Mr. William H. Meadowcroft, styled "assistant to Mr. Edison," there is an unwritten drama of enduring devotion. For near to a half century Mr. Meadowcroft was a super-secretary to Edison, with a confidential understanding of the maze of technical matters and a helpful contribution of skill of his own. For a great many years all letters addressed to Mr. Edison, and there have been millions of them, have passed over Meadowcroft's methodical, rapidly efficient desk. Even when in Florida at his winter home, Mr. Edison always forwarded his mail, and wires, unopened, to Meadowcroft at West Orange. Close friends knew that the only way to get a message directly to Mr. Edison in Florida was to send it addressed to Mrs. Edison.

It chanced that when I was engaged in researches into the past of the pictures I had many occasions to consult with Meadowcroft, or sit chatting with him in his nook of the great library-office at West Orange, awaiting my appointment with Edison. It early developed that in the period when the motion picture was born Mr. Meadowcroft was "away," and in time it was mildly admitted that he had, for those two years or some such period, left Mr. Edison's organization "on a project of my own, which did not turn out so well, so I returned."

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Presently here and there bit by bit I gathered the Meadowcroft story. Back there in the 80's Meadowcroft hit upon the altogether fanciful notion that an interesting use might be made of incandescent lamps by mounting them to spell out letters of light in signs and maybe on billboards. He made one such sign, "Electrical Club," and mounted it over the entrance to the quarters of that organization in New York, located somewhere in the Thirties. The idea appeared to have commercial promise, so Meadowcroft, not entirely with the approval of Edison, quit and organized an electric sign concern, with a group of associates. The project met with difficulties, among them the problem of getting lamps in the proper sizes. The company came to grief, and Meadowcroft returned to his desk as "assistant to Mr. Edison," to labor again in the cause of the master and pay off the obligations of his venture. There he has remained since.

A few years ago it chanced that Edison and Meadowcroft were in New York together to attend some dinner function. They were on their way home when Edison said to Meadowcroft: "tell him to drive down Broadway."

Broadway was, of course, ablaze with marquee lights, theatre signs, talking signs and flashing bulletins.

Mr. Edison looked up and down the gay bright street and then nudged his companion in the ribs.

"Maybe there was something to that fool notion of yours about light signs, after all, Bill."

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The best laugh I ever heard out of Mr. Edison came at the end of a chat in his laboratory one afternoon years ago, when we got around to some remarks about his persistence in thinking of invention and scientific development in terms of work, always work.

"Yes, sir," I remarked to him, "you invented the incandescent lamp so we could work all night—and then you brought along the motion picture business so that I have had to ever since."

Something to Think About

International Projector Corporation is so rushed with equipment orders that it has been found necessary to place the company's entire staff on a 54-hour week basis and a night shift will be required soon as well.

Besides the increased sales of Simplex and Powers projectors, the company announced there has been an unprecedented demand for the Acme portable projector, the new Pockette camera and the new 16mm. Casette projector, all of which are made in the factory in New York which occupies twelve large floors.

"Before going into production on the Acme, Casette projector and Pockette camera," the announcement said, "we thought that with normal production we had a sufficient number of Simplex projectors to last for a year. However, the surplus was all sold six full months before expectations, with the result that we now must increase our manufacturing under what might be termed 'forced draft'."

Edison Reel in 50 Houses

A one-reel film, requiring 11 minutes, titled "The Life of Edison," which was made 15 years ago by General Electric and has been taken from its files, is being shown this week in 50 Warner houses, including the five on Broadway. Al Bondy is handling the distribution of the short film.

Unveil Edison Tablet

A bronze tablet to the memory of Thomas Edison was unveiled in the rotunda of the Roxy theatre on Wednesday. President Hoover's tribute to the inventor was read.

Lost Edison Data Presented Society By Terry Ramsaye

A valuable collection of Edisonia, lost for thirty years, including most of the early records of the commercial development of the motion picture in the years of 1894-5-6, has been presented to the Business Historical Society, which houses its collection of archives at the Baker Library of the Harvard Business School, Soldiers Field, Boston, by Terry Ramsaye, editor of MOTION PICTURE HERALD and author of "A Million and One Nights," the history of the motion picture.

The documents in this collection came into Mr. Ramsaye's possession in the last fifteen years through the cooperation of Thomas A. Edison and the late Norman C. Raff of Canton, Ohio, senior member of the firm of Raff & Gammon, the concern which, as Edison's agents, launched the business career of the motion picture in its peep show days in 1894 and carried it through to the screen in 1896.

Put Records in Barn

Mr. Raff "exhausted the probabilities" of the industry in 1897, and invested his $50,000 of film profits in farm land adjacent to Canton. He put his records in the loft of his barn, which with the growth of Canton became the attic of the garage on his suburban estate, and for three decades the documents rested there forgotten and lost to the world. Meanwhile a fire at the Edison works destoroyed most of the motion picture records there, making the hidden trove in Ohio priceless to history. In 1924 Mr. Ramsaye's researches discovered Mr. Raff, who a year later in a cooperative search for some bits of old film came upon the chests containing the long forgotten documents.

Incidentally, Mr. Raff's film-won real estate ultimately got him a larger fortune than many picture magnates of the period enjoyed.

Cost $1,100 First Year

The papers include the correspondence files, including much Edison correspondence, the daily shipping receipts, daybooks, journals, ledgers, leases and other documents of the business and the several companies and corporations involved, including the International Novelty Company of Council Bluffs, Ia., an obscure progenitor of today's movie corporations, the Kinetoscope Company of New York which began the picture's career with a battery of Edison peepshow Kinetoscopes at 1155 Broadway in New York, April 14, 1894, and the Vitascope Company which started the screen on its world career with Thomas Armat's projection machine, known as the Vitascope, manufactured in the Edison plant and using Edison film, at Koster & Bials' Music Hall in Herald Square, April 23, 1896.

These yellowed old records show that operations resulted in a total expenditure, for the production of the negatives for the first year of the industry, of $1,100. The letter files also reveal Mr. Edison in the role of the impresario of the films of that day, bringing Mr. Eugene Sandow, a strong man star under the management of Florenz Ziegfeld, Jr., to the camera in consideration of the publicity to be had, and enlisting such notables of the day as Ruth St. Denis, LaLoie Fuller, Carmencita and other stage luminaries.

The business papers have been classified and filed in a manner to make them available at the Baker Library to students, while some personal papers, including a manuscript copy of the early chapters of Mr. Ramsaye's history of the industry bearing Mr. Edison's marginal notes and comments, have been specially treated for preservation and placed in a vault to be held from public view until the death of all persons concerned in certain passages of the story.

GAUMONT FIVE-MILLION PROGRAM SETS RECORD

Myers' Denial

A published report that the Allied Exhibitors' newsreel, produced by Kinograms, was about to close with its eighth issue, was specifically denied as "erroneous" by Abram F. Myers, president of Allied States Association, national exhibitor group, in a wire to MOTION PICTURE HERALD. The report stated that the newsreel would close due to the fact that it could not pay for itself, having failed to sign a single national advertising account, which had been counted upon to make the reel successful.

Academy Elects Directors' Slate

The complete slate of directors and executive committee members has been elected as nominated by the Academy of M. P. Arts and Sciences at Hollywood. No opposition developed in any case.

The new directors will meet shortly to elect a president, vice president, secretary, treasurer and other officers. They will be installed at the annual banquet on November 10, at which time the "King and Queen of the Movies" will be selected, as well as outstanding work in all divisions of the industry. The directors representing the various branches are: Actors, Conrad Nagel; Directors, Frank R. Capra; Producers, M. C. Levee; Technicians, Max Ree; Writers, Benjamin Glazer.

Hollywood Leaders To Dine Dr. Gianinni On October 28

Dr. A. H. Gianinni will be honor guest at a banquet in his honor on October 28 at the Ambassador Hotel in Hollywood. The committee in charge includes Harold B. Franklin, Charles R. Rogers, Winfield Sheehan, Irving Thalberg, Joseph Schnitzer, Samuel Goldwyn, Jack Warner.

Maurice Chevalier and Will Rogers are heading the entertainment committee.

Studios of British Producer and Gainsborough, Affiliate, Are Doubled for Expansion

Evidence that the Gaumont-British organization appreciates its new chances are forthcoming in the terrific five-million-dollar program, absolutely without precedent in England, which is just announced by C. M. Woolf, chief of Gaumont-British.

Balcon Production Chief

Michael Balcon, for some time the chief of Gainsborough Pictures, Ltd., Gaumont production affiliate, is appointed production chief of both the Gaumont studios and those of Gainsborough. These have each been more than doubled in size the past year, and have been fitted with the latest equipment, and conveniences. They are now unrivaled in the country. An output of one feature picture a week throughout the year is aimed at, and it is expected that the whole of the seven floors will be operated at full pressure as soon as the new program is got under way.

Woolf points out that whereas a short while ago a British film that cost more than 15,000 pounds sterling was considered uneconomic, the whole scale of values has now changed. Does he mean that they are sure of the American market? Recently several Gainsborough Pictures have proved well above the average, and I happen to know that a copy of "The Ghost Train" has been dispatched with all haste to the Fox executives in U. S. A., not by any of the Gaumont-British people, but by a Fox representative in this country. He is of opinion that in "The Ghost Train" Britain at last has touched the high line of entertainment shown in the average good class American feature. My personal views on the film were given in the MOTION PICTURE HERALD issue of October 10 and in effect endorse that impression.

Personnel Needed

There is just one point which at the moment is not clear. If Gaumont is to turn out an average weekly feature film of good quality, personnel will be needed—directors, writers, expert photographers, and other technicians. They have some already, but not enough. This, however, represents an economic difficulty fairly easy of solution, because the world supply of talent is equal to the demand and as soon as it is profitable to make British pictures on a higher production scale, it is automatically easier to afford the money for good artists, and staff. That is just about where Britain has got to by now. Last year 10,000 to 15,000 pounds sterling was the outside, now they can spring to 25,000 to 35,000 and feel far more sure of themselves.—W. H. M., London.

Catholic Guild Holding Show

The seventh annual gambol of the Catholic Motion Picture Guild will be held at the Carthay Circle, Hollywood, following the current attraction. Winfield Sheehan of Fox has donated use of the theatre.

NEW SOUND-ON-FILM FOR 16mm. DEVISED

(*Continued from page 11*)

laboratory equipment can be used to time out the prints.

Additional developments declared ready for marketing by J. R. S. P. I. also include optical reducing printers for reducing 35mm pictures to 16mm stock, and a synchronizing apparatus, the first of its kind, according to the developers, to be placed on the market.

J. R. S. P. I. will not engage in the manufacture of either its recording or projection developments, it was stated. Instead, a limited number of manufacturers will be licensed to build the equipment, probably fewer than 20. It was announced that 14 prominent manufacturers already have filed applications for licenses to manufacture either the projection or recording equipment, and that within the next few months all production licensing arrangements will have been completed.

The licensing agreement probably will specify royalties of $15,000 for a five-year period, plus six per cent of the manufacturers' gross sales. The latter specification will include a minimum guarantee of $5,000. This arrangement will compare with RCA licensing terms of 7½ per cent of gross sales, plus a recording charge of $100 per reel.

Rent Trucks at $950 a Month

J. R. S. P. I. will not make any recording charge per reel. Instead, the company will rent out its own sound trucks at approximately $950 per month. The rental will include full use of the truck and the services of two sound truck men. The owners, however, will retain supervision of truck assignments in order that no picture material unsuitable for the general film libraries of the company will be made.

Earl W. Jones, head of J. R. S. P. I., estimates that the company's sound trucks can be built for $15,000. This compares with an estimated cost of $25,000 for Erpi and RCA trucks.

Reducing 35mm. Prints

Because of thorough coverage of educational and industrial fields through tieups now under way with significant organizations of both classifications a wealth of newsreel material will be obtained by the trucks in service, it is claimed. Jones considers the possibility of hundreds of darkened theatres being reopened as 16mm newsreel and novelty subject program houses with 10-cent admission scales. A rear-projection system would be used, according to Jones, and economical theatre operation realized through elimination of licensed operators by use of non-inflammable stock; the accompanying elimination of projection booths, and a saving of two-thirds of the stage space through use of the smaller horns and equipment required. In the event of the development of such theatre projects, Jones said, his company will be prepared to participate with the owner in their operation on a joint arrangement; the licenser supplying projection equipment and film, and the owner in charge of operation.

The company's film library will be greatly augmented by the reduction of 35mm prints already in existence to 16mm stock, it was pointed out. Complete industrial and educational pictures can be had from such sources without shooting a single foot of film, it was said.

The skeleton operating organization of the company is headed by Jones Research Sound Products, Inc., a holding corporation in which no stock will be offered for sale. J. R. S. P. I. Industrial Pictures, Inc., and JRSPI Educational Pictures, Inc., have been organized to sub-license industrial and educational organizations, respectively, to produce pictures, with the company's equipment. All such productions will be the property of the company's film library, which will be controlled by JRSPI Productions, Inc.

Both the rental of the company's sound trucks and the developing and reducing of prints and other laboratory work will be handled by JRSPI Sound Studios, Inc. The final unit in this skeleton organization is J. R. S. P. I. Engineering Corporation, which will have charge of the licensing of others to manufacture both production and recording equipment.

Financing is entirely within the organization, according to Jones.

Dialogue "Made" Detective Films, Declares Van Dine

Filming of detective stories prior to sound was impossible, S. S. Van Dine, author of numerous murder yarns, told a group of trade and newspaper men at a luncheon this week at the Brooklyn Vitaphone studios, where a series of twelve Van Dine two-reelers is being produced.

"Dialogue is the most important factor in the production of detective stories for the screen," Van Dine said. "The most suitable scenario formula to follow opens with the discovery of the body and then follows the investigation back from clew to clew to the final solution of the murder. All this is done most simply by dialogue, with examination of witnesses and suspects carrying the burden of the story. In the era of silent pictures an excessive number of subtitles was required to tell a detective story for the screen. They interrupted action to such an extent that their production, except in lengthy footages, was impossible."

Van Dine described the detective picture as a mental problem—equal in popular entertainment values to chess, checkers, bridge, cross word puzzles and backgammon. He believes that detective pictures have a large audience among motion pictures patrons, and said he preferred writing mystery stories for the screen to writing them for magazine readers.

Ontario Indicts Film People on Wholesale Scale

A Toronto grand jury at the Fall assizes has found true bills against 124 corporations and individuals in Canada and the United States, following a preliminary hearing ordered by the Ontario government after the investigation into the Canadian film industry under the Combines Act.

Indictments were recorded against individuals, including N. L. Nathanson, former Famous Players managing director, Sol Bloom and Irving Fine, operating the Bloom and Fine circuit of Toronto suburban houses and a subsidiary of Famous, as parties to the alleged combine.

The true bills were based on acts of the companies and the many individuals during a period extending from 1924 to 1930, inclusive, according to a decision of the grand jury. Actual trials are not expected before January due to the crowded condition of the court calender. The prosecution was undertaken with the co-operation of provinces Manitoba, Saskatchewan, Alberta and British Columbia. Quebec has followed a policy of watchful waiting without definite action.

The indictment reads that a conspiracy was entered into with Adolph Zukor, Will Hays, Gabriel Hess, Charles Pettijohn, Colonel John A. Cooper, Arthur Cohen, M. A. Milligan and many other corporations and individuals to prevent or lessen competition within Ontario in sale, purchase and supply of films contrary to the Combines Act. The second count in the indictment says these parties conspired to lessen competition contrary to the criminal code, while the third count charges they conspired to limit unduly the facilities for supplying or dealing in positive proofs of films in contravention of the Criminal Code. Indicted companies include Educational, Universal, Famous-Lasky, Fox, RKO, Columbia, U. A., Tiffany, Vitagraph, Regal Films, representing M-G-M and Pathe Theatre Holding Company, representing Jules and J. J. Allan, also Famous Players Canadian Corp. B. and F. Theatres, Ltd., and Premier Operating Co.

Scores of other Canadian companies operating theatres as subsidiaries, exchange managers, supply houses and practically all large film producers of the United States are listed as having been those with whom the accused entered into the alleged conspiracy.

NBC Adds a New Pacific Network

The National Broadcasting Company inaugurated a second network of stations on the Pacific Coast on October 18, providing California, Oregon and Washington with a choice of NBC programs heretofore available in the East only. The additions form two networks and two supplementary stations which may be used with either group.

Either of the networks, together with the supplementary stations may be used with the eastern groups for a national hook-up.

coming soon

BOX OFFICE CHAMPIONS OF 1930-31

A study for every showman

A clinic for every producer

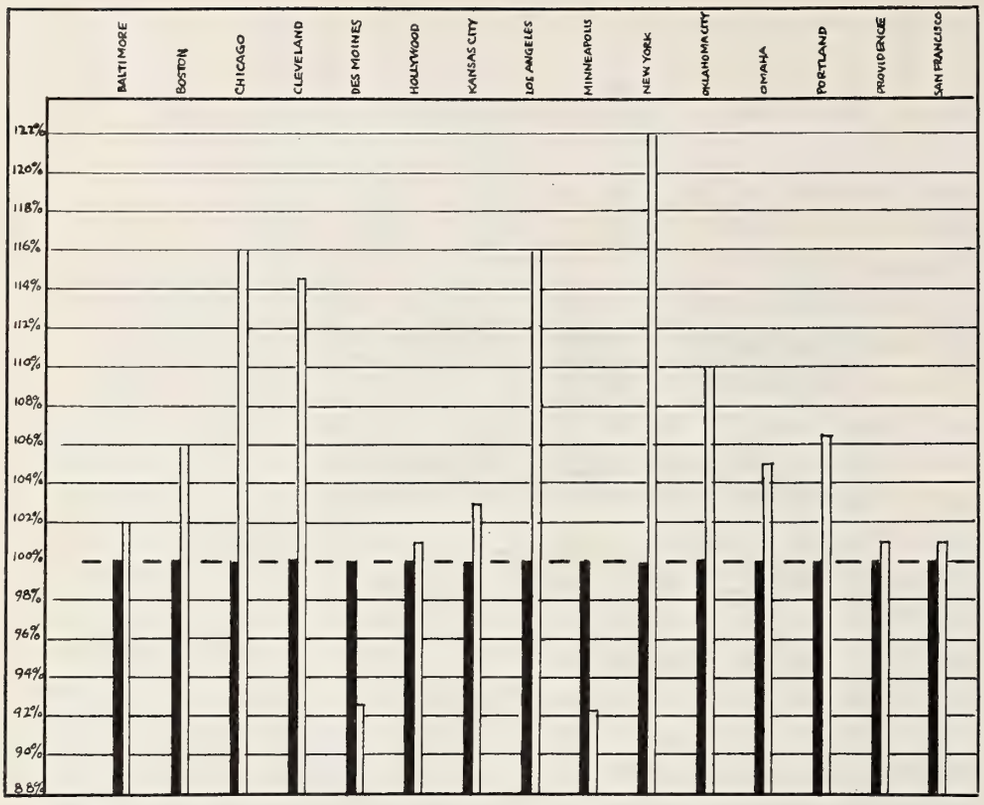
A hint to all of the critics

and–

A significant recapitulation for the whole industry

to be announced in

MOTION PICTURE HERALD



This chart presents a comparison of box office receipts for two successive periods this year, based upon the capacity of theatres in fifteen cities. The vertical black bars (100%) show receipts for the eight weeks from June 27 to August 15, 1931. The vertical white bars represent receipts in the same cities for the eight weeks from August 22 to October 10, 1931.

SHUBERT THEATRE CORP. PUT INTO RECEIVERSHIP

Action as Result of Charge Firm Cannot Meet Debts; To Continue Operation

Federal Judge Francis G. Caffey in New York has appointed Lee Shubert and the Irving Trust Company joint receivers in equity for the Shubert Theatre Corporation. The action came as a result of a petition alleging the company is unable to meet its obligations, filed by Gerson, Beesley & Hampton, Inc., Chicago, which charges the company owes it $5,000.

Lee Shubert, in a statement, called the receivership "the result of two years of depression" during which attendance at theatres declined and the cash resources of the company were depleted. The company, however, is solvent, according to its attorney, William Klein. The Shubert enterprises, says the petition, represent an investment of $20,000,000.

Shubert and the Irving Trust will continue the business under authority granted it through the court action. Klein consented to the receivership. The petition sets forth that the corporation has liabilities of $10,749,687, largely secured by real estate mortgages, and that it has outstanding debentures of $6,360,000. The corporation suffered a net operating loss of $1,670,000 for the fiscal year ended June 30, 1931, and a similar loss of $1,230 for the previous year.

Lee Shubert, in his statement, said the receivership "seemed the only means of conserving the valuable properties and good will of the corporation for the benefit of creditors and stockholders. I am hopeful that through the intervention of the courts and the return to more normal conditions, the business may again be brought back to the prosperity it enjoyed prior to the existing depression."

The corporation was organized in 1924 to take over all the business then carried on by the Shubert Theatrical Company, Sam S. and Lee Shubert, Inc., Shubert Consolidated Enterprises, Inc., and the Winter Garden Company, Inc., all of which, according to the petition, had been established by Sam S., Lee and J. J. Shubert 25 years prior to 1924.

At present the company owns in fee or holds in long term lease 23 theatres, a production warehouse and certain non-theatrical properties. It also has a part interest in the ground lease of seven additional theatrical properties, leases 26 theatres, has a part interest in the lease of five others and participates in the net profits of 14 theatres owned by others in which it has the privilege of booking plays.

Shubert, as receiver, was required to post a bond of $50,000. A meeting of the creditors is to be held in New York on December 2, at which time it will be decided whether or not the receivership shall be continued. The petition stated that Lee and J. J. Shubert had advanced the corporation $100,000 within the last 30 days.

A committee has been formed by J. & W. Seligman & Co. and the Chase Securities Corporation to protect the interests of holders of debentures. Holders of more than 75 per cent of the outstanding debentures have deposited them under the company's plan of readjustment announced last June, and in view of the receivership, it was said, the readjustment plan cannot be carried out, and it is expected that holders of the bonds will be asked to transfer their deposits to the committee.

In recent years the earnings of the corporation have declined steadily. The operating income was $2,205,425 in 1929, $2,681,365 in 1928 and $3,289,519 in 1926.

At one time, it was planned by Joseph P. Kennedy, important figure in New York motion picture circles, to consolidate the Shubert group of theatres with the then Pathe film company, but the idea did not materialize.

New York theatres, currently owned and operated by the Shuberts, as listed by their office, are:

Ambassador
Barrymore
Bayes
Bijou
Broadhurst
Comedy
Maxine Elliott's
Forty-fourth Street
Forty-sixth Street
Forty-ninth Street
Forrest
Harris
Imperial
Jolson's
Majestic
Masque
Morosco
National
Ritz
Royale
Shubert

The *New York Review*, the Shuberts' weekly publication, lists the following houses outside New York as owned and operated by the Shuberts:

Chicago—Princess, Great Northern, Garrick, Apollo and Grand Opera House.
Boston—Shubert Lyric, Plymouth, Wilbur and Majestic.
Philadelphia—Shubert, Forrest, Walnut Street and Chestnut Street Opera House.
Detroit—Shubert-Detroit, Lafayette and Cass.
Cincinnati—Shubert and Cox.
Newark—Shubert and Broad Street.
Pittsburgh—Alvin and Pitt.
St. Louis—Rialto.
Cleveland—Hanna.
Baltimore—Maryland.
Kansas City—Shubert-Belasco.
Buffalo—Teck and Majestic.
Wilmington—Shubert Playhouse.

From Chicago it was reported that a suit seeking an ancillary receivership for the corporation would be filed there.

A. H. Woods Files Involuntary Bankruptcy

A. H. Woods, veteran legitimate producer, filed a voluntary petition in bankruptcy in Federal Court at New York this week. Woods' action followed by one day the appointment of a receiver for the Lee Shubert enterprises.

In his petition, Woods filed a partial list of assets valued at $1,668,359.51, and a partial list of liabilities amounting to $1,026,054.92. Among the creditors listed were Al Jolson, $3,329; Central Trust Company of Illinois, $233,000; the Shuberts, $150,000, and Fox Film Corporation, $126,464.

Woods, who achieved considerable financial success through the production of popular plays in the early 1900's, has had no sensational "hit" since "The Trial of Mary Dugan," although "Five Star Final" was a last year's success. He had announced four plays for production this season, but none has been forthcoming so far.

THE CAMERA REPORTS



[ACME PHOTO]

BOMBED. The Easterly theatre in Chicago, damaged by bomb flung in the entrance in a series of depredations associated by authorities with dispute over two-men-in-a-booth issue.



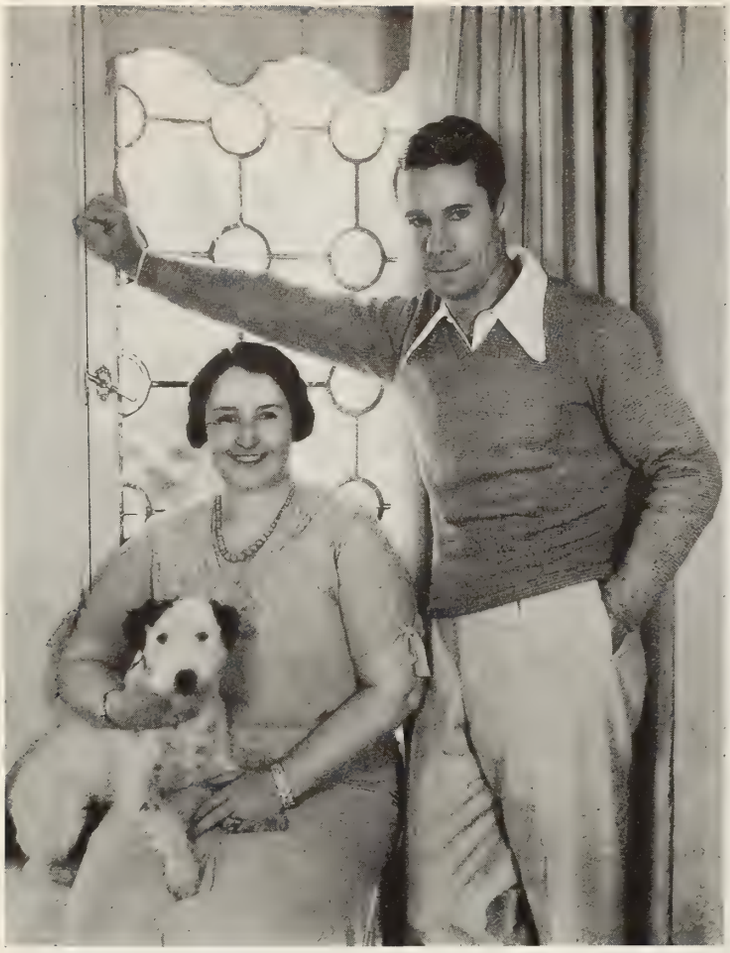
SIGNED. Charles Quigley, rising stage player, who has been signed by RKO-Pathe to a long-term contract for juvenile leads. He is but 25 years old.



EAST MEETS WEST. Sid Grauman, cinema entrepreneur of the Pacific Coast, and Moe Silver, New York showman, at the opening of the Western theatre, representing the latter's invasion of the West.



FOOTBALL TRIBUTE. This ceremony formally opened the run of Universal's "The Spirit of Notre Dame" at the Mayfair in New York. Gathered about a portrait of the late Knute Rockne, are Carl Laemmle, Universal chief; Mayor James Walker of New York; N. L. Blumberg, assistant general manager of RKO Theatres; E. M. Glucksman, RKO official; Hugh O'Donnell, president of the Notre Dame Club.



NOT ALL THE FAMILY. Oh, no! Only the pater familias, Joe E. Brown, himself; the Missus—and we-forget-his-name. This domestic portrait of the many-faced Warner Brothers comedian marked his last visit to New York on a personal tour, when Mrs. Brown came East to join him.



PALS. We know what the anti-evolutionists will say, but sticking to the facts: Here are Billy Barty, tiny Mack Sennett personality, with one of the chaps who played with him in "Who's Who in the Zoo."



STREAM-LINE. Built for speed? They don't say, but if so, here's disarming repose. The usual adjective applied to Myrna Loy is, exotic, but of course one should be able to take one's adjectives or leave them alone. Now an RKO-Radio player, as you know.



HIS BEST GIRL. To show us that after all men never grow up, and also to add to our collection of film celebrities at home, David Manners, First National juvenile, posed for this one at the residence he shares with a lady who is of course very proud to be his mother.



ON DECK. Jeannette MacDonald, Paramount player, arriving in Canada on the Canadian Pacific liner, Empress of Britain, to entrain for Hollywood to begin work in Maurice Chevalier's new production, "One Hour With You."



LAUNCHING NEW MOVIETONE UNIT. Just before the ribbon was cut opening the new headquarters of Fox Movietone News in Australia—Minister of Customs, F. M. Forde; Stanley Crick, managing director of Fox Australian activities; and Harry Lawrenson, Fox Australian editor.



IN NEW FIRM'S FIRST FILM. Emile Gauvreau, editor of the New York Daily Mirror, morning tabloid; and General John J. Bradley, U. S. Army, retired, who appear in "Heroes All," a historic film record of the "World at War" released by Mendelsohn-Young Productions, Inc.



CAMEO. One of a new series of portraits by Ferenc, Viennese photographer recently come to this country, of Lil Dagover, long famed for her beauty and thespian talent in Europe, who is already at work on her first American picture, Warner Brothers' "The Captain's Wife."

MOST REDUCTION IN NEIGHBORHOOD

(*Continued from page 9*)

a policy is justified. Under prevailing conditions, houses which are able to operate with a reduced overhead cannot be expected to maintain admission scales which will protect competitors operating at high cost, and any attempt to compel them to do so will meet with strong public resentment."

Most Cuts in Neighborhoods

"The natural tendency," Myers concluded, "is to charge as much as the traffic will bear, and this tendency will prevail when conditions improve, as I believe they soon will. Meanwhile, we should not be unduly concerned over a tendency we are unable to control and which will be of short duration."

Although first-runs situated in central theatre districts are also shaving nickels and dimes off admission scales, the most widespread reductions have been made by subsequent-runs in neighborhood localities. Of the 30 cities, 24 reported varying numbers of theatres operating on a 10-cent schedule. Included in this number are theatres at which the 10-cent admission is effective only at matinees, or on special occasions, as midweek "Bargain Nights" or "Family Nights." Two of these reported 10-cent admissions for children only, and three others reported price reductions had been made recently bringing the minimum scale for the cities to 15 cents. Only five cities reported no reductions in admissions to date. They are Toronto, Washington, D. C., Louisville, Houston and Philadelphia.

"Flood Town With Passes"

Several of those reporting existence of 10-cent top houses stated that the admission price was not a new one, but had actually been in effect for some time. Among these was Rochester with 25 10-cent admission houses. The situation existing there was accredited to an over-seated condition which forced the low-scale price, rather than to an existing economic condition.

An unusual situation was revealed at San Antonio, where seven theatres were reported operating on a 10-cent basis, one of them a Publix house which plays first-run pictures four days a week, and subsequent-runs the remainder of the week. The competing independent 10-cent houses are obliged to take subsequent-run pictures uniformly. All San Antonio houses on the 10-cent admission basis are reported flooding the town with "passes" which admit their bearers on payment of a 10-cent service charge.

That the lower admissions are distasteful to distributors, particularly where they reach the 10-cent minimum, is evidenced in several situations in which exchanges are reported to have refused to sell or quote prices to theatres charging 10-cent admissions. In Atlanta, where there are now four 10-cent admission houses operating, a move that threatened to make the practice general there was checked in this manner by exchanges. At Kansas City, one exhibitor operating a 10-cent admission house charges that both Fox and M-G-M refused to sell to him and he has asked the Kansas City Exhibitors Association to investigate his case with a view to possibly bringing restraint of trade action against the distributors.

All cities reporting have varying numbers of theatres operating at 15 cents top, and several reported first-runs operating at 20 cents and 25 cents top, representing reductions of from 10 to 20 cents. Numerous houses reported advancing schedules from a 10-cent minimum effective during the summer months, but the newly established schedules are almost uniformly below those of the same theatres one year ago.

Although only the exceptional 10 and 15-cent admission houses appear to be in a position to play new product, many of them do obtain fairly recent pictures. On the other hand, there are a great many of these minimum admission houses playing product anywhere from six to 18 months old.

Following are the results of the reports from 30 cities.

▼

Exchanges Act at Atlanta

ATLANTA—An increase in the number of 10-cent admission theatres was stopped in this territory by exchanges refusing to sell film to dime admission theatres. Many houses are running at 10, 15 and 20 cents. The only dime houses now in this territory are the Ponce De Leon, Atlanta, subsequent-run; Skydome, Miami, second-run colored house; Ritz, Jacksonville, second-run colored house; Garden, Tampa, subsequent-run. The Paris at Johnson City was a dime admission, but advanced to 20 cents in order to get product.

▼

Baltimore Prices Steady

BALTIMORE—Practically all theatres here are staunch members of the MPTO of Maryland and adhere to standard admission of 10 and 15 cents for matinees and 15 and 25 cents for nights. Several theatres charge 10 cents for matinees and 15 at nights, and one has a 15-cent top all day.

▼

No Increase at Buffalo

BUFFALO—There has been no increase in the 10 cent admission theatres here. The only ones are a few in the Negro and foreign sections and three downtown where top is 15 cents. These get only the floater trade, and are not a factor in relations of first-runs. All are third-run. A gain has been noted in 25-cent theatres, however, with Shea opening the Court Street first-run at a quarter top, but it is not expected to affect downtown trade as it means opening up an untapped neighborhood.

▼

Builds New Patronage

CHARLOTTE—Within a 75-mile radius of Charlotte there are about 25 theatres, some of them first-runs, now charging 10 cents admission. Because of reduced prices on everything else there has been a demand for lower theatre admissions. People who have not attended theatres for years are now regular patrons of a 10-cent theatre here. Ten-cent theatres have created new business and detract little if at all from higher scale houses. Film rentals are the same to 10-cent theatres as to other second and first-run houses, such theatres depending entirely upon the reduced admission to increase patronage sufficiently to make operation at the low scale possible.

▼

Chicago Neighborhoods Cut

CHICAGO—A general cut in admission prices has been made by outlying houses in recent weeks. A checkup reveals the average admission of neighborhood houses is 20 and 10 cents. Between 50 and 60 theatres have reduced scales to 10-cent admission for matinees, raising to 15 cents in the evening. The reduced admissions are attributed to the general situation with the public demanding bargains.

Attendance has increased following the lowering of prices. One exhibitor who formerly charged 30 cents took in $60 over the previous Sunday on his first Sunday at 25 cents. But opinion is that in general the slashed prices in the smaller houses fail to produce much extra revenue because of the limitations in seating capacity.

Admission price reductions are being used by exhibitors as an argument for lower film rentals, and distributors are making some concessions, though not large ones. Ten-cent houses usually get pictures in the thirteenth week after release, while houses charging 25, 20 and 15 follow for the first, second and third week, based on admission price.

▼

35 in Cincinnati Area

CINCINNATI—Approximately 35 houses in the Cincinnati territory are charging a dime admission. These houses have mostly a middle and lower class clientele, that is compelled to seek entertainment at low cost regardless of quality or age of the picture. The number of these houses is gradually increasing, especially in suburban locations, through lowering admission scale made necessary to maintain operation. Attendance usually shows a sizable pickup when the dime admission is inaugurated. Reduced admissions result in the exhibitor insisting on lower film rentals and effecting general operating economies.

▼

Turn Losses to Profits

CLEVELAND—Almost all independent second-runs at Akron are reported charging 10 cents, also the Opera House at Sandusky, the Rialto at Elyria, Casto at Ashtabula, all with increased business. In Cleveland a two-for-one admission policy in most subsequent-runs is said to be helping business. The consensus of local exhibitors is that a 5-cent reduction alone has not been effective. Akron exhibitors say 10-cent admissions have turned losses into profits.

▼

No Effect on Film Rentals

DENVER—Four houses in the Denver territory are charging 10 cents admission. The policy does not hurt attendance elsewhere unduly, as when first-run houses have good pictures crowds go there regardless of competing scales. Has no effect on film rentals except for that particular house and no effect on protection or adjustments on pictures already sold.

▼

Gains Only Spasmodic

DES MOINES—A half dozen Iowa houses with 10-cent admissions are recording only spasmodic gains. Most are doing as the A. H. Blank houses, giving specific shows. One Blank house had 100 per cent increase at a special show. Redfield and Linden in competition cut prices and this has almost eliminated their profits. Children's Saturday morning shows at 10 cents at the Des Moines theatre, backed by club and educational groups, have not paid as well as expected. Allied leaders feel that some results have been accomplished in their protection fight but would not commit themselves definitely. Ten to 20 reductions of film rentals have been made.

▼

Dime for Houston Children

HOUSTON—No 10-cent top shows in this territory and exhibitors hope there never will

LITTLE EFFECT NOTED ON RENTALS

(Continued from preceding page)

be. Ten cents admits children only in city first-runs.

Indianapolis Bargain Nights

INDIANAPOLIS—There are no theatres here that have a regular policy of 10 cents admission. However, 15 neighborhoods have bargain nights when 10 cents admission is charged. Exhibitors are divided as to the advisability of such low prices. Some are in favor while others say it kills the rest of the week. There is some agitation for film rentals adjustment but no definite action has been taken as yet.

Kansas City Suit Threat

KANSAS CITY—Emanuel Rosky, owner of two suburban dime houses, today requested Kansas City Independent Theatre Owners Association to investigate the dime show situation with a view to filing a restraint of trade action against Fox and MGM. He claims those companies refuse to sell him new season product because of contract terms providing film shall be exhibited for more than 10 cents. The association will meet this week to consider action, officials say, on whether houses playing films at 10 cents on family or bargain nights can be refused resumed service on new product.

There are seven dime houses in greater Kansas City including three grind shows that double bill. In addition there are about 12 suburbans with 15, 20 and 25-cent policy, which have inaugurated family or bargain show nights Tuesday each week charging ten cents and mostly double billing. The majority of the exchanges object. Some say they will refuse service next season.

Los Angeles Tendency Upward

LOS ANGELES—Only six Main Street shooting galleries in the Los Angeles territory are charging 10 cents, and all of them have always been that price. Only one house on the coast, at Port Angeles, Washington, dropped from 15 to 10 cents in the last two months. Local leaders declare the tendency is to increase admissions. Several houses here have jumped from 30 to 40 cents recently.

Louisville Prices Maintained

LOUISVILLE—Leading exhibitors report no price reductions here and virtually none in the state. The Mary Anderson theatre, just reopened, is offering a 10-cent show until 1:30 p.m. on re-run pictures. Suburban and second-run houses are getting 15, 20 and 25 cents for a.m., p.m. and night shows. The general situation is unchanged and admission prices are being well maintained.

Increase at Milwaukee

MILWAUKEE—An increase in 10-cent admission theatres in the Milwaukee territory has been apparent the past six months. There are approximately 20 such houses in the Milwaukee territory. The general situation is believed to be the cause of the increase in the number of these houses, which are now enjoying a greater patronage, although it is doubtful whether this has resulted in increasing profits.

Slight Gain in Twin Cities

MINNEAPOLIS AND ST. PAUL—There are eight 10-cent houses in the twin cities, of which four or five have had the policy for years. The Palace, Minneapolis and Garrick and Alhambra, St. Paul, have come to life under the policy. The main reason seems to be that this is the only part of the local theatre businesses which Publix and RKO are neglecting. It is a bid for drop-in trade and time-killers. The Garrick announced future showing of a few features before their first runs in St. Paul.

Most films shown at a dime are old: six or eight months, at least, and usually a year or more. The policy cuts in on some 25 cent houses but not seriously.

Only One at New Orleans

NEW ORLEANS—New Orleans has 57 motion picture houses, not including the business section, which has four. Only one house in the city has a 10-cent admission, the Lafayette on Baronne Street, operated by Jake Miller, with films over a year old. Average admission in the neighborhood houses is 15 to 25 cents.

Estimate 60 in New York

NEW YORK—Admission reductions in New York theatres are widespread, ranging from 5 to 20 cents. The Broadway first-run sector has recognized changing conditions and, in consequence, fewer "road showings" are in evidence. A scant four or five pictures have played at $2 top in the past several months. Subsequent-runs have made corresponding reductions, and unofficial estimates placed the number of houses now playing at 10 cents admission at 60. Some of these are showing double features. Admission reductions to 15, 20 or 25-cent tops have been numerous in Manhattan and Brooklyn neighborhoods of heavy foreign population. Attendance increases have met these reductions and grosses and film rentals appear to be unchanged for the most part.

Dime for Children

OKLAHOMA CITY—Seven "B" theatres in this city run with dime admissions, five with 15-cent scales, and eight first-runs and suburbans have a dime price for children.

No Problem at Omaha

OMAHA—There are six 10-cent admission theatres in this territory, all of which have had that scale for some time. No local problem has grown out of these scales, and there is little indication of an increase in their number.

None at Philadelphia

PHILADELPHIA—No theatres in the Philadelphia territory are charging 10 cents admission.

Only One at Portland, Ore.

PORTLAND, ORE.—The Rivoli is the only house in Portland at a 10-cent top. Four additional houses are charging 15 cents. Theatres in outside territory run at 25 cents top. The Circle theatre, a subsequent-run, now gives juveniles free Saturday morning shows. There are no prospects of changes or increases for the balance of the year. Theatre attendance is fair. There has been no change in rentals or protection.

Providence Children Benefit

PROVIDENCE—Providence theatres, with an eye to attracting the attendance of children, are keeping prices down to rock bottom for youngsters.

The RKO Albee and Victory permit children to attend their houses any time and to sit in any seat for ten cents. The Paramount also has a ten cent charge up to 1 p. m. and fifteen cents afterward.

At the Majestic, youngsters under 12 are admitted for fifteen cents and at Loew's the same price will see them through, if they are accompanied by their parents. Otherwise the regular admission rates are invoked.

Richmond Pupils Attracted

RICHMOND—Brookland and several other Richmond theatres charge 10 cents for children but rates for adults at ten or more houses are 25 to 50 cents. The 10 cent admission has been in effect here some time and has attracted school children galore. A flat admission of 10 cents is being charged in one Danville house and at several other places in Virginia.

Not a Problem at Rochester

ROCHESTER—Between twenty and thirty theatres here charge a dime admission. Although the town is heavily overseated, grind houses have been diminishing. The general situation has not hit Rochester as hard as other cities of its size, and the town is sufficiently small to make a downtown jaunt easy. Dime houses are not attracting the clientele that other neighborhoods do, so competition is negligible. Exhibitors believe good pictures and plenty of advertising will prevent further attendance cuts.

Passes at Dime Service Charge

SAN ANTONIO—The State theatre, Publix-owned, and the Palace, Plaza and Strand, independent houses, are cutting hard into the attendance of deluxe houses by flooding the city with passes calling for a ten cent service charge. These are doing a great business on the theory that patrons can see five shows for the equivalent of one 50 cent admission in a deluxe house. The ten-centers play split week, second-runs, but the State theatre shows first-runs four days each week. The only houses here on an actual ten-cent admission basis are three Mexican theatres which do not affect deluxe houses.

Dime for Junior Shows

SAN FRANCISCO—No theatres in this territory charge less than 15 cents admission, according to film exchanges, exhibitors organizations and executives of theatre chains. Children's matinees are the only exceptions, as dime admissions are frequently in effect at such times. Local exhibitors see no opportunity for profit with a ten-cent admission policy.

One More at St. Louis

ST. LOUIS—There are now four ten-cent houses in St. Louis, an increase of one over former years. This last house reduced its scale from 20 cents, due to using but one non-union projectionist. This competition has but slight effect on other downtown theatres charging a higher admission. Film rentals paid by this house are in line with other subsequent-run theatres. First-run houses have 90 days protection over ten centers, while the Capital, a second-run downtown house, has 60 days protection.

None at Toronto

TORONTO—There are no theatres in the Toronto district now charging ten cents adult admission.

Little Effect at Washington, D. C.

WASHINGTON, D. C.—No increase in 10 cent admission houses has been noted in Washington. The city is little affected by general conditions due to the heavy government payroll and extensive federal building program. Local theatres are all doing fair business or better. Some are taking up slack by increased economy in operation.

125 FILMS PICKED FOR TIEUPS IN BOOK WEEK

Board of Review Compilation Timely for Nov. 15-21 Campaign and American Education Week

Increasing interest throughout the United States in tieups between motion pictures and the books from which they have been adapted, as well as expansion of library and school cooperation with the theatres, as has been pointed out by Rita C. McGoldrick in her "School and Screen" department in MOTION PICTURE HERALD, is emphasized by the National Board of Review of Motion Pictures in announcing 125 "Selected Book Films" of 1931 compiled for Book Week, November 15 to 21. The listing includes features, short product and foreign productions.

Book Week, for which the tenth annual compilation has been made by the National Board, is sponsored by the National Association of Book Publishers and presents an opportunity for timely tieups on book-films. The American Library Association expresses its interest by endorsing and publicizing pictures which have definite related value to library material.

For tieups with schools, special timeliness is presented by American Education Week, November 9 to 15.

In the following list of selected features, the order of arrangement is: picture, title, source, author, stars, reels and company. Symbols preceding titles are: f—suitable for the family audience, 12 years up; m—suitable for the mature audience, 18 years up; j—suitable for special showings to children under 12; *—especially interesting or well done.

j **ALICE IN WONDERLAND** (Book by Lewis Carroll). Ruth Gilbert. 6 reels—Unique Foto-Films.
f ***ALEXANDER HAMILTON** (Play by George Arliss and Mary Hamlin). George Arliss. 8 reels—Warner.
m **AN AMERICAN TRAGEDY** (Novel by Theodore Dreiser). Phillips Holmes and Sylvia Sidney. 10 reels—Paramount.
m **ATLANTIC** (Novel "The Berg" by Ernest Reynolds). English cast. 8 reels—Columbia.
m ***BAD GIRL** (Novel by Vina Delmar). James Dunn and Sally Eilers. 9 reels—Fox.
f **BAD SISTER** (Story "The Flirt" by Booth Tarkington). Sidney Fox. 7 reels—Universal.
f **THE BARGAIN** (Play "You and I" by Philip Barry). Lewis Stone. 7 reels—First National.
m **BEAU IDEAL** (Novel by Sir Percival Wren). Lester Vail. 9 reels—RKO-Radio.
m **THE BLACK CAMEL** (Novel by Earl Derr Biggers). Warner Oland. 8 reels—Fox.
m **BODY AND SOUL** (Novel "Squadrons" by E. White and A. E. Thomas). Charles Farrell and Elissa Landi. 9 reels—Fox.
f **CAPTAIN APPLEJACK** (Play by Walter Hackett). John Halliday. 6 reels—Warner.
f ***CHANCES** (Novel by A. Hamilton Gibbs). Douglas Fairbanks, Jr. 7 reels—First National.
m **CHARLIE CHAN CARRIES ON** (Novel by Earl Derr Biggers). Warner Oland. 7 reels—Fox.
f ***CIMARRON** (Novel by Edna Ferber). Richard Dix. 13 reels—RKO-Radio.
j ***A CONNECTICUT YANKEE** (Novel "A Connecticut in King Arthur's Court" by Mark Twain). Will Rogers. 9 reels—Fox.
f **THE CONQUERING HORDE** (Novel by Emerson Hough). Richard Arlen. 8 reels—Paramount.
j ***DADDY LONG-LEGS** (Novel by Jean Webster). Janet Gaynor. 8 reels—Fox.
m **DAUGHTER OF THE DRAGON** (Novel "The Daughter of Fu Manchu" by Sax Rohmer). Anna May Wong and Warner Oland. 8 reels—Paramount.
m **DAYBREAK** (Novel by Arthur Schnitzler). Ramon Novarro. 9 reels—Metro-Goldwyn-Mayer.
m ***DEVOTION** (Novel ((A Little Flat in the Temple" by Pamela Wynne). Ann Harding. 8 reels—RKO-Pathe.
f ***DIRIGIBLE** (Story by Lt. Com. F. W. Wead). Jack Holt. 10 reels—Columbia.
m ***DISHONORED** (Novel by Frank Vreeland). Marland Dietrich. 10 reels—Paramount.
m **DRACULA** (Novel by Bram Stoker). Bela Lugosi. 9 reels—Universal.
m **DRUMS OF JEOPARDY** (Novel by Harold MacGrath). Warner Oland. 8 reels—Tiffany.
m ***EAST LYNNE** (Novel by Mrs. Henry Wood). Ann Harding. 10 reels—Fox.
f **FAIR WARNING** (Novel "The Untamed" by Max Brand). George O'Brien. 7 reels—Fox.
j ***FATHER'S SON** (Story "Old Fathers and Young Sons" by Booth Tarkington). Lewis Stone and Leon Janney. 7 reels—First National.
f **FIGHTING CARAVANS** (Novel by Jane Grey). Gary Cooper. 10 reels—Paramount.
m **THE FINGER POINTS** (Novel by Guy Fowler). Richard Barthelmess. 9 reels—First National.
m **FINN AND HATTIE** (Novel "The Haddocks Abroad" by Donald Ogden Stewart). Leon Errol, Mitzi Green and Jackie Searle. 8 reels—Paramount.
m ***FIVE AND TEN** (Novel by Fannie Hurst). Marion Davies. 10 reels—Metro-Goldwyn-Mayer.
m **FIVE STAR FINAL** (Play by Louis Weitzenkorn). Edward G. Robinson. 9 reels—First National.
j ***FORBIDDEN ADVENTURE** or **NEWLY RICH** (Story "Let's Play King" by Sinclair Lewis). Mitzi Green and Jackie Searle. 8 reels—Paramount.
m ***THE FRONT PAGE** (Play by Ben Hecht and Charles MacArthur). Adolphe Menjou and Pat O'Brien. 9 reels—United Artists.
f ***THE GREAT MEADOW** (Novel by Elizabeth Maddox Roberts). John Mack Brown and Eleanor Boardman. 9 reels—Metro-Goldwyn-Mayer.
m **THE HONOR OF THE FAMILY** (Novel by Honore Balzac). Warren William and Bebe Daniels. 7 reels—First National.
j **HUCKLEBERRY FINN** (Novel by Mark Twain). Junior Durkin and Jackie Coogan. 8 reels—Paramount.
f **I TAKE THIS WOMAN** (Novel "Lost Ecstasy" by Mary Roberts Rinehart). Carole Lombard and Gary Cooper. 8 reels—Paramount.
f **THE IRON MAN** (Novel by William R. Burnett). Lew Ayres. 8 reels—Universal.
m **IS THERE JUSTICE?** (Conviction of innocent people). Henry B. Walthall. 6 reels—Sono Art.
f **JAWS OF HELL** (Poem "The Charge of the Light Brigade" by Alfred, Lord Tennyson). English cast. 7 reels—Sono Art.
f ***KISS ME AGAIN** (Musical operetta "Mlle Modiste" by Victor Herbert). Bernice Claire. 8 reels—First National.
m **LADIES' MAN** (Novel by Rupert Hughes). William Powell. 8 reels—Paramount.
j ***THE LADY OF THE LAKE** (Poem by Sir Walter Scott). Percy Marmont. 5 reels—Fitzpatrick.
f **THE LASH** (Novel "Adios" by Lanier and Virginia Bartlett). Richard Barthelmess. 8 reels—First National.
f ***LIGHTNIN'** (Novel by Frank Bacon). Will Rogers. 10 reels—Fox.
m ***LITTLE CAESAR** (Novel by William R. Burnett). Edward G. Robinson. 8 reels—First National.
m **THE MAGNIFICENT LIE** (Novel "Laurels and the Lady" by Leonard Merrick). Ruth Chatterton. 8 reels—Paramount.
m **THE MALTESE FALCON** (Novel by Dashiell Hammett). Bebe Daniels. 8 reels—Warner.
f **MAN TO MAN** (Story "Barber John's Boy" by Ben Ames Williams). Phillips Holmes. 7 reels—Warner.
m ***THE MAN WHO CAME BACK** (Novel by John F. Wilson). Janet Gaynor and Charles Farrell. 9 reels—Fox.
f **MERELY MARY ANN** (Play by Israel Zangwill). Janet Gaynor and Charles Farrell. 7 reels—Fox.
f **THE MILLIONAIRE** (Story by Booth Tarkington and Earl Derr Biggers). George Arliss. 8 reels—Warner.
m ***MIN AND BILL** (Novel "Dark Star" by Lorna Moon). Marie Dressler and Wallace Beery. 7 reels—Metro-Goldwyn-Mayer.
m **MOTHER'S CRY** (Novel by Helen Carlisle). Dorothy Peterson. 7 reels—First National.
m **MURDER** (Novel "Enter Sir John" by Dane-Simpson). Herbert Marshall. 6 reels—Columbia.
f **THE MYSTERY OF LIFE** (Evolution—lecture by Clarence Darrow). 8 reels—Universal.
m **NEVER THE TWAIN SHALL MEET** (Novel by Peter B. Kyne). Leslie Howard. 8 reels—Metro-Goldwyn-Mayer.
m **THE PASSION FLOWER** (Novel by Kathleen Norris). Kay Francis. 9 reels—Metro-Goldwyn-Mayer.
j **PENROD AND SAM** (Novel by Booth Tarkington). Leon Janney and Junior Coghlan. 7 reels—First National.
f ***A PERFECT ALIBI** (Play by A. A. Milne). English cast. 8 reels—RKO-Radio.
m **PERSONAL MAID** (Novel by Grace Perkins). Nancy Carroll. 8 reels—Paramount.
m **THE PHANTOM OF PARIS** (Novel "Cheri-Bibi" by Gaston Leroux). John Gilbert. 8 reels—Metro-Goldwyn-Mayer.
f **THE PUBLIC DEFENDER** (Novel "Splendid Crime" by George Goodchild). Richard Dix. 8 reels—RKO-Radio.
m ***THE PUBLIC ENEMY** (Novel by Glasmon-Bright). James Cagney. 9 reels—Warner.
j ***RANGO** (Jungle life in Sumatra). 8 reels—Paramount.
m **RESURRECTION** (Novel by Leo Tolstoi). John Boles and Lupe Velez. 8 reels—Universal.
f ***RIDERS OF THE PURPLE SAGE** (Novel by Zane Grey). George O'Brien. 6 reels—Fox.
m **THE RIGHT TO LOVE** (Novel "Brook Evans" by Susan Glaspell). Ruth Chatterton. 9 reels—Paramount.
m **RIVER'S END** (Novel by James Oliver Curwood). Charles Bickford. 7 reels—Warner.
m ***ROYAL FAMILY OF BROADWAY** (Play by George Kaufman and Edna Ferber). Fredric March and Ina Claire. 9 reels—Paramount.
f ***SEAS BENEATH** ("Q" ships of the World War). George O'Brien. 9 reels—Fox.
m ***THE SECRET SIX** (Novel by Frances Marion). Wallace Beery and Lewis Stone. 9 reels—Metro-Goldwyn-Mayer.
m **SEED** (Novel by Charles Norris). John Boles and Lois Wilson. 11 reels—Universal.
m **SHERLOCK HOLMES' FATAL HOUR** (Novel by Sir Conan Doyle). English cast. 8 reels—First Division.
j **SHIPMATES** (Novel "Maskee" by Ernest Paynter). Robert Montgomery. 8 reels—Metro-Goldwyn-Mayer.
m **THE SILVER HORDE** (Novel by Rex Beach). Joel McCrea. 8 reels—RKO-Radio.
j ***SKIPPY** (Based on "Skippy" cartoons by Percy Crosby). Jackie Cooper. 10 reels—Paramount.
f **SKYLINE** (Novel "East Side, West Side" by Felix Riesenberg). Thomas Meighan. 7 reels—Fox.
m ***THE SMILING LIEUTENANT** (Novel "Nux der Prinzgemahl" by Hans Muller). Maurice Chevalier. 10 reels—Paramount.
f **SON OF INDIA** (Novel "Mr. Isaacs" by F. Marion Crawford). Roman Novarro. 8 reels—Metro-Goldwyn-Mayer.
j ***THE SPIRIT OF NOTRE DAME** (Dramatization of the famous football team with the original "Four Horsemen"). Lew Ayres. 8 reels—Universal.
f **SPORTING BLOOD** (Novel "Horseflesh" by Frederick H. Brennan). Clark Gable. 9 reels—Metro-Goldwyn-Mayer.
f **THE SQUAW MAN** (Novel by Edwin Milton Royle). Warner Baxter. 12 reels—Metro-Goldwyn-Mayer.
f **THE STAR WITNESS** (Anti-gangster and an Americanization story). Walter Huston and Chic Sales. 7 reels—Warner.
m ***SVENGALI** (Novel "Trilby" by George du Maurier). John Barrymore. 8 reels—Warner.
f ***TABU** (Story of the South Seas taken in original locale). 8 reels—Paramount.
f ***TOL'ABLE DAVID** (Novel by Joseph Hergesheimer). Richard Cromwell. 9 reels—Columbia.
j ***TOM SAWYER** (Novel by Mark Twain). Jackie Coogan. 10 reels—Paramount.
j ***TRADER HORN** (Novel "Trader Horn" by Albert Ailoysius Smith). Harry Carey. 13 reels—Metro-Goldwyn-Mayer.
j **THE VIKING** (Life of seal hunters off Newfoundland). Captain Bob Bartlett. 7 reels—J. D. Williams.
j **WILD HORSE** (Novel by Peter B. Kyne). Hoot Gibson. 7 reels—Hollywood.
f ***YOUNG AS YOU FEEL** (Play "Father and the Boys" by George Ade). Will Rogers. 8 reels—Fox.
f **YOUNG DONOVAN'S KID** (Novel by Rex Beach). Richard Dix and Jackie Cooper. 9 reels—RKO-Radio.

New Disc Marketed By RCA Photophone

RCA Photophone has launched distribution of a new type of disc record developed and perfected by the engineers of the RCA Victor Company at Camden. The new disc is called the Victrolac record.

Advantages cited for the new record over the old style of shellac record are: reduction in size to 12 inches diameter, reduction in weight from 24 ounces to four, flexibility, durability, improved tone quality and a minimum of surface noise.

"Ninety per cent of the producing corporations already have arranged with us to employ this record in transferring the sound tracks of their sound-on-film production for disc reproduction," said Lowell V. Calvert, manager of the department of recording operations.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"PALMY DAYS" will easily equal the previous smash business of Cantor's last picture, "Whoopee," yet I thought it was not as good as the first one.

Plenty of real "belly-laughs" scattered throughout the picture and an abundance of exploitation possibilities by reason of the bakery and doughnut slant. But, wherever Cantor brought money before he will duplicate without any tremendous effort along exploitation lines. By which I do not mean that you can stick up a banner and call it a day; I'm merely trying to make you understand that with a picture of this sort you do not have to spend a lot of money exploiting it with expensive gags. There are enough costless angles to insure plenty of publicity for the attraction without going into heavy costs to create new ideas to sell it.

Those thousands of theatres in the smaller towns and cities will be particularly glad to know that United Artists has a corking lineup of newspaper ads that are just "meat" for this picture. Containing an abundance of comical catch lines, some eye-arresting art work and plenty of selling slants, I don't hesitate one moment to recommend them to any showman who wants to give this picture a newspaper campaign designed to create and attract S. R. O. business. Inasmuch as your newspaper advertising will constitute your chief selling medium, it stands to reason that you will want something different from the usual run of ordinary picture ads. U. A. gives it to you in a big way.

Cantor's name will prove more "box office" than the title of the picture, but you can make that title equally as magnetic because of its thousand and one selling slants, all made to order for tieups, if you intend going in for them. As for "audience" appeal, just wait until the first crowds start circulating around the town; they'll be your best ballyhooing bets from the moment they leave the house.

Give "Palmy Days" your longest run, play it whenever you please; it's O. K. for kids and adults. Just be sure the natives know you're playing it.

▼

"THE BELOVED BACHELOR." Just to prove that Hans Christian Andersen did not use up all the good fairy-tale plots, Paramount has revived this age-worn skeleton and made it into one of those pictures that the cash customers always like to look at, provided they are not compelled to swallow a similar dose too often.

The idea of a bachelor who adopts the cheeild, sees her grow up, and then falls in love with her—after much effort on the part of the story adapter and dialogue writer—has really been done to death, yet, I must admit this one held the interest of a fairly large audience at the N. Y. Paramount, including *me*.

I should label this entertainment satisfying. It is that by reason of the way it is handled. Paul Lukas is fine as the sculptor, who adopts the daughter of his model. Dorothy Jordan is sweet and lovable as the girl after she grows up, even though she appears to be acting a wee bit too much, but since most audiences are just audiences, they won't become critics and find this fault with her.

The title possesses a certain amount of "box office" appeal, but that appeal will have to be built up into something really magnetic so far as making them come out to see it is concerned. Use every slant in your merchandising that will produce the desired results; namely, to get them to the theatre. After they buy their tickets they will have no kick to register about the picture. So don't be afraid to sell it strong. Take advantage of whatever sales angles are most likely to get your campaign across to the patrons of your community.

The element of a fairy-tale makes it O. K. for the kiddies without actually calling it a children's picture; but it is chiefly adult entertainment and should be spotted accordingly. The portions that most critics can find fault with will hardly interest showmen, who must get dough with the picture. Sufficient to say that it is a good, entertaining picture, acceptable in 'most any section of the country. Get behind it and make it count for some real receipts.

▲

"HEARTBREAK" has some selling slants, but, unfortunately, it won't deliver at the box office in the shape of big receipts. Farrell will be liked wherever Farrell is accepted, but his work lacks that certain something which makes you go out and rave about him. Madge Evans handles her end of this weak plot very nicely.

For the average theatre, key city first-runs excepted, the title won't mean a doggoned thing. Whatever you make of it will be due to your own ability in doping out ways and means of taking a title and playing around with it so that your campaign will contain some appeal. The war slant is getting tougher and tougher to sell with each succeeding picture built around it. This plot opening in Vienna won't make it any easier.

Your merchandising can take on the flying slant or the usual war stuff. Whichever is productive of the best results for your own situation should be capitalized. Ballyhooing Farrell as an aviator is another thought in connection with your build-up. If Madge Evans has "caught hold" in your community, give her a good play because they will like her looks and her work.

For newspaper purposes, you might promise Farrell in something entirely different—it is—and from that point work out your campaign away from the title, which suggests a possibility of something dreary and "heartbreaking." It's really not that bad, so live it down, while at the same time letting them know that it has a real happy ending, as it has.

The title is far from "box office" in appeal and the picture itself lacks "audience" value. Whatever success you may have will be chiefly due to the kind of a selling campaign you put behind it. No suggestive stuff in this, but N. G. for the kids because they'll have nothing to shout about except the brief air shots.

"Heartbreak" was a disappointment to me. I hope it won't be to your box office receipts. If possible, screen it for your own benefit before you start selling it. Possibly something will suggest itself that may help you put it over to better than average business.

▼

"SUSAN LENOX." Being Greta Garbo's latest production, and having the screen's latest favorite (with the ladies), Clark Gable, practically spells box office success for this picture. Here in New York at the Capitol theatre you have to fight your way through a couple of thousand women if you expect to get a seat at all. And, from what we've been told by out-of-town exhibitors, the feeling is the same elsewhere.

"Her Fall and Rise" having much to do with "Susan Lenox," we must admit that she was doing much more falling than rising. As a matter of fact, we can't just decide where the rising took place, but we'll take the producer's word for it. Be that as it may, this is "box office" most anywhere, and "audience" everywhere, except (we must reluctantly admit) where the long-nosed, straight-laced, keepers-of-the-public-morals are concerned. They will find ample cause to register some kicks and maybe preach a sermon or two against such pictures. But I believe those spots are slowly fading from the face of the earth (as bounded by the Atlantic-Pacific-Canada and Gulf of Mexico).

Selling angles are, naturally, along the lines of your best Garbo appeal, plus Gable as an added incentive. Monkey around with that title as much as you dare without touching on its TNT slants. This should not be difficult; there are many worthwhile angles in connection with it. The carnival and circus portions of the pictures may also offer a suggestion or two. But the more I think of it, the more convinced am I that your entire merchandising effort should be concentrated on Garbo and Gable. It represents the safest line of action and contains more b. o. appeal than trying to build up interest on the strength of the picture's title. The tropic angle, too, may give you another line to work up. But these backgrounds are merely incidental and do not form an important part of the picture's value. To play up any one too big would be to leave a wrong impression in the minds of your prospective patrons.

NOT FOR THE KIDS. But you should be able to play this for the equal of any previous run, providing they are as strong for Garbo as I suspect.

▲

"WOMEN GO ON FOREVER." Clara Kimball Young having previously been my pet aversion, I must truthfully admit that for the first time I was able to sit through one of her pictures. And not only that, I enjoyed it equally as much as the majority of pictures current on Times Square.

It is a darned good, entertaining production, with Clara doing some corking fine acting. Provided with the proper vehicles, best suited to her type, she would soon be a b. o. smash everywhere.

The title is the toughest thing about this picture when you start to talk about its chances at the box office. It could mean a thousand different kinds of plots, and any guess could be wrong; but audiences are not taking too kindly to guessing. They want to know what they are going to see and that is where your ability as a show-salesman must come into play. Build up a fitting campaign for this attraction. Create interest among your prospective customers on the many slants that the picture provides, and you can rest assured that they will go home well pleased with their evening's entertainment. It's that kind of a picture.

Comedy relief is more evident than in many of the other pictures I've been seeing lately, and that's an essential ingredient these days. Love and romance are here, too, and that angle is well played by Marion Nixon and Paul Page, especially Marion. But you can't discuss this one without complimenting Miss Young on her fine performance. It's her picture.

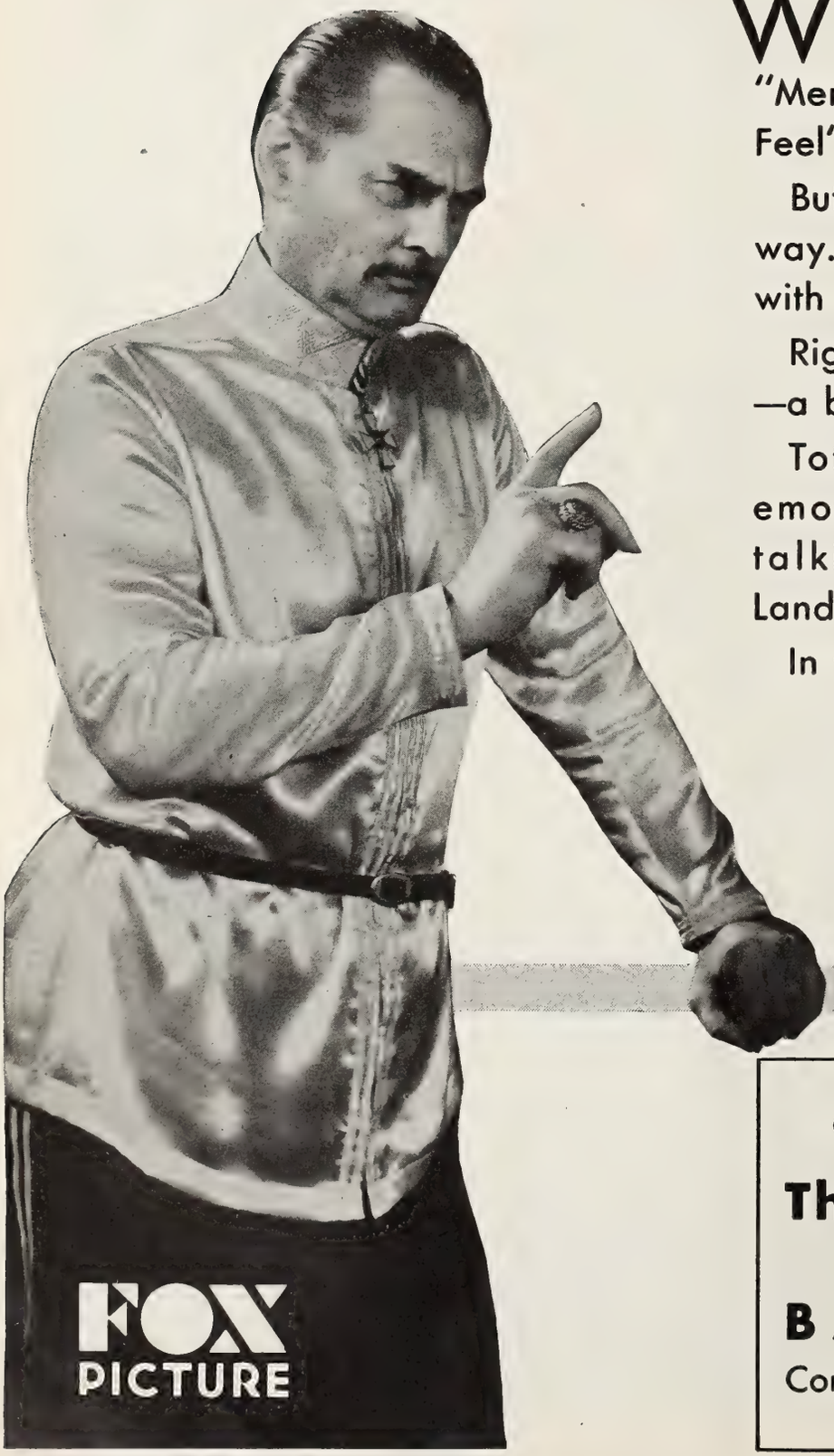
Gangster and other slants make it best suited for just adult play, so better shy away from the kids with it. But as a midweek attraction, I would say: "Go out and sell it and don't be afraid of the results."

CHARLES E. LEWIS

(*Continued on page* 30)

YOU'VE GOT to RECKON with

Your Current Grosses on Fox Pictures Prove It..and here's another..In the Gravy Sure!



WHAT you've done with big Fox hits this year is plenty—"Bad Girl", "Merely Mary Ann", "Young As You Feel", "Transatlantic" among them.

But that's nothing to what's on the way. Picture after picture loaded with box office appeal. Hits!

Right now—"The Yellow Ticket" —a ball of fire!

Totes a sock in every line. An emotional wallop that gets 'em talking. Barrymore's immense. Landi a flaming torch.

In the gravy—sure!

SPOT YOUR DATES

O. HENRY'S romantic bad man

The CISCO KID

with

Warner BAXTER **Edmund LOWE**

Conchita Montenegro · Nora Lane

Directed by Irving Cummings

FOX for PROFIT this YEAR!

THE YELLOW TICKET

with

ELISSA LANDI

LIONEL BARRYMORE

LAURENCE OLIVIER

Michael Morton's Dramatic Sensation

Directed by RAOUL WALSH



Hounded... helpless... heartsick... a victim of her own beauty!

ON THESE NOW!

Will ROGERS
in
AMBASSADOR BILL
with
Greta Nissen
Marguerite Churchill
Directed by SAM TAYLOR

JAMES DUNN
and
SALLY EILERS
Together Again in
OVER THE HILL
with
MAE MARSH
in a Triumphant Return
Directed by HENRY KING

Janet GAYNOR
Charles FARRELL
in
DELICIOUS
Directed by
DAVID BUTLER

Ambassador Bill

(Fox)

Comedy

(Seen at Hollywood)

America's unofficial ambassador in the role of Ambassador of the United States to a little Balkan kingdom where revolutions are as popular as afternoon tea in London. This is the background for Will Rogers' latest Fox production, "Ambassador Bill." Typical Rogerian humor, whims and pathos against such a colorful setting were held responsible for the film being termed one of the best of the comedian's series.

When Bill arrives in Transylvania he finds the King abdicated in favor of his eight-year-old son, with the Queen Mother guiding the destinies of state. Bill proceeds to fix things up by teaching the boy king how to play baseball, and the ministers of state how to play poker! He gets the former king back on the job and discredits the crooked prime minister.

Rogers' adventures as an ambassador are given support by Marguerite Churchill, looking strikingly regal and beautiful as the queen; by a talented youngster named Tad Alexander in the role of the boy king; that noble villain Gustav von Seyffertitz as the traitorous prime minister; Greta Nissen as his sensuous accomplice; Ray Milland as the deposed king; Tom Rickets as the ex-ambassador who has grown jittery from too many connonadings; Edwin Maxwell and Ernest Wood as the "career diplomats" to whom Bill's court manners are paralyzing; Arnold Korfl as the resplendent Balkan general, monocle and all; and Ferdinand Munier in what was called a splendid characterization of a bombastic United States Senator.

Director Sam Taylor seems right in his element with this sort of picture, expertly done from a screenplay by Guy Bolton. Cinematographer Johnny Mescall has done well with the magnificent backgrounds. Costuming has been lavishly and colorfully done by Guy Duty.

Produced and distributed by Fox. Directed by Sam Taylor. Screen play by Guy Bolton. Suggested by "Ambassador from the United States" by Vincent Sheean. Photographer, John Mescall. Art director, Duncan Cramer. Costumes by Guy Duty. Release date, November 22, 1931.

THE CAST

Bill Harper	Will Rogers
The Queen	Marguerite Churchill
Ilka	Greta Nissen
King Paul	Tad Alexander
Lothar	Ray Milland
Prince De Polikoff	Gustav von Seyffertitz
The General	Arnold Korff
Senator Pillsbury	Ferdinand Munier
Monte	Edwin Maxwell
Northfield Slater	Ernest Wood
Littleton	Tom Ricketts

Leo Meehan

The Honor of the Family

(First National)

Comedy Drama

A Balzac story, modernized, provides the opportunity for a display of the beauty and speaking ability of Bebe Daniels as well as crisp dialogue and some swift-moving action in "The Honor of the Family." The production also marks the second appearance in talking pictures of Warren William, from the stage, the first having been in "Expensive Women."

The story presents more than a love triangle; it might better be called a quadrangle. There is the wealthy old nobleman (Frederick Kerr), to whom Laura (Miss Daniels) is companion and nurse. And there are Captain Boris (Warren William), his devil-may-care nephew, and Tony Revere (Alan Mowbray), Laura's lover.

There is also a three-cornered battle of wits to obtain the nobleman's fortune, via a much-passed-around will.

Laura, in her ambition to have the Hungarian nobleman's wealth willed to her so that she may become the bride of Tony, tries unsuccessfully to get her employer to give her power of attorney, but does succeed in getting him to drive out his relatives. Then the Legionnaire nephew arrives from Africa, whereupon many things happen. Boris announces his creed of dominating women by breaking their spirit, though he confesses that once he has broken their spirit they lose their interest for him. Laura refuses to have her spirit broken or even bent.

Boris kills Tony in a duel after having taunted Tony into challenging him. And he makes short work of Tony's second, who tries to ambush him.

Boris sends Laura away, and to Barony's repeated lamentation, "I want my Laura," he promises to find her provided that he is given some expense money. Barony gives him a blank check. Then as Boris steps out of the door, his aide drives up with the car and Laura. He has been driving it around and around the circle of the driveway.

Produced and distributed by First National. Author, Honore Balzac. Adaptation and dialogue by James Ashmore Creelman. Additional dialogue by Roland Pertwee. Director, Lloyd Bacon. Cameraman, Ernest Haller. Running time, 66 minutes. Release date, October 17, 1931.

THE CAST

Laura	Bebe Daniels
Captain Boris	Warren William
Tony Revere	Alan Mowbray
Mme. Boris	Blanche Frederici
Paul Barony	Frederick Kerr
Roszi	Dita Parlo
Joseph	Allan Lane
Kouski	Harry Cording
Captain Elek	Murray Kinnell
Renard	Henry Gordon
Bela	Alphonzo Ethier
Lieut. Kolman	Carl Miller

Flying High

(MGM)

Comedy

(Seen at Hollywood)

Bert Lahr certainly has done his bit for this "make America laugh" movement. In M-G-M's screen version of "Flying High," Lahr pulls a bundle of laughs from the preview audiences that begin 'way down in the pits of the stomachs and rise up to slap resoundingly against the roof of the house. It is pure, unadulterated farce, with Lahr going at a terrific pace.

Just to give the audience an occasional rest from uproarious laughter they stop for a little romance pleasingly carried along, musical comedy style, by Pat O'Brien and Kathryn Crawford. There are a couple or three tuneful musical numbers of the wellknown DeSylva, Brown and Henderson brand, with John McGowan assisting the trio, and some knockout dance ensembles arranged by Busby Berkeley.

While most of the nonsense is by Lahr, he gets plenty of expert assistance from Charlotte Greenwood, Charlie Winninger, Guy Kibbee, Hedda Hopper and Herbert Braggiotti. "Flying High" was a sensational success on the New York stage, and if the local preview audiences are any criterion the success should be repeated on the screen.

Bill (A. P.) Younger has done a swell job of transferring the show to the screen. He and Robert E. Hopkins are also credited with additional dialogue. Charles F. (Chuck) Riesner was the ringmaster at this riot, and also gets credit for the adaptation. Bill Gray edited, and there was some exceptionally brilliant photography by Merritt Gerstad. No matter how they split up the credits, the boys all conspired to cook up a 180-proof tonic for jaded dispositions.

Lahr, long a great Broadway favorite, may not be well known to the country now, but this one should go a long way toward popularizing him in the provinces.

Produced and distributed by M-G-M. Directed by Charles F. Riesner. Books, lyrics and music by George G. DeSylva, Lew Brown, Ray Henderson and John McGowan. Screen play and dialogue by A. P. Younger. Additional dialogue by Robert E. Hopkins. Dances by Busby Berkeley. Adaptation by Charles F. Riesner. Photographed by Merritt B. Gerstad. Edited by William S. Gray. Release date, Nov. 7.

THE CAST

Rusty	Bert Lahr
Pansy	Charlotte Greenwood
Sport	Pat O'Brien
Eileen	Kathryn Crawford
Doctor Brown	Charles Winninger
Mrs. Smith	Hedda Hopper
Mr. Smith	Guy Kibbee
Gordon	Herbert Braggioti

Gus Arnheim and His Orchestra

Leo Meehan

Flute Concert of Sanssouci

(Ufa)

Historical Drama

At Ufa's Cosmopolitan in New York, an audience, which very nearly filled the house, broke into applause at the conclusion of this German language historical film which concerns an episode in the life of Frederick the Great of Prussia, just prior to the Seven Year's War.

Ufa very obviously did not stint in this production, making it as lavish in the matter of court scenes, dress and the atmosphere of the time, as history indicates was the habit in the period of which the film treats. It is essentially a study of Prussia's leader of another day, who, enjoying the playing of the flute, formed the habit of holding impromptu flute concerts when great political and war problems were uppermost in his brilliant military mind.

Otto Bebuehr, who gained the title role in an earlier stage play, "Fredericus Rex," by reason of his actual personal and physical resemblance to the king Frederick, was roundly praised for his splendid portrayal of the great Prussian leader. The able support which was rendered him in the role was led by Hans Rehmann as the Major von Lineneck, confidential courier, Renate Mueller as the major's wife and the balance of the cast in general. Hundreds of extras were used in the production, with excellent results from the standpoint of authenticity in appearance of the background.

A slight romance is woven into the historical episode, that concerning the major and his flirtatious wife, more than anything else for the purpose of indicating how, despite weighty matters of state, Frederick took the time to prove to his trusted messenger that his wife's flirtations were really no indication of a lack of fidelity. The major carries important dispatches to the king when the Prussian envoy in France suddenly discovers that Austria, Russia and France are about to pounce upon Prussia in an attempt to wipe Frederick's army from the hectic map or Europe.

Effective scenes of the masked ball at the intrigue-laden European capital and the major evading pursuing troops of horse in his effort to get his messages through safely are interspersed with the setting at Sanssouci, Frederick's palace in Pottsdam, where much of the action takes place. Here is indicated the manner in which the king handled great political situations, while showing no outward sign of the seething mind at work, actually practicing and giving flute concerts while planning modes of attack in defense of his country.

An impressive concluding sequence shows the king on the palace portico reviewing the thousands of troops in the gray dawn who are marching out to defend Prussia. Photographically, the film was productive of excellent expression.

Produced by Ufa. Distributed by Ufa in United States. Directed by Gustav Ucicky. Production, Guenther Stapenhorst. Scenario by Walter Reisch. Settings, Herlth and Roehrig. Cameraman, Carl Hoffmann. Sound. Hermann Fritzsching. Release date, October 16, 1931. Running time, 82 minutes.

THE CAST

The King	Otto Gebuehr
Major von Lindeneck	Hans Rehmann
Blanche, his wife	Renate Mueller
Maltzahn	Walter Janssen
Bruehl	Raoul Aslan

Cuban Love Song

(MGM)

Musical Comedy-Drama

(Seen at Hollywood)

Seldom has San Barnardino's Fox theatre audience demonstrated such approval of a picture as it did when "The Cuban Love Song," featuring Lawrence Tibbett and Lupe Velez, Ernest Torrence and Jimmy Durante, was shown. It was termed a splendid picture by many.

Hale Hamilton, Karen Morley and Louise Fazenda also were thought to have acquitted themselves notably in the rollicking musical comedy drama, which had the right amount of pathos to make it interesting.

The story begins with a trio of Marines, bent on a good time and finally landing in the

brig, in the days preceding the United States' entry into the World War. This trio, Tibbett, Torrence and Durante, goes to Cuba, Tibbett leaving behind the lovely Karen Morley, who promises to wait for him until he has satisfied his adventursome spirit, and Durante leaving Elvira (Louise Fazenda). In Cuba Tibbett (known as Terry) gets into trouble immediately with a pretty little peanut vendor (Lupe Velez) by running into her peanut cart with an automobile of the 1917 vintage and of popular make. Of course, they fall in love and Terry has some happy days in Havana, where, it seems, the song with which Americans became so familiar recently originated many years ago.

However, America enters the war and Terry is forced to leave his Cuban paradise and "peanuts," promising to come back to her. In France he is badly wounded and comes back home to San Francisco, where, although he tells her he loves another girl, Crystal (Karen Morley) stands by. Finally they are married and on their tenth wedding anniversary, Terry now being a successful New York business man, they go to a night club to celebrate. There Terry hears again "The Peanut Vendor" and walks out on the party, runs into "Romance" (Ernest Torrence), his old sidekick in the Marines, and they hunt up Durante and land in jail.

He goes to Havana to find Ninita married and the mother of several children, the oldest of which is "Terry," with whom the older Terry becomes acquainted.

Produced and distributed by M-G-M. Directed by W. S. Van Dyke. Story by G. Gardiner Sullivan and Bess Meredyth. Songs by Herbert Stothart, Dorothy Fields, James McHugh. Adaptation by John Lynch. Additional dialogue by John Colton, Gilbert Emery, Robert E. Hopkins, Paul Hervey Fox. Edited by Margaret Booth. Photographer, Harold Rosson. Release date, October 31, 1931.

CAST

Terry ..... Lawrence Tibbett
Ninita ..... Lupe Velez
Romance ..... Ernest Torrence
O. O. Jones ..... Jimmy Durante
Crystal ..... Karen Morley
Elvira ..... Louise Fazenda
John ..... Hale Hamilton
Aunt Rosa ..... Mathilda Comont
Terry, Jr. ..... Phillip Cooper

Hobson's Choice

(British International)

Real Old English Life

If Americans are interested, as we sometimes are led to believe, in the traditions and customs of an England which is now passed, this picture should make its appeal to them. For it is certainly one of the most effective pieces of English characterization ever turned out of an English studio.

It is set in Lancashire and tells the story of a slavedriving old bootmaker, who employs three daughters because they need no wages. One, the eldest, long past the wedding age (as he tells her) smarts under the taunt, and thereupon forces Willie Mossop, her father's best shoe craftsman, to marry her. "Your hands and my brains will make a real partnership," she says. And although Willie pleads that he is already "tokened," she relaxes nothing till they are wed. By this time they have set up shop in a basement, and have taken the best part of the old man's business. Finally in desperation the old bootmaker begs his daughter and her hubby Willie to return to him. This is the day of triumph, for the girl drives her hardest bargain, and forces her father to take her husband into partnership. It is a bitter pill for him, but being "Hobson's Choice" he has to swallow it.

The story is told in the 90's, and costumes and customs are equally comic. Lancashire dialect is used essentially, but it will be easily understood by any English speaking audience, and its quaintness may very well make a special appeal to American fans. On the other hand the pace is slower and the humor of a more innocent nature than is usually demanded by present day audiences.

Thomas Bentley, who directed, has made a workmanlike job of this one, and the acting is among the best in any English film to date. For all this production is not upon super lines: no great outlay was made. Frank Pettingell as Willie Mossop is one of the finest character finds of recent years, and rivals Sydney Howard, whose type he closely resembles. Viola Lyel, the chief girl, is another discovery.

On the whole this ought to mean to American audiences approximately what a story of Oklahoma pioneering means to British. Just a glimpse of a strange phase of life, easier to laugh at than to understand.

Produced by British International. Directed by Thomas Bentley. Story by Harold Brighouse (play started in U. S. A.) Scenario, Frank Launder. Recorded on RCA Photophone. Length 5,822 feet.

THE CAST

Maggie Hobson ..... Viola Lyel
Alice Hobson ..... Joan Maude
Vicky Hobson ..... Belle Chrystall
Old Hobson ..... James Harcourt
Will Mossop ..... Frank Pettingell
Albert Prosser ..... Reginald Bach
Freddie Beenstock ..... Basil Moss
Mrs. Hepworth ..... Amy Veness
Tubby Wadlow ..... Jay Laurier
Jim Heeler ..... Herbert Lomas
Ada Figgins ..... Kathleen Harrison
Mrs. Figgins ..... Marie Ault
Dr. MacFarlene ..... Frank Macrae

W. H. Mooring

Sundown Trail

(RKO Pathe)

Western

Tom Keene in his first effort as RKO Pathe's western star gives every evidence of a personality which should be popular among western picture fans. Keene and the fast and ample action which characterizes the film go a long way toward making this a potentially enjoyable film of its type, despite a story which is more or less similar to the general run of western stories.

Marion Shilling was termed competent in the opposite role as the condescending eastern girl and the balance of the cast is adequate.

Keene is spurned by the girl when she comes to take possession of the ranch after the death of her father, whose manager Keene was. The girl is accompanied by her attorney, who is at the same time her suitor. Stanley Blystone, as the bandit leader, attacks the stage, attempts to steal the money shipment and later plans a purchase of the ranch's cattle from the spineless attorney, to be followed by a raid and the taking of the purchase money.

Keene, despite the girl's antagonism toward him, engages in a determined effort to save the girl from the bandit and the ranch cattle and property from the marauding of the gangs. He is successful in both efforts, and incidentally, in bringing the girl to the point where she returns the feeling of attraction which he has developed meanwhile toward her.

Produced and distributed by RKO Pathe. Produced by Charles R. Rogers. Direction and story by Robert F. Hill. Supervised by Fred Allen. Photographer, Ted McCord. Release date, September 11, 1931. Running time, 56 minutes.

CAST

Buck Sawyer ..... Tom Keene
Dorothy Beals ..... Marion Shilling
Flash Prescott ..... Nick Stuart
George Marston ..... Hooper Atchley
Joe Currier ..... Stanley Blystone
Jenny ..... Louise Beavers
Ma Stoddard ..... Alma Chester
Pa Stoddard ..... William Welsh
Judge Lawlor ..... Murdock MacQuarrie

Die Grosse Sehnsucht (The Great Passion)

(Tobis)

Musical Romance

While there is considerable music and a thread of romantic plot in this production, viewed at the Tobis-Vanderbilt in New York, the picture is primarily a vehicle for exposition of the inner workings of a sound studio—specifically of the studio at Neubabelsberg, Germany's own Hollywood. And it is the agency for showing German film stars at work and at play. In fact, with a number of the players this is accomplished simply with introductions to Camilla Horn at a reception.

Thirty-three stars participate in the making of this picture. Among those better known to American production are Conrad Veidt and Lil Dagover.

It is essentially a story of the sound stage, literally. Most of the action takes place on a sound stage and practically all is within the studio—extras, stars, technicians. Players give burlesques of their successes. A birthday party provides one opening for comedy dialogue and action, but this is true of much of the entire picture.

Director, Stefan Szekely. Dialogue, Paul Henckels. Book, Hans H. Zerlett. Actors' advisor, Kurt Bernhardt. Production, Tuscherer and Pasternak. Music and text, Friederich Hollander, Rudolf Eisner and Karl Brull. Musical director, Paul Dessau. Cameraman, Mutz Greenbaum. Scenes, Sonnie and Erdman. Sound, Alfred Norkus. Cutter, Willy Zeunert. Assistant director, Laszlo Benedek. Costumes, Tihamer Varady. Running time, 90 minutes. Release date, October 7.

THE CAST

Eva von Loe ..... Camilla Horn
Director Hall ..... Theodor Loos
Paul Wessel ..... Harry Frank
Assistant Director Mopp ..... Paul Kemp
Production Director Klicht ..... Paul Henckels
Carla Marventa ..... Berthe Ostyn
Mary, Eva's friend ..... Irma Godau
Costume Director Bluhmann ..... Anna Muller-Lincke
Director Berg ..... Erwin van Roy
King Frederick ..... Karl Platen
Cornelius ..... Ferdinand Bonn
Film Director ..... Walter Steinbeck
Betty Amann ..... Betty Amann
Elga Brink ..... Elga Brink
Lil Dagover ..... Lil Dagover
Liane Haid ..... Liane Haid
Anny Ondra ..... Anny Ondra
Camilla v. Hollay ..... Camille v. Hollay
Maria Paudler ..... Maria Paudler
Charlotte Susa ..... Charlotte Susa
Olga Tschechowa ..... Olga Tschechowa
Adele and Wilhelmine Sandrock
Gustav Diessl ..... Gustav Diessl
Paul Heidemann ..... Paul Heidemann
Karl Huszar-Puffy ..... Karl Huszar-Puffy
Walter Janssen ..... Walter Janssen
Fritz Kortner ..... Fritz Kortner
Harry Liedtke ..... Harry Liedtke
Fritz Rasp ..... Fritz Rasp
Walter Rilla ..... Walter Rilla
Hans Adalbert v. Schlettow ..... Hans Adalbert v. Schlettow
Luis Trenker ..... Luis Trenker
Jack Trever ..... Jack Trever
Ernst Verebes ..... Ernst Verebes
Conrad Veidt ..... Conrad Veidt

The Love Storm

(British International)

Drama

A drama, embodying more than a little real tragedy, comes from the Elstree studios near London of British International Pictures to the Warner theatre on Broadway. From the stage play by Frank Harvey, called "Cape Forlorn," "The Love Storm" is virtually entirely restricted as to action theme and setting, to the lonely, terribly isolated lighthouse on Cape Forlorn, off the New Zealand coast.

This setting, incidentally, affords an opportunity which was not overlooked, for numerous beautiful and striking scenic effects, based most particularly on the ocean breakers tumbling over the rocky lower levels of the huge rock formation on which the Cape Forlorn light stands guardian.

The leading players, and in fact the entire cast, for there are only five in the film, are Fay Compton, Frank Harvey, Ian Hunter, Edmund Willard and Donald Calthrop. All were considered to have done good work, particular note being taken of the performances of Willard, Miss Compton and Frank Harvey.

Harvey, as the skipper of the light, brings Miss Compton from a mainland dance hall to the light as his wife, where she is particularly nicely greeted by Willard as the mate of the light crew. A motor launch is wrecked against the rocks in a storm and Hunter is rescued. Willard in the meantime has been poisoning Miss Compton's mind against her husband and the light house, with the object of going off with her. Hunter, being polished and well spoken, is extremely attractive to Miss Compton and she falls in love with him.

Willard had meanwhile discovered via radio that Hunter is in reality a fugitive from justice, having absconded with a large sum of money which he had taken as general manager of a building company. When Willard confronts him, Hunter denies his guilt, and when the girl steals to the room while they are arguing, a fight ensues and to save the life of Hunter, she kills Willard.

Harvey discovers the truth and shields his

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in natural colors
with BILLY BEVAN

ANDY CLYDE
in "TAXI TROUBLES"
Produced by MACK SENNETT

"JINGLE BELLS"
A TERRY-TOON
Produced by Frank Moser and Paul Terry
(By the way, have you started your Terry-Tooners Music and Fun Club?)

"THE GIRL RUSH"
A VANITY Comedy
with Vernon Dent, Helen Mann, Eddie Tamblyn
An AL CHRISTIE Production

Those Hollywood Girls
in "QUEENIE of HOLLYWOOD"
An IDEAL Comedy
with Virginia Brooks, Rita Flynn, Jeanne Flarrin

BING CROSBY
Radio's new sensational baritone
in "ONE MORE CHANCE"
A MACK SENNETT Comedy Featurette

"IDLE ROOMERS"
A CAMEO Comedy
They'll be glad to see Cameos again. They're the headliners of the one-reel comedy field.

"THE GREAT PIE MYSTERY"
A MACK SENNETT Comedy
with Harry Gribbon



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wife. Police arrive and Hunter is recognized and taken. Harvey permits his wife to leave, knowing he is incapable of making her happy.

Years later, Harvey is seen in a Honolulu cafe, old and broken, where he meets Miss Compton. She tells him she is waiting for Hunter, who will soon be released from prison. Harvey leaves the cafe.

The direction of E. A. Dupont was commended for the manner in which he retained audience interest at a height throughout the film, as well as the expert fashion in which he took advantage of every possible opportunity for stressing the unusual character of his story and setting.

Produced by British International Pictures. Released, by Wardour Films, Ltd. Directed by E. A. Dupont. From the stage play by Frank Harvey. Scenario by Victor Kendall. Edited by A. C. Hammond. Cameraman, Claude Friese-Green. Sound, Alec Murray. Release date, October 16, 1931. Running time, 62 minutes.

CAST

Eileen Kell.....Fay Compton
Captain Kell.....Frank Harvey
Gordon Kingsley.....Ian Hunter
Cass.....Edmund Willard
Parsons.....Donald Calthrop

Grief Street

(Chesterfield)

Mystery

A mystery film from the independent market which contains in satisfactory fashion the elements of good mystery. An audience at Loew's New York on Broadway received the film well, being appreciative of the direction and a cast of good quality.

Particular comment was accorded the work of Barbara Kent as the feminine lead, and of John Holland as the reporter who eventually turns up the guilty party.

An actor is strangely murdered by strangulation in his theatre dressing room after the last act of a play. Suspicion falls on several people during the course of the investigation, any one of whom had apparently an excellent reason for dispatching the actor. Following numerous complications and suspensive moments, Holland, as the reporter turned sleuth, partly by reason of his love for the actress, Miss Kent, succeeds, with her aid, in revealing the guilt of the play's stage manager as the murderer.

The guilty party is well hidden from any audience attempts at detection, and the solution is worked out in a satisfactory logical manner.

Dorothy Christy and Lillian Rich, featured in the support, gave performances which were described as of good quality.

Produced by George R. Batcheller (Chesterfield Production). From Arthur Hoerl's "Grief Street." Directed by Richard Thorpe. Assistant director, Melville Shyer. Photography by M. A. Anderson. Running time, 65 minutes.

CAST

Barbara Kent.....Jean Royce
John Holland.....Jim Ryan
Dorothy Christy.....Mrs. Merle
Crauford Kent.....Alvin Merle
Lillian Rich.....Pamela Gregory
Lloyd Whitlock.....Frank Murray
Creighton Hale.....Ted
James Burtis.....Jardin
Larry Steers.....Ralph Burns
Lafe McKee.....Michael
Ray Largay.....Blake
Arthur Brennan.....Walt

SHORTS

Palmy Daze

(Louis Simon)

Only Fair

Louis Simon not only produced this short comedy, but also starred in it, but there is little enough of real comedy in the number. It is understood much money was spent on the short. Definite plot construction and execution is rather conspicuous by its absence. The better part of the action occurs on a train, with the final sequence set in a hotel. Only fair as a comedy effort.—Running time, 28 minutes.

Melodie der Welt

(Tobis)

Travel Fantasy

Bizarre and atmospheric treatment of a picture, a forte of German production, is emphasized in this Tobis film, seen at its American premiere at the Vanderbilt theatre in New York. The picture, which runs 30 minutes and is a cross between long and short feature, is a melange of sound and sight travelogue, emphasizing world art and industry by parallels and contrasts pictorially and orally. Fadeouts play a large part in this achievement. The parallel is drawn, for example, by fading a shot of a sailor running up a ladder to the crow's nest into one of a native of another part of the world "shinnying" up a cocoanut tree, and next into one of a monkey doing the same. There is a rapidly shifting portrayal of styles of cathedral architecture, of music of theatre and clang of industry. The picture is brilliantly conceived and executed, with no interruption whatever to name localities. While the production is billed as "with George Bernard Shaw," the British dramatist and satirist, appears only in one spot. Wolfgang Zeller did the musical score, Walter Ruttman the directing. Running time, 30 minutes.

Deception Plays

(Educational)

Fine

Howard Jones, Southern California mentor, takes the lead in introducing various well known coaches the country over, who in turn, explain several plays prominent in the deception methods which characterize the modern football attack. Though technical, it is interesting, both for the football fan and for the non-fan, who will be caught by the appearance of the great coaches and by the shots of several big games at the stadiums.—Running time, 10 minutes.

The Delivery Boy

(Columbia)

Great!

One of the secrets of the immense popularity of Walt Disney's Mickey Mouse cartoon comedies is the fact that the audience is given a series of surprises. "The Delivery Boy" is no exception, as evidenced by the reaction of the audience at the Tobis Vanderbilt in New York. The unexpected sources discovered for music extraction brought a succession of chortling. Running time, 10 minutes.

Sport Slants

(Vitaphone)

Minor Sports

Ted Husing explains several of what in collegiate circles would be called the minor sports in this reel. The running time of five minutes is divided among pingpong (with Meysa McMein, the illustrator, as one of the stars), handball and lacrosse. Throughout the play Husing tells what it's all about. Good photography, with due regard to best angles, makes it easy to follow the description as well as the action.

Taxi Troubles

(Educational)

Funny

Andy Clyde again in a Mack Sennett effort, and as usual effective, particularly by reason of Clyde's ability to register good comedy in amusing fashion. He is a cab driver in this one directed by Del Lord, and runs into all sorts of complications with his wife, mother-in-law, a New Year's party, a gangster's wife and finally the gangster himself and the police. He only escapes him and his mother-in-law after a wild ride during which his cab and mother-in-law's baby car go through some harrowing and amusing experiences. Clyde's manner of registering abject fear by expression and voice is one of his best bets.—Running time, 19 minutes.

Manhattan Mariners

(RKO Pathe)

Good

A Grantland Rice Sportlight in which a group of girls circumnavigate Manhattan Island in a speedboat. Starting at 86th Street and the Hudson, the boat travels south, around the battery, up the East and Harlem Rivers into the Hudson again and south to the starting point. Liners, yachts, New York's incomparable building skyline and the great bridges, including the new George Washington span, come into the picture in an interesting and entertaining manner.

Football Forty Years Ago

(Universal)

Mildly Interesting

Number one of the Christy Walsh All-American sports series, showing Glenn S. (Pop) Warner, Stanford coach, explaining characteristic plays of the game of the 90's. His team, dressed in wigs, mustaches and the football dress of that day, run through the plays as the coach describes them. Interesting by way of contrast to the game of today.—Running time, 9 minutes.

Shiver My Timbers

(MGM)

Fair

One of the Our Gang series, but not nearly matching the earlier subjects. There are numerous adults in the cast, which may readily be held responsible for the weakness, comparatively, of the effort. The gang plays hookey rather than listen to a sea captain's fake stories and the teacher plans to scare them from being pirates, with the aid of the captain. Rest of the film concerns a tough group of men trying to frighten the youngsters.—Running time, 21 minutes.

Idle Roomers

(Educational)

Amusing

Two acrobats practice their stunts in a hotel room, and the landlady sends for two psychopathic experts, thinking the two are crazy. The doctors humor the pair by learning their stunts and the booking agents, walking in, sign the doctors for the act, while the ambulance attendants drag off the acrobats. Fairly amusing and the tumbling is clever.—Running time, 9 minutes.

Slow Poison

(RKO Pathe)

Amusing

Jimmy Gleason again, and still managing his would-be pugilist, Ham Hand. The latter is dumb and Jimmy amusingly bullies him at every opportunity. The fighter falls for Mae Busch, and in order to get some pep into him, Jimmy has the girl kidnaped. The plan falls through, and she swings a few rights and lefts on her own account. Gleason is funny, anywhere.—Running time, 21 minutes.

Jingle Bells

(Educational)

Fair

A Paul Terry-Toon number, with the assorted animated animals having a great time on the ice and snow, and the wolf running away with the maiden. Her equally animated sweetheart rescues her to the accompaniment of various operatic arias. Synchronization is good and the number as a whole a fair animated.—Running time, 6 minutes.

THEATRE RECEIPTS

Theatre receipts from 29 key cities over the country for the current week showed a decided comeback from the new low totals recorded in the past several weeks. The total for the week reached $2,391,409, which, compared with the total figure for the previous seven-day period, $2,298,950, indicates an increase for the week of $92,459. As further evidence of the spurt taken in grosses this week one new high figure was recorded, at the Rivoli in New York, where "Monkey Business" was the attraction, which compare with no new high figures last week. Only four new low figures were recorded in the current compilation, while nine were indicated in the last report.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker ..	2,300	35c-50c	"Palmy Days" (U. A.) (6 days)	14,800	"Street Scene" (U. A.) (6 days)	13,120	High 1-24-30 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"Guilty Hands" (MGM) (6 days)	5,275	"Kick In" (Para.) (6 days)	5,240	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO..	1,500	25c-60c	"The Woman Between" (Radio) (3 days)	2,800	"The Runaround" (Radio) (3 days)	2,800	High 5-2-31 "Strangers May Kiss"	8,100
			"My Sin" (Para.) (3 days)	3,200	"Waterloo Bridge" (U.) (3 days)	3,160	Low 7-11-31 "Daddy Long Legs"	2,900
Ritz	1,146	25c-35c	"Penrod And Sam" (F. N.) (6 days)	4,075	"Five Star Final" (F. N.) (6 days)	4,400	High 3-14-31 "Millie"	8,600
Strand	1,900	35c-50c	"Road To Singapore" (W. B.) (6 days)	8,200	"Personal Maid" (Para.) (6 days)	7,450	Low 7-11-21 "Sweepstakes"	2,400
							High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
							High 9-26-31 "Five Star Final"	10,350
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	35c-50c	"Road To Singapore" (W. B.) (25c-50c)	5,148	"The Voice Of Israel" (Jewish) (5 days—2nd Week)	1,625	.....	
Europa	267	25c-50c	"Two Hearts In Waltz Time" (German) (6 days)	2,100	"Three From Filling Station" (Ufa)	900	.....	
Hippodrome	2,250	25c-50c	"The Gay Diplomat" (Radio) (6 days and Sun. midnite show)	10,800	"Graft" (U.) (6 days and Sun. midnite show)	11,500	.....	
Keith's	2,500	25c-50c	"The Spirit Of Notre Dame" (U.) (6 days and Sun. midnite show)	7,200	"Side Show" (W. B.) (6 days and Sun. midnite show)	6,320	High 5-9-31 "Bachelor Apartment"	16,080
Loew's Century.	3,076	25c-60c	"Sidewalks Of New York" (MGM) (6 days)	22,000	"Get Rich Quick Wallingford" (MGM) (6 days)	29,472	Low 5-17-30 "King of Jazz"	3,000
Loew's Parkway	987	15c-35c	"Five Star Final" (F. N.) (6 days)	3,900	"Monkey Business" (Para.) (6 days)	4,500	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
							High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley..	3,522	25c-60c	"The Unholy Garden" (U. A.) (6 days)	18,000	"Palmy Days" (U. A.) (6 days and Sun. midnite show)	19,000	High 4-11-31 "Strangers May Kiss"	33,500
Loew's Valencia	1,487	25c-35c	"Five Star Final" (F. N.) (6 days)	3,100	"Monkey Business" (Para.) (6 days)	3,300	Low 5-3-30 "Honey"	12,500
New	1,600	25c-50c	"Sob Sister" (Fox) (6 days)	8,000	"Caught Plastered" (Radio) (6 days)	7,000	High 7-26-30 "Sins of the Children"	7,300
Rivoli	1,982	25c-50c	"High Stakes" (Radio) (6 days)	5,600	"Traveling Husbands" (Radio) (5 days)	5,600	Low 11-29-30 "Onliy Saps Work"	1,800
							High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
							High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn"	3,200
Boston								
Keith's	2,800	25c-65c	"The Spirit Of Notre Dame" (U.)	23,000	"Devotion" (Pathe)	19,000	High 10-11-30 "Half Shot at Sunrise"	34,500
Keith-Boston ..	2,500	25c-60c	"Smart Woman" (Radio)	19,000	"Pagan Lady" (Col.)	19,000	Low 12-6-30 "Sin Takes a Holiday"	16,500
Loew's Orpheum	3,100	25c-50c	"Sidewalks Of New York" (MGM)	21,000	"The Phantom Of Paris" (MGM)	21,500	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's State ..	3,700	25c-50c	"Get Rich Quick Wallingford" (MGM)	22,000	"Palmy Days" (U. A.)	22,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Metropolitan ..	4,350	35c-75c	"The Spider" (Fox)	35,000	"My Sin" (Para.)	35,500	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Olympia	1,800	25c-50c	"Bad Girl" (Fox) (2nd week)	14,000	"Bad Girl" (Fox) (1st week)	15,500	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
							High 7-5-31 "With Byrd at South Pole"	28,000
Scollay Square.	1,800	25c-50c	"Bad Company" (Pathe)	15,000	"Monkey Business" (Para.)	15,000	Low 2-21-31 "Sit Tight"	12,000
							High 10-11-30 "Numbered Men"	20,000
Uptown	2,000	25c-60c	"Bad Girl" (Fox) (2nd week)	12,000	"Bad Girl" (Fox) (1st week)	13,500	Low 7-5-30 "Shadows of the Law"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"24 Hours" (Para.)	24,800	"Street Scene" (U. A.)	26,300	High 3-28-31 "My Past"	39,500
Century	3,000	25c-35c	"The Squaw Man" (MGM)	8,600	"Waterloo Bridge" (U.)	7,500	Low 7-4-31 "I Take This Woman"	19,000
							High 2-14-31 "Cimmaron"	25,600
Erlinger	1,400	25c-50c	"Der Weg Zur Schande" (Capitol) (4 days)	3,000	.....		Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-50c	"Monkey Business" (Para.)	20,000	"Bad Girl" (Fox) (2nd week)	16,000	.....	
							High 8-8-31 "Politics"	35,100
Hippodrome	2,100	25c-50c	"Wicked" (Fox)	17,000	"High Stakes" (Radio)	18,900	Low 12-27-30 "Remote Control"	13,400
							High 2-14-31 "Free Love"	26,300
Lafayette	3,300	25c-35c	"Sherlock Holmes' Fatal Hour" (First Division)	8,900	"Woman Of Experience" (Pathe)	8,600	Low 7-4-31 "Six Cylinder Love"	14,800
							High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-15-31 "The Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Five Star Final" (F. N.) (6 days)	6,000	"East Of Borneo" (U.) (25c-40c-3 days)	3,000	.....	
					"Spirit Of Notre Dame" (U.) (25c-40c—3 days)	3,000		
Carolina	1,441	40c-50c	"24 Hours" (Para.) (3 days)	4,000	"Devotion" (Pathe) (3 days)	6,000	.....	
			"The Unholy Garden" (U. A.) (3 days)	5,000	"Palmy Days" (U. A.) (3 days)	6,500		

"THE AUDIENCE WILL BE THRILLED"—L. A. EXPRESS

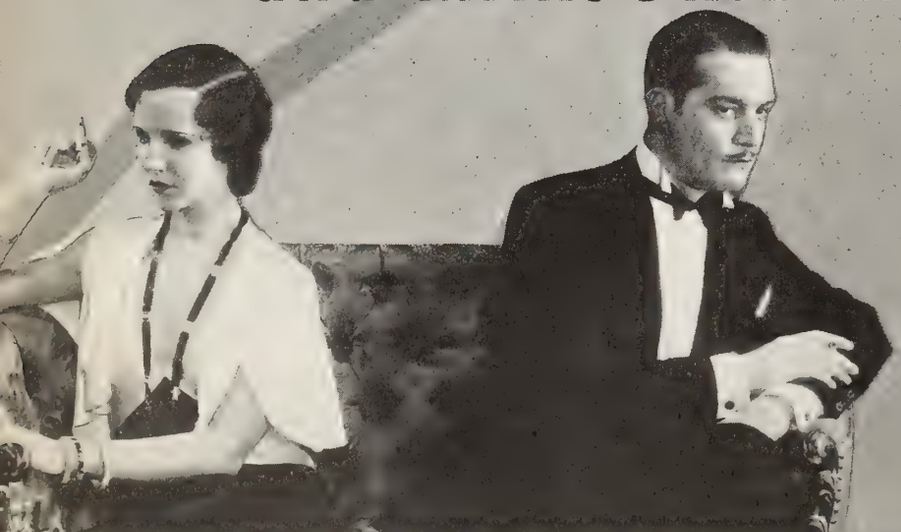
"THE FINAL FADEOUT WAS A SIGNAL FOR SINCERE APPLAUSE"
—HOLLYWOOD HERALD



Based On An Article By
URSULA PARROTT

LEFTOVER

with CLAUDIA DELL, WALTER BYRON and MARJORIE RAMBEAU



Directed By
ERLE C. KENTON

Produced By
SAM BISCHOFF

KEEP YOUR EYES ON TIFFANY PICTURES


"WELL WORTH THE DOUGH ANY EXHIBITOR IS LIKELY TO BE ASKED FOR IT"—HOLLYWOOD REPORTER
LADIES
Who are they? What are they? Why are they called "Leftover Ladies"? A pulsating story of modern woman's ruthless sacrifice for freedom—and what is this new freedom?
TIFFANY
PRODUCTIONS INC.
Distributed by Sono Art-World Wide

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"24 Hours" (Para.)	42,000	"Road To Singapore" (W. B.)	44,000	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Monkey Business" (Para.) (35c-95c—3rd week)	19,000	"Monkey Business" (Para.) (2nd week)	29,200	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Honor Of The Family" (F. N.)	42,000	"Sidewalks Of New York" (MGM)	31,000	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"Skyline" (Fox)	23,000	"Smart Woman" (Radio)	22,500	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Pardon Us" (MGM)	22,000	"The Squaw Man" (MGM) (2nd week)	15,500	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"The Spirit Of Notre Dame" (U.)	21,000	"Bad Company" (Radio)	18,000	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"Palmy Days" (U. A.) (2nd week)	22,000	"Palmy Days" (U. A.) (1st week)	31,000	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Erlanger	1,600	30c-50c	"Zwei Menschen" (Tonfilm)	4,200	"Murder At Midnite" (Tiff.)	3,500		
Keith's	1,600	25c-40c	"The Dreyfus Case" (Col.)	4,850	"The Brat" (Fox) and "Monsters Of The Deep" (Talking Picture Epics)	5,100	High 11-20-30 "Africa Speaks"	13,000
							Low 8-22-31 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Daughter Of The Dragon" (Para.)	23,800	"Sporting Blood" (MGM)	25,892	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"My Sin" (Para.)	11,835	"Alexander Hamilton" (W. B.)	11,400	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Scareheads" (States Rights") (4 days)	2,176	"Branded" (Col.) (4 days)	2,470	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Mother And Son" (Monogram) (3 days)	1,171	"The Sky Spider" (Action) (3 days)	1,330	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
RKO Lyric	1,400	30c-50c	"Caught Plastered" (Radio) (7 days and Sat. midnite show)	11,345	"Devotion" (Pathe) (7 days and Sat. midnite show)	12,633	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Bad Girl" (Fox) (7 days and Sat. midnite show)	16,774	"Palmy Days" (U. A.) (7 days and Sat. midnite show)	18,900	High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Skyline" (Fox) and "The Break Up" (Talking Picture Epics)	4,213	"Monkey Business" (Para.)	4,490	High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Liebeswalzer" (Ufa)	1,000	"Ein Burschenlied Aus Heidelberg" (Ufa)	1,600		
Cleveland								
Allen	3,300	25c-50c	"Bad Girl" (Fox)	25,000	"Palmy Days" (U. A.)	18,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Graft" (U.)	2,000	"Mystery Of Life" (U.)	6,000		
Circle	1,400	15c-30c	"Murder At Midnite" (Tiff.)	5,000				
RKO Hippodrome	3,800	25c-50c	"The Spirit Of Notre Dame" (U.)	16,000	"Devotion" (Pathe)	15,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Personal Maid" (Para.)	21,000	"Pagan Lady" (Col.)	25,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	25c-50c	"The Spider" (Fox)	19,000	"The Squaw Man" (MGM)	22,000	High 9-5-31 "Pardon Us"	26,200
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	25c-50c	"Road To Singapore" (W. B.) (9 days)	6,000	"Five Star Final" (F. N.) (2nd week)	9,000		
Denver								
Denver	2,300	25c-65c	"24 Hours" (Para.)	18,000	"Palmy Days" (U. A.)	17,500	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Spider" (Fox)	7,000	"Alexander Hamilton" (W. B.)	9,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift to Women"	4,500
Huffman Tabor	1,900	25c-50c	"Spirit Of Notre Dame" (U.)	12,000	"East Of Borneo" (U.)	10,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Sidewalks Of New York" (MGM) (8 days)	10,500	"Penrod and Sam" (F. N.) (6 days)	7,000	High 1-10-31 "Hell's Angels"	22,000
							Low 10-10-31 "Penrod And Sam"	7,000
Rialto	1,040	25c-50c	"Palmy Days" (U. A.)	3,500	"Murder At Midnight" (Tiff.)	4,250	High 3-28-31 "Trader Horn"	8,000
							Low 9-19-31 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Palmy Days" (U. A.)	12,000	"Street Scene" (U. A.)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"East Of Borneo" (U.) (4 days)	4,000	"Caught Plastered" (Radio) (4 days)	4,000		
			"The Runaround" (Radio) (3 days)	2,000	"Rebound" (Radio) (3 days)	3,000		
Paramount	1,700	25c-60c	"Get Rich Quick Wallingford" (MGM) (4 days)	6,000	"Sidewalks Of New York" (MGM) (4 days)	6,500	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"24 Hours" (Para.) (3 days)	5,000	"Skyline" (Fox) (3 days)	5,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Mad Parade" (Para.) (4 days)	2,250	"I Like Your Nerve" (F. N.) (4 days)	2,350	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Wicked" (Fox) (3 days)	900	"Children Of Dreams" (W. B.) (3 days)	1,500	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,500	25c-75c	"Cisco Kid" (Fox)	10,500	"Merely Mary Ann" (Fox) (3rd week)	3,500	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan. Hollywood	3,000	35c-65c	"Caught Plastered" (Radio)	10,200	"This Modern Age" (MGM)	13,000	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Road To Singapore" (W. B.)	11,400	"I Like Your Nerve" (F. N.)	7,500	High 2-7-31 "Little Caesar"	30,000
							Low 10-10-31 "I Like Your Nerve"	7,500

"Street Scene" $20,000 Tops In Providence

Total $47,500 for 5 Theatres

PROVIDENCE—"Street Scene," caught the fancy of Providence fans here and knocked down a neat $20,000 for the week, leading the field by a wide margin. The Majestic with "Mary Ann" also was a ... up, nosing out $11,0... amount was ... "Personal ... Ca...

"Street Scene" Albany's Best With $13,000

Total $36,170 for 5 Theatres

ALBANY—Playing to the two gest days in the history of the atre, "Street Scene" carried off box-office honors of the week at ... Harmanus-Bleecker Hall, ...

Wednesday, September 30 1931

"Palmy Days" Theme Song On Broadway

"Palmy Days" Best Draw in Oklahoma City

'Street Scene' Big in Second Chicago Week

Wednesday, September 23, 193

'Street Scene' Cleans Up in Kansas City

Total $56,600 for 5 Theatres

Tuesday, October 20, 1931

'Street Scene' Best Bet for Omaha's Week

"Palmy Days" Here Again in Lager Center

Total $75,500 for 7 Theatres

"Street Scene" Is Topnotcher In Cincinnati

Total $81,355 for 9 Theatres

CINCINNATI—Figured on the basis of collective returns, last week's business failed to maintain the high mark established for the seven-day period ... However, from

"Palmy Days" Only Bet as 'Philly' Sags

Total $122,000 for 8 Theatres

PHILADELPHIA—World series interest kept matinee business down and the closing of a ...

MOTION PICTURE DAILY

"Street Scene" Held Over For Fourth Chicago Week

Total $186,000 for

MOTION PICTURE DAILY

"Palmy Days" Sinks Record In Albany; $5,000 Above

Total $38,350 for 5 Theatres

ALBANY, Oct. 18.—Playing to ... biggest week's business in the hist... of the theatre, "Palmy Days" es... lished a new attendance record ... week for Harmanus-Bleecker ... with a take of $14,800 at th... office, or practically $5,000 abo... mal for the six days.

Minn. Big With $31,000—U.A. Pan Has $9,000 Start

Minneapolis, Oct. 19.

The depression has departed temporarily at least ...

Friday, October 16, 1931

"Palmy Days" $4,900 Above In Cincinnati

Total $87,315 for 9 Theatres

CINCINNATI—Last week's business showed a healthy gain, receipts hitting pretty close to ten grand above ... at the RKO Palace ... the fans

"Street Scene" Albany's Best With $13,000

Total $36,170 for 5 Theatres

ALBANY—Playing to the two biggest days in the history of the theatre, "Street Scene" carried off the box-office honors of the week at Albany, Harmanus-Bleecker ... the biggest house ... about $13... ling ...

'Street Scene, "High Stakes" Buffalo Tops

Total $77,300 for 5 Theatres

Hot weekend weath... bably would ha... 'Street Sce... by $1...

'Palmy Days' Takes Palm In Denver Run

$47,750 for 5 Theatres

DENVER—Top money of the week went to "Palmy Days," which bettered the par at the Denver by $2,500 to reach a gross of $17,500. "Penrod and Sam," was yanked at the Pa... mount...

Friday, October 16, 1931

$6,500 Leads Charlotte on "Palmy Days"

Total, $18,500 for 2 Theatres

$197,400 Broadway "Street Scene" Take

... ne," which closed at the ... night, did $197,400 in ... five days of it...

SSES VARIETY 9

'Palmy' Zooming for $50,000; Moss' B'way $40,000 in 2 Wks.; Par Is Stretching for $65,000

FIGURES TELL THE STORY!

UNITED ARTISTS PICTURES

Backed Up With **UNITED ARTISTS** *Exploitation*

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"24 Hours" (Para.)	4,000	"Huckleberry Finn" (Para.)	5,500	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"Susan Lenox" (MGM)	12,000	"Sidewalks Of New York" (MGM)	9,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"My Sin" (Para.)	7,600	"Personal Maid" (Para.)	8,000	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Spirit Of Notre Dame" (U.)	6,500	"Devotion" (Pathe)	6,000	High 10-24-30 "Check and Double Check"	20,000
							Low 10-10-31 "Devotion"	6,000
Indianapolis								
Apollo	1,100	25c-50c	"Spirit Of Notre Dame" (U.)	6,500	"The Road To Singapore" (W. B.)	5,000	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Woman Of Experience" (Pathe)	4,500	"Penrod And Sam" (F. N.)	5,200	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"Five Star Final" (F. N.)	15,000	"My Sin" (Para.)	12,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"Wicked" (Fox)	7,000	"Arizona" (Col.)	7,000	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 9-12-31 "East Of Borneo"	5,750
Palace	2,800	25c-50c	"Get Rich Quick Wallingford" (MGM)	8,600	"Palmy Days" (U. A.)	10,000	High 5-2-31 "Trader Horn"	22,000
							Low 8-1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"24 Hours" (Para.)	5,000	"The Spider" (Fox)	5,000		
Mainstreet	3,067	35c-60c	"Rebound" (Pathe)	15,000	"Bad Girl" (Fox)	19,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Get Rich Quick Wallingford" (35c-50c) (MGM)	14,500	"Palmy Days" (U. A.)	23,925	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Road To Singapore" (W. B.)	12,500	"Five Star Final" (U. A.)	12,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"A Holy Terror" (Fox)	7,200	"The Great Lover" (MGM)	5,100	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Devotion" (Pathe) (4th week)	6,500	"Devotion" (Pathe) (3rd week)	9,800	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"Cisco Kid" (Fox)	18,400	"Merely Mary Ann" (Fox) (3rd week)	4,200	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Cheri Bibi" (MGM)	6,300				
Loew's State	2,418	35c-65c	"Get Rich Quick Wallingford" (MGM)	20,100	"The Squaw Man" (MGM)	26,600	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Sidewalks Of New York" (MGM)	14,200	"Pleasure" (Ind.)	8,400		
Orpheum	2,750	35c-65c	"Fifty Fathoms Deep" (Col.)	12,200	"Bad Company" (Pathe)	11,700	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Smiling Lieutenant" (Para.)	26,000	"24 Hours" (Para.)	17,000	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"The Big Gamble" (Pathe)	14,600	"The Woman Between" (Radio)	14,300	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Palmy Days" (U. A.)	23,000	"Monkey Business" (Para.) (3rd week)	12,000	High 9-26-31 "Monkey Business"	32,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Road To Singapore" (W. B.)	9,600	"I Like Your Nerve" (F. N.)	7,000	High 9-27-30 "Office Wife"	30,000
							Low 10-10-31 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Alexander Hamilton" (W. B.)	30,000				
Milwaukee								
Alhambra	2,660	25c-60c	"The Spirit of Notre Dame" (U.)	10,500	"Sporting Blood" (MGM)	9,000		
Garden	1,150	25c-60c	"Palmy Days" (U. A.) (2nd week)	9,600	"Palmy Days" (U. A.) (8 days—1st week)	12,000		
Palace	2,587	25c-60c	"Huckleberry Finn" (Para.)	9,000	"Merely Mary Ann" (Fox) (2nd week)	8,500		
Riverside	2,180	25c-60c	"Smart Woman" (Radio)	13,800	"Devotion" (Pathe)	15,000		
Strand	1,406	25c-60c	"Caught" (Para.)	6,200	"The Mad Parade" (Para.)	6,000		
Warner	2,500	25c-60c	"Road To Singapore" (W. B.)	9,800	"Five Star Final" (F. N.) (2nd week)	12,000		
Wisconsin	3,275	25c-65c	"24 Hours" (Para.)	13,800	"Wicked" (Fox)	13,000		
Minneapolis								
Aster	812	20c-25c	"The Viking" (J. D. Williams)	1,700	"Night Life In Reno" (Artclass) (4 days)	600	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
					"Penrod And Sam" (F. N.) (3 days)	950		
Lyric	1,238	20c-40c	"The Spider" (Fox)	2,500	"Skyline" (Fox)	2,400	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"My Sin" (Para.)	22,000	"Bought" (W. B.)	23,500	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Devotion" (Pathe)	13,000	"Bad Company" (Pathe)	12,500	High 2-14-31 "Cimarron"	30,000
							Low 9-12-31 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Homicide Squad" (U.) (3 days)	1,000	"Pagan Lady" (Col.) (3 days)	850		
			"High Stakes" (Radio) (4 days)	1,000	"Too Many Cooks" (Radio) (4 days)	1,300		
State	2,300	25c-50c	"Secrets Of A Secretary" (Para.)	7,500	"The Star Witness" (W. B.)	7,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
United Artists	1,500	25c-50c	"Palmy Days" (U. A.) (3 days)	2,500				
Montreal								
Capitol	2,547	25c-60c	"Secrets Of A Secretary" (Para.) and "Huckleberry Finn" (Para.)	13,000	"Pardon Us" (MGM) and "The Easiest Way" (MGM)	12,800	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Goldie" (Fox) and "A Holy Terror" (Fox)	4,900	"Many A Slip" (U.) and "Hell Bent For Frisco" (Sono-Art)	3,900	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"The Public Defender" (Radio)	14,500	"Daughter Of The Dragon" (Para.)	12,500	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-60c	"The Dreyfus Case" (Col.)	6,000				
Palace	2,600	25c-99c	"An Amerian Tragedy" (Para.)	15,000	"Monkey Business" (Para.)	14,500	High 2-21-31 "Man Who Came Back"	19,000
Princess	2,272	25c-65c	"The Unholy Garden" (U. A.) (2nd week)	10,000	"The Unholy Garden" (U. A.) (1st week)	12,000	Low 8-1-31 "Young Donovan's Kid"	10,500
Strand	750	15c-50c	"Bought" (W. B.) and "Monsters Of The Deep" (Talking picture Epics)	4,500	"The Subway Express" (Col.) and "The Good Bad Girl" (Col)	4,300	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
							High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (6th week)	16,621	"The Guardsman" (MGM) (5th week)	17,201	High 7-5-30 "Big House"	24,860
Broadway	2,000	35c-$1.00	"Murder At Midnight" (Tiff.) (2nd week)	22,000	"Murder At Midnite" (Tiff.) (1st week)	26,500	Low 6-13-31 "Free Soul"	20,181
Capitol	4,700	35c-$1.50	"Get Rich Quick Wallingford" (MGM)	85,315	"A Free Soul" (MGM) (2nd week)	65,349		
Embassy	598	25c	All Newsreel	8,397	All Newsreel	8,146	High 8-30-30 "Romance"	98,322
Hollywood	1,549	50c-$1.00	"Alexander Hamilton" (W. B.) (5th week)	14,500	"Alexander Hamilton" (W. B.) (4th week)	22,000	Low 3-21-31 "Great Meadow"	49,789
Mayfair	2,300	35c-85c	"Devotion" (Pathe) (2nd week)	24,680	"Devotion" (Pathe) (1st week)	22,750	High 11-29-30 Newsreels	9,995
Paramount	3,700	40c-$1.00	"Road To Reno" (Para.)	59,200	"24 Hours" (Para.)	54,500	Low 8-16-30 Newsreels	6,625
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (4th week)	25,500	"Palmy Days" (U. A.) (3rd week)	29,500		
Rivoli	2,103	40c-$1.00	"Monkey Business" (Para.) (2nd week)	57,400	"Street Scene" (U. A.) (6 days-6th week)	13,900	High 11-8-30 "Check and Double Check"	51,000
					"Monkey Business" (Para.) (5 days—1st week)	46,000	Low 7-4-31 "Sweepstakes"	12,500
Roxy	6,200	50c-$1.50	"Smart Woman" (Radio)	61,000	"Sob Sister" (Fox)	61,000	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Strand	3,000	35c-85c	"Road To Singapore" (W. B.) (2nd week)	23,740	"Road To Singapore" (W. B.) (1st week)	31,247	High 9-6-30 "Animal Crackers"	62,500
Warners	1,490	35c-75c	"The Gay Diplomat" (Radio)	2,984	"The Dreyfus Case" (Col.) (6th week)	4,480	Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
							High 10-17-31 "Monkey Business"	57,400
							Low 3-14-31 "River's End"	9,519
Winter Garden.	1,493	35c-$1.00	"Five Star Final" (F. N.) (5th week)	24,650	"Five Star Final" (F. N.) (4th week)	28,000	High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
							High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"	9,274
							High 8-30-30 "Old English"	22,203
							Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
							High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Susan Lenox" (MGM)	8,000	"My Sin" (Para.)	6,500	High 11-8-30 "Check and Double Check"	17,000
Criterion	1,700	10c-50c	"Get Rich Quick Wallingford" (MGM)	6,000	"Palmy Days" (U. A.)	8,000	Low 4-6-30 "Party Girl"	3,800
Liberty	1,500	10c-50c	"The Big Gamble" (Pathe) (10c-35c)	3,500	"Penrod And Sam" (F. N.)	4,000	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
							High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Five Star Final" (F. N.) (8 days)	8,000	"Waterloo Bridge" (U.) (6 days)	3,000	High 8-9-30 "Dawn Patrol"	15,000
Warner	1,800	10c-50c	"Homicide Squad" (U.)	6,200	"The Spider" (Fox)	6,000	Low 10-10-31 "Waterloo Bridge"	3,000
Omaha								
Orpheum	3,000	25c-60c	"Bad Company" (Pathe)	13,000	"Rebound" (Pathe)	13,000	High 11-1-30 "Check and Double Check"	26,400
Paramount	2,900	25c-60c	"Street Scene" (U. A.)	7,750	"This Modern Age" (MGM)	7,500	Low 6-20-31 "White Shoulders"	11,500
State	1,200	35c	"Transatlantic" (Fox) (4 days)	1,250	"Guilty Hands" (MGM)	2,600	High 12-13-30 "Hell's Angels"	12,750
			"Honeymoon Lane" (Para.) (3 days)	850			Low 9-27-30 "Song of My Heart"	5,950
							High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"The Star Witness" (F. N.)	5,250	"Pardon Us" (MGM)	6,000	High 4-11-31 "Men Call It Love"	16,000
							Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Bought" (W. B.) (25c-35c—3 days)	1,650	"Politics" (MGM) (3 days)	1,500	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Son Of India" (MGM) (3 days)	1,300	"Broadminded" (F. N.) (3 days)	1,300	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"An American Tragedy" (Para.) (6 days)	9,000	"This Modern Age" (MGM) (6 days)	9,300		
Centre	1,142	15c-60c	"Five Star Final" (F. N.) (6 days)	5,700	"I Like Your Nerve" (F. N.) (6 days)	5,200	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"The Spider" (Fox) (3 days)	1,600	"The Smiling Lieutenant" (Para.) (3 days)	2,000	High 5-9-31 "Trader Horn"	7,000
			"Transgression" (Radio) (3 days)	1,600	"Skyline" (Fox) (3 days)	1,500	Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-60c	"Fifty Fathoms Deep" (Col.) (3 days)	2,650	"Guilty Hands" (MGM) (3 days)	2,900	High 5-24-30 "High Society Blues"	6,600
			"Secrets Of A Secretary" (Para.) (3 days)	2,600	"Personal Maid" (Para.) (3 days)	2,100	Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Street Scene" (U. A.) (6 days)	2,800	"The Squaw Man" (MGM) (6 days)	2,500	High 11-22-30 "Anybody's Woman"	5,500
Earle	2,000	25c-65c	"Homicide Squad" (U.) (3 days)	6,000	"The Big Gamble" (Pathe) (3 days)	6,000	Low 8-1-31 "Forbidden Adventure"	2,200
			"Get Rich Quick Wallingford" (MGM) (3 days)	8,000	"Homicide Squad" (U.) (3 days)	8,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 10-17-31 "Homicide Squad" and "Get Rich Quick Wallingford"	14,000
Fox	3,000	35c-75c	"Wicked" (Fox) (6 days)	20,000	"The Spider" (Fox) (3 days)	24,000	High 2-7-31 "Man Who Came Back"	40,000
Karlton	1,000	40c-50c	"Devotion" (Pathe) (6 days)	5,000	"Merely Mary Ann" (Fox) (6 days)	6,000	Low 10-17-31 "Wicked"	20,000
Keith's	1,800	35c-75c	"Palmy Days" (U. A.) (6 days—2nd week)	15,000	"Palmy Days" (U. A.) (6 days—1st week)	17,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
							High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

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THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to October, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"The Road To Singapore" (W. B.) (6 days)	30,000	"Devotion" (Pathe) (6 days)	34,000	High 8-29-31 "Caught Plastered"	62,000
							Low 10-17-31 "The Road To Singapore"	30,000
Stanley	3,700	35c-75c	"Alexander Hamilton" (W. B.) (6 days)	10,000	"Alexander Hamilton" (W. B.) (6 days—1st week)	17,500	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"The Dreyfus Case" (Col.) (6 days)	8,000	"Fifty Fathoms Deep" (Col.) (6 days)	7,000	High 3-21-31 "The Last Parade"	16,500
							Low 10-10-31 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Phantom Of Paris" (MGM)	6,000	"Monkey Business" (Para.)	5,800	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Sidewalks Of New York" (MGM)	14,600	"Personal Maid" (Para.)	14,700	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Hamrick's Music Box	1,800	35c	"The Viking" (J. D. Williams)	4,500	"Five Star Final" (F. N.)	5,400	.....	
RKO Orpheum	1,700	25c-50c	"Bad Company" (Pathe)	9,800	"Rebound" (Pathe)	11,600	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists	945	25c-60c	"Susan Lenox" (MGM) (25c-50c)	8,000	"My Sin" (Para.)	3,800	High 12-13-30 "Hell's Angels"	16,400
							Low 10-3-31 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	10c-50c	"Get Rich Quick Wallnigford" (MGM)	17,800	"Palmy Days" (U. A.)	18,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"Alexander Hamilton" (W. B.) and "Penrod And Sam" (F. N.)	13,000	"Secrets Of A Secretary" (Para.) and "Bride For Sale" (Standard)	9,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Daughter Of The Dragon" (Para.)	6,500	"My Sin" (Para.)	7,500	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Devotion" (Pathe)	6,200	"Bad Company" (Radio)	5,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Faney Foley Herself" (Radio)	3,000	"Pagan Lady" (Col.)	5,500	High 4-6-30 "Golden Calf"	13,500
							Low 10-3-31 "Sherlock Holmes' Fatal Hour"	2,000
St. Paul								
Paramount	2,300	25c-50c	"My Sin" (Para.)	9,000	"Bought" (W. B.)	9,500	.....	
Riviera	1,300	25c-50c	"Secrets Of A Secretary" (Para.)	4,500	"Pardon Us" (MGM)	5,000	.....	
RKO Orpheum	2,600	25c-50c	"Devotion" (Pathe)	6,200	"Bad Company" (Pathe)	11,000	.....	
RKO President	1,200	15c-35c	"Homicide Squad" (U.) (3 days)	900	"Pagan Lady" (Col.) (3 days)	1,000	.....	
			"High Stakes" (Radio) (4 days)	1,000	"Too Many Cooks" (Radio) (4 days)	1,300		
Tower	1,000	15c-25c	"Side Show" (W. B.)	2,000	"The Spider" (Fox)	1,750	.....	
San Francisco								
El Capitan	3,100	25c-60c	"Sporting Blood" (MGM)	13,800	"Young As You Feel" (Fox)	13,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Susan Lenox" (MGM) (8 days)	52,000	"Sidewalks Of New York" (MGM)	40,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Homicide Squad" (U.)	18,000	"Reckless Hour" (F. N.)	15,000	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Devotion" (Pathe) (2nd week)	10,000	"Devotion" (Pathe) (1st week)	15,800	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,670	25c-50c	"24 Hours" (Para.)	18,000	"My Sin" (Para.)	15,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Street Scene" (U. A.) (3rd week)	6,000	"Street Scene" (U. A.) (2nd week)	7,500	.....	
Warfield	2,700	25c-50c	"Riders Of The Purple Sage" (Fox)	29,000	"Wicked" (Fox)	16,000	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Alexander Hamilton" (W. B.)	14,910	'The Bargain" (F. N.) (5 days)	5,200	High 9-12-31 "The Star Witness"	15,100
Seattle								
Blue Mouse	950	25c-75c	"Palmy Days" (U. A.) 3rd week)	6,500	"Palmy Days" (U. A.) (2nd week)	8,500	.....	
Fifth Avenue	2,750	25c-75c	"Susan Lenox" (MGM)	14,000	"Sidewalks Of New York" (MGM)	12,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Wicked" (Fox) (4 days)	3,000	"Skyline" (Fox) (4 days)	3,000	.....	
			"The Mad Parade" (Para.) (3 days)	2,000	"The Girl Habit" (Para.) (3 days)	2,500		
Liberty	2,000	15c-30c	"God's Gift To Women" (W. B.)	6,000	"The Naughty Flirt" (F. N.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Five Star Final" (F. N.)	7,500	"Pagan Lady" (Col.)	7,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"The Cisco Kid" (Fox)	12,000	"The Phantom Of Paris" (MGM) (6 days)	9,500	High 9-13-30 "Animal Crackers"	21,900
							Low 10-10-31 "The Phantom Of Paris"	9,500
RKO Orpheum	2,650	25c-75c	"Bad Company" (Pathe)	13,000	"East Of Borneo" (U.)	13,000	.....	
Toronto								
Imperial	3,444	15c-75c	"Daughter of the Dragon" (Para.) (6 days)	17,000	"Personal Maid" (Para.) (6 days)	17,500	High 9-19-31 "Merely Mary Ann"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"This Modern Age" (MGM) (6 days)	14,000	"Palmy Days" (U. A.) (15c-75c-6 days)	15,000	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"Wicked" (Fox) (6 days)	16,000	"I Like Your Nerve" (F. N.) (6 days)	13,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Monkey Business" (Para.) (6 days)	13,000	"Waterloo Bridge" (U.) (6 days)	12,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Ten Nights In A Barroom" (Goetz) (6 days)	8,000	"Alexander Hamilton" (W. B.) (6 days)	12,500	High 8-16-30 "For the Defense"	17,500
							Low 10-17-31 "Ten Nights In A Barroom"	8,000

YOUR PUBLIC

by RITA C. McGOLDRICK

THE mails of each day bring practical evidence that the SCHOOL AND SCREEN service, distributed by MOTION PICTURE HERALD, has become a definite box-office factor for those theatre men who have experimented with it. Club women from Texas to Maine, and from the state of Washington to Florida have found it a new idea, a definite guide in their local work for better pictures. Through this department letters of introduction to club leaders have been sent to theatre managers who believe that SCHOOL AND SCREEN has given them an intelligent excuse to ask for local club and school cooperation.

"The Spirit of Notre Dame"

Universal's outstanding football picture, "The Spirit of Notre Dame," was featured prominently in the September issue of "School and Screen." The return which this department has had on that one picture alone is an astonishing demonstration of how far this work may go. From one city after another reports have come to us of the interest which "School and Screen" has aroused among the school children and of the gratifying results in overflow audiences for "The Spirit of Notre Dame." Some schools sent five hundred children to the picture, some seven hundred and fifty. In all instances the pupils were accompanied by the teachers of the schools. This meant more than pupil attendance to the theatre men. It meant that every cheering boy and girl going home after the show made each member of his family eager to go to the evening performance to see the same thing. The result has rolled up an impressive contribution, in actual reported figures, toward this picture's success.

Experiment in Providence

On Friday, October 23d, "The Spirit of Notre Dame" opens in the RKO-Albee theatre of Providence. The manager, Mr. J. William Denback, with Mrs. George Harrison, motion picture chairman of the Rhode Island State Federation of Women's Clubs, arranged a round table conference to which Mrs. Harrison invited the heads of all local groups. With the "School and Screen" service as the basis of operation they mapped out a campaign by which the city would be canvassed for new and bigger audiences for the picture. This department, cooperating with the movement, sent the following letter with a copy of "School and Screen" to the principal of every school in Providence:

"We wish to call to your attention an outstanding picture of value to children which will open in the RKO-Albee theatre on October 23d. The 'School and Screen' service of MOTION PICTURE HERALD is a free service which we are happy to send to you regularly. Its purpose is to encourage child attendance at better pictures and to point out to educators and children the educational possibilities of the entertainment screen.

"We would appreciate your encouraging the children to see this picture and I should be glad to hear what you think of this project."

Through this direct contact with the schools, and the follow-up work of the local clubs, we believe that Providence will present an ideal experiment in the practicability of this whole project, and that we shall see an outstanding box office success of the picture in that city. It is an experiment worth watching!

Consider the Ladies!

For the past several months we have emphasized, actually over-emphasized, the rising tide of power we see in the development of women's clubs in every state in the nation. And in every organized unit that we know of there is a chairman or a small group interested in the Better Pictures movement in the community. Surprisingly enough, the powerful and highly efficient motion picture industry has up to this time been nonchalant about analyzing its audiences. It has computed in rough figures that one hundred million people see motion pictures every week in this country, but it has never attempted a study of that enormous public nor classified it in any way. If such classification were accomplished the amazing fact would be disclosed that the women of the United States control the box office. The "boy friend" takes his girl where she wants to go; the Mother of the family tells Father of the picture that she is eager to see. In largest measure, she controls the children. It is a pivotal process.

Clubs' Statistics

Fifty years ago the women of the nation made the children's clothes and baked bread. They swept and scoured and dusted. In this modern age the average women, with her electrical conveniences and the miracles that come in cans, has more leisure. She enjoys the companionship of other women. They organize together and do a little community housecleaning. Indeed, they have gone a step farther than this; they are engaged in national housecleaning with the same vigor as if they were wielding a broom. There are sixteen thousand women's clubs in the United States with an actual registration of more than four million members. In the state of Ohio alone there are 552 motion picture chairmen!

When the Lady Steps Out

A publicity man with a flair for computation has gathered together the following astonishing and enlightening figures on her activities:

Women control 41% of the wealth of the U. S., dictating 81% of all purchases.

There are 44 women millionaires in this country.

Weekly wages of the country for paid workers total annually ninety-two billions. Of this amount seventy billion or 81% is spent yearly at the rate of a million a week, $166,000 per day—*by women*—

They control ninety-eight per cent of the purchases of homes and furnishings.

In department stores 85% of buyers are women; 90% of the jewelry purchasers are women. The poor man at one time bought exclusively one item—his collars; now he is deprived of that privilege because women buy his shirts with the collars attached.

Thirty to forty per cent of the customers of stock exchange firms are women, which is not so surprising when one considers that there are eight and a half million women among the wage earners in the United States.

Four billion dollars a year are spent on autos; 33% of the drivers are women.

In 1920 the women's magazines carried practically no automobile advertising. Now over 225 pages per month appear in women's magazines. Her demands have changed the entire method of automobile advertising. Formerly the appeal was to men, describing power, speed, ignition, engines. Now it refers to color, trimmings, upholstery, beauty of design—things primarily of interest to women, since she controls the purchase of the family car.

Women are responsible for the building and changes in homes, construction, architecture; colored bathrooms, kitchens alive with color; the kitchen stove, sink and refrigerator re-created in pastel tints; draperies, wall papers, dishes, glassware—all must have beauty.

In the past year women spent one and a half billion dollars for clothing; four hundred and fifty million for hats. Many industries changed entirely due to their demands. Consider the silk industry for instance. In 1900 only 12,572 pairs of silk stockings were manufactured—one pair for every 246 women. Now they are manufactured at the rate of *twenty-five million dozen* per year.

And the bobbed hair has been a gold mine. The ladies' crisply waved heads have saved the barber shops from bankruptcy.

Five milion dollars are spent daily on cosmetics, but contrary to general opinion that sale is not made to flappers, nor motion picture actresses. The biggest cause of cosmetic sales is the encroachment of middle age. It is the women between the ages of 30 and 60 who buy the cosmetics.

Do you think we should consider the woman in her relationship with the motion picture industry?

This Department Offers You

A selection of the month's best pictures. . . . A HERALD *Service. Report of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .*
Helpful Literature for Those Making Public Addresses. . . .
Information on Censorship. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

Letters of Introduction to Club Leaders in Your Locality.
Detailed Information on the Formation and Development of Junior Motion Picture Clubs.

A postal card will bring you any one, or all, of these pamphlets without cost.

Texas Makes a Suggestion

The RKO Majestic theatre of Dallas, cooperating with the *Times-Herald* of that city, offers each year a free scholarship to all boys of grammar school and high school age in Texas. The contestants prepare a 300 word editorial on "The Influence of Motion Pictures on Boys' Education." These essays are sent to the *Times-Herald* or to Curt Beck, manager of the RKO Majestic. The scholarships are frequently won by the students of the Terrell School, which has established an outstanding record in preparing boys for college. Winners of the scholarship have entered Yale, Harvard, Dartmouth, Cornell, Northwestern, Southern California, Washington and Lee, as well as the leading universities of Texas.

The scholarship contest is open to all boys in the state—one scholarship for boys of grammar school age and the other for those of high school age.

Junior Show in Pasadena

The Fox-Colorado theatre of Pasadena has a children's Saturday Matinee that abounds in thrills, laughter and gaiety. The show at this theatre starts at 12:30 on Saturdays and presents to a big juvenile audience features booked with a special consideration for children. The management requests the children to be prompt for the opening of the doors at 12:30 and plans to have the program over at 3, after which the regular Fox-Colorado program follows.

St. Louis Better Film Council

A series of Saturday morning junior motion picture matinees has been arranged by the Fox theatre in St. Louis in cooperation with the Better Film Council. These are planned for the third Saturday of each month. The program suggested by the club women will consist of a feature picture, a musical program and several short subjects, all suited for young people. In this case admission is 10 cents.

The Most Important Development
In Disc Records In 20 Years
Is Now Available To Exhibitors

VICTROLAC

The New 12-inch, 4-ounce disc for Sound Picture Reproduction

Flexible and Durable

Improved Tone Quality

Minimum Surface Noise

Designed to Reproduce Highest Quality Sound When Weight of Tone Arm at needle point does not exceed five ounces and preferably three or four ounces.

Victrolac Records are Synchronized with 1,000-foot reels.

Ninety percent of all producing corporations have arranged for the recording of their 1931-32 product on VICTROLAC Records.

They are now available to exhibitors who employ the disc method of sound reproduction in theatres.

Demand VICTROLAC *Records*
To Insure Perfect Sound Reproduction

Distributed by

RCA PHOTOPHONE, INC., 411 FIFTH AVE., N. Y. CITY

For Best Quality Sound Use
Victor 100% *Shadowgraph or Chromium-Tipped Needles*

Victor Shadowgraph Needles, full tone..$1.42 per m.
Victor Shadowgraph Needles, half tone.. 1.56 per m.
Chromium-Tipped Needles..... 2.00 per c.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

J. C. Jenkins—His Colyum

Pocatello, Idaho

DEAR HERALD:

Today we crossed the state line into Phil Rand's jurisdiction, and as soon as we got into Idaho we began to pass orchards with trees loaded down with big, red apples, and if that wouldn't make your mouth water then you have been eating green persimmons.

We dislike very much to leave Idaho without going up to Salmon to call on our old college chum, Phil Rand, but Salmon is 200 miles from any point of the compass you have a mind to reckon from, and 200 miles up and 200 miles back makes 400 miles according to our geography and the condition of the roads we would have to travel. There's no doggone sense in Phil living clear up there out of touch with civilization just because that is where the salmon go to spawn. And there is no sense in a man wanting to live on salmon the year 'round, anyhow. Phil used to eat sowbelly back in his college days and he called it good. Come on down out of the jungles, Phil.

▼

They Call It Just "Kemmerer"

In speaking of Kemmerer, Wyoming, recently, the *Literary Digest* referred to it as "Little Chicago," but likely they meant "Little Cicero," but in either case the *Digest* was mistaken, for Kemmerer doesn't have a king.

It is claimed that in the mountains adjacent to Kemmerer is where they brew a fluid that inebriates in quantities to meet the demands of the trade. Down in Kentucky they call it "moonshine," in Arkansaw they call it "white mule" and up in Minnesota they call it "Minnesota 13," but Kemmerer just calls it "Kemmerer," and that is a lot better because it advertises the town. Everybody knows where Kemmerer is, even the federal officers have heard of it, for it was reported that they recently located a cache of 20,000 gallons which they dumped out on the ground in a wanton disregard for the drouth that hangs over the country. When it comes to furnishing the boys (and some girls) with joy, according to the reports, Straightsville, Ohio, and South Coffeyville, Okla., haven't got a thing on Kemmerer, Wyo. We found Kemmerer to be a nice, quiet, orderly place, much like our home town, except that we missed Otto Hartman, the Sherlock Holmes, who is listed on the town payroll.

▼

We stopped at Soda Springs to call on the manager of the theatre, but he was out of town. Soda Springs is where the soda water comes from.

The filling stations will charge your radiator with this water, but they won't charge your gas; that's why we are two dollars short of what we were this morning.

▼

Speaking of Sheep

You have never seen any sheep to speak of until you have been to Montpelier, Idaho. That town is the sheep shipping center of the West.

We met a band of 1,500 sheep in the road today and had to stop until they got by,



for a sheep thinks he has the right-of-way and it is no use to try to argue him out of it. Then we drove up behind another band of three million six hundred and thirty-nine thousand, more or less; any how, they covered the highway for three-quarters of a mile and it looked like we would have to drag along behind that band for the balance of the day, but something happened that we wouldn't have believed would happen even though Crockett Brown would have sworn to it.

Just as we drove up to the band a sheep dog got right in front of our car and trotted along ahead of us and drove those sheep to one side of the road so we could drive through, and he went clear through that three-quarters of a mile with us and cleared the road for us. We'd like to buy that dog five dollars worth of T bone steak. There's a dog that has more sense than some people we could mention, but of course won't. He was sure SOME purp.

You don't have to ask the people of Montpelier what kind of a theatre manager S. H. Rich is, it is evident everywhere you look, for the town is plastered with billing for his show from one end to the other.

Last night he played "Ten Nights in a Bar-room" and stood 'em out for the second show, notwithstanding his house seats around seven hundred. Mr. Rich impressed us as being a theatreman much above the average run. He used to write occasionally for the HERALD but has been slipping a little of late and neglecting an important duty, and that he shouldn't do. He says he can't understand how anyone can successfully operate a theatre without the HERALD. We heartily agree with him, they can't; some have tried it but failed. It's a pleasure to meet such managers as Mr. Rich.

▼

Hunting for Theatre Signs

Pocatello is the first town we ever saw where there were Fox theatres that we had to get out a search warrant to find them. Usually where there are Fox houses you can see the word "Fox" for two miles.

We looked both ways of the streets tonight to see a theatre sign and couldn't see one. We asked one fellow where the theatres were and he said he didn't know. The next one said he thought there were a couple over on another street but wasn't sure about it. We walked right past one theatre and didn't see it, notwithstanding our eyesight was good even though we had just come from Kemmerer. We finally found the second Fox house but couldn't find the manager. We found the assistant manager and introduced ourself to him but he was doubtful of ever having heard of us before, which sent our estimated importance down about 75 per cent. One more crack like that and we will be nothing minus, maybe we are anyhow.

▼

American Falls

Yesterday we drove up the Snake River Valley to Ashton. Ashton is close to the west entrance to the Yellowstone Park. Last week we were at Cody, Wyoming, the east entrance to the Park and had to drive 750 miles around to get to Ashton.

The Snake River valley is where they grow the famous Idaho potatoes.

We don't know how large they grow, but one fellow told us that some of them were so large they had to saw them in two to get them in a wagon box. This sounded a lot like Phil Rand, but it wasn't Phil, for this fellow came from Nashwauk, Minnesota, and Phil came from Chicago.

Mr. A. B. Hager of the Rex and Mr. Capeller of the Gayety at Idaho Falls, and Mr. Hugh Drenner of the Rex and Elk theatres at Rexburg all claim that business has fallen off tremendously.

A Real System!

Blackfoot was putting on a county fair, and everybody and his Airdale were either there or on the way. We passed several Blackfeet Indians on the way to the fair. The Buck was marching ahead and his Squaw mosied along behind carrying the tepee, bedding, camp cook stove and other camping equipment besides the papoose. Now b'gosh, that's some system. What's the use in having a Squaw if you can't make a packhorse out of her. Leave it to the Bucks, they've got 'em trained right.

Everywhere we go we are asked whether it's this depression or that the public has lost interest in motion pictures that is causing this slump in theatre receipts. We tell 'em we don't know, but our guess is that both causes enter into it, especially the public's lack of interest in pictures. Blackfoot is having the largest attendance at her fair she has ever had. It looks like they have got something the public wants to see. "Ten Nights in a Bar-room," a States Right picture, is drawing more business for the theatres in this locality than any picture that has been released within the past year, or so theatremen tell us. Why? It's an old classic. The old have seen the show many times and the young have heard of it for years.

The titles of dozens of pictures that are being shown have no appeal to the public whatever; they class them as "just another picture" and so they stay away. Our experience teaches us that when you have something the public wants to see, hard times don't cut much figure, but when they don't care to see it, then "this depression" furnishes a good alibi. We bought some grapes today because we wanted 'em. We didn't buy any limburger cheese because we didn't want any.

J. C. JENKINS
The HERALD Man



42,000,000 THEATRE GOERS SOLD IN ADVANCE ON COLUMBIA'S PICTURES IN *1,600 PAPERS!*

This terrific advertising campaign for JACK HOLT and his latest Columbia starring picture, "A DANGEROUS AFFAIR," appeared in more than 1,600 of America's greatest newspapers. Your audience for both picture and star is ready-made!



Directed by Edward Sedgwick



A FRANK CAPRA production

Biggest publicity smash ever given a picture has *pre-sold* Columbia's scintillating "PLATINUM BLONDE." This ad ran in 1,600 great dailies. In addition, the Saturday Evening Post (issue of Sept. 19) told its 2,500,000 readers all about "Kansas City Platinum" (Jean Harlow)!

COLUMBIA PICTURES

COLUMBIA PICTURES

CASH IN WITH *COLUMBIA!*

VOICE OF THE INDUSTRY

IN YOUR "VOICE OF THE INDUSTRY" of October 10 one exhibitor mentioned the indecent trend of pictures, as one of his patrons expressed himself.

I thoroughly agree with him. Why is it that the producers seem to bring smut and indecency into pictures? I have run two pictures within the last month that were not fit for decent people to see and have had a great number of people ask me why this type of picture was produced.

Pictures nowadays should be made for the entire family, as the small towns cater to the family patronage and want entertainment that they can bring their children to and not wish they hadn't come after they have seen them.

I think that business in the smaller towns would be helped greatly if we could get some family pictures that are good clean entertainment.

"I Take This Woman"—Garry Cooper. Very good picture which pleased my crowd. Just a little draggy in spots.

"Clearing the Range"—Hoot Gibson. Good picture and enough action to please the Saturday crowd.

"Night Angel"—Nancy Carroll. Good picture, but overrated. Nancy has made lots better pictures.—HAROLD SMITH, Dreamland Theatre, Carson, Iowa.

Not Financially Interested

WE NOTICE IN ONE OF YOUR PUBlications, the MOTION PICTURE HERALD, under date of Oct. 3, that you had been informed Mr. Lee Moffitt was financially interested in our little paper, the *Shopping News*. Such is not the case and your informant is mistaken.

We believe Mr. Moffitt to be a hardboiled businessman, shrewd enough to realize the value of our paper as an advertising medium. He must find it profitable, else he would not spend money with us. He does not control our editorial policy any more than any other of our patrons.

Our advertising columns are open to any concerns who are reliable and have anything to sell.

We contemplate running short newsy items of interest to movie patrons each week. Naturally we would pull for our friends and advertisers.

Your magazine is very interesting and appears not to be adversely affected by hard times, judging from the contents.—KORTZ & RAWLINGS, Publishers, Owensboro, Ky., by M. Kortz.

Dialogue and the Audience

WHAT PRODUCT WE HAVE RUN TO date has not had an outstanding picture in the lot of them with but two exceptions. It looks like a bad season from the advance pictures.

"Born to Love," with Constance Bennett. RKO started out to make a "Common Clay" of this one and they missed the mark a long way. It is 'way below average and it drags along with 'way too much footage and dialogue. It could have been told in seven reels and been a better show. It is deadly slow and another one that is talked to death. When will they learn that the average audience wants less talk and more action or comedy.—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

"Junior Shows" on Radio

RITA C. McGOLDRICK
Department "School and Screen"

I am keenly interested in the subject of junior matinees and features suitable for the youthful mind which you are demonstrating through the Motion Picture Herald pamphlet, "The Junior Show." I shall broadcast your material in a radio talk over station WFOX on Wednesday afternoon at 1 o'clock.

Harold Davis Emerson, Ph.D.D.D.
Radio Department
Columbia Pictures Corporation

SHORTS ON BROADWAY

Week of October 17, 1931

ASTOR
Bali ..... MGM
Olympic Events ..... MGM

HOLLYWOOD
Old Lace ..... Vitaphone
Gypsy Caravan ..... Vitaphone
A Complete Round of Golf ... Vitaphone

MAYFAIR
Fairyland Follies ..... Radio
Full Coverage ..... Pathe

PARAMOUNT
Lease Breakers ..... Paramount
Beauty Secrets From Hollywood ..... Paramount

RIALTO
Little Annie Rooney ..... Paramount
Hollywood Beauties ..... Paramount
Screen Souvenirs ..... Paramount

RIVOLI
You're Driving Me Crazy ..... Paramount
Penalties ..... Tiffany
No More Hookey ..... Paramount

ROXY
Nerve Wreckers ..... Columbia

STRAND
Sportslants ..... Vitaphone
Thrills of Yesterday ..... Vitaphone
Beasts of the Wilderness ..... Vitaphone

WINTER GARDEN
Rhythms of a Big City ..... Vitaphone
A Complete Round of Golf ... Vitaphone
Southern India ..... Vitaphone

Action Pictures' First Taken By 20 Warner Midwest Houses

Action Pictures, Inc., new independent company, has sold its first production, "The Sky Spider" to the Warner in Worcester, Mass., and to 20 Warner theatres in the St. Louis territory. Action Pictures plans 24 features on the year's schedule.

The company has already turned out two others, "Chinatown After Dark," with Carmel Myers, Barbara Kent, Rex Lease and Edmund Breese and "Anybody's Blonde," with Dorothy Revier and Henry B. Walthall.

"Alone Worth Subscription"

MOTION PICTURE HERALD
The Junior Show

"The Junior Show" inaugurated by MOTION PICTURE HERALD and conducted by Rita C. McGoldrick is of special interest and value to the industry. My own reaction toward this new feature is that it is alone worth the subscription price because it points out to theatre owners the manner in which livewire showmen are able to add to their gross receipts every week through the development of juvenile patronage.

Columbia has long been aware of the box office value of children's shows, not merely from the standpoint of the immediate returns from these morning performances, but also because of the amount of good will created by them.

Jack Cohn
Secretary and Treasurer
Columbia Pictures Corporation

To Set Blue Law Vote Date

Mayor Howard Jackson of Baltimore will shortly name a date for a general election on the blue law question, which date is to be incorporated in an ordinance now before the city council.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 7—St. Louis wins World Series—Giant plane named by Mrs. Hoover—Jack Sharkey sits for his picture—Bridge workmen in Colorado have high life—Aimee brings her new husband east—Notre Dame meets tough foe in Northwestern—Vaudeville player battles with wrestler.

FOX MOVIETONE NEWS—No. 8—Big Navy airship carries plane—H. G. Wells is optimistic—Showing $1,000,000 in priceless violins—Sea lions in Germany enjoy their food—Meet Uncle Sam's arctic Eskimo wards—Autocar burns in British race.

HEARST METROTONE NEWS—No. 206—Japan and China on verge of war—Music comes easily to German youngsters—Speeding English drivers burn up Lancashine track—Metrotone films a weird Ceylon spectacle—H. G. Wells arrives with a message—Australia starts a monkey paradise—Navy airship tests plane hook-on.

HEARST METROTONE NEWS—No. 207—Thomas A. Edison dead at 84—Airplane flies without pilot—National unemployment campaign opens—German youngsters get friendly with hippo—Yale invaders conquer Chicago—President hails nation's founders at Yorktown.

PARAMOUNT SOUND NEWS—No. 23—Mrs. Hoover names giant passenger plane for South American service—Pat Harrison, Mississippi Senator, hails Hoover credit plan—Rushing work on Boulder Dam—Clever dogs perform on Coast—France honors dead of crash of R-101 just one year ago—Paramount News cameraman turns the crank atop a looping plane.

PATHE NEWS—No. 23—Prince George grants charter to ancient English town—Huge cattle herd hits famous southwestern trail—Automatic pilot flies large plane without aid of human hands—Fashion points the way to the modern manner of dressing hair—H. G. Wells offers solution for world economic crisis—Pathe News takes a ride in the dirigible Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 84—Army presides at San Marino's election of two presidents—Last of old West's great herds in monster round-up—News paragraphs—European rubber shortage booms used tire market—United States and Brazil swap wheat for coffee in historic trade pact.

MANAGERS' ROUND TABLE CLUB



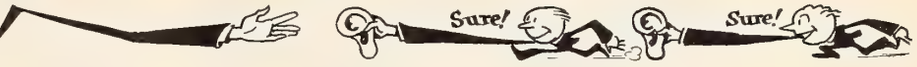
CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!



LOOKING through some three dozen out-of-town newspapers reveals the interesting fact that the legitimate stage advertising far overshadows that of the picture houses. . . . And it's only a few years ago that that situation was just the reverse. . . . Now we're wondering who's right. . . . The movie houses with their curtailed advertising budgets . . . or . . . the legitimate with their advertising splurge. . . . Guess the legit wins this guessing contest. . . . !

* * *

The depths into which "double featuring" has sunk the industry is best described by mentioning a twin bill currently advertised . . . "Spirit of Notre Dame" top feature with "Street Scene" advertised as the second feature. . . . Ain't that a credit to modern showmanship . . .? and circuits . . .?

* * *

Innocently . . .we admit . . . we started quite a discussion and heated controversy over posters and billposting. . . . But just the same we're glad that we did because it has called attention to a portion of your theatre's advertising which should certainly not be overlooked. . . .

Only those who have operated theatres, especially outside of the larger cities, can begin to appreciate the immense value of billposter advertising. . . . How it can reach into the center of many little hamlets and communities where folks are inclined to gather or pass and there sell the theatres attractions with as much force and showmanship as the man who makes them up can inject into his layouts. . . .

But there are some showmen of today,—may we call them by-products of the "new school" of showmanship?—who have been convinced by instructors who don't know what they are talking about . . . that all you need do is put an ad in the paper . . . or a banner over the doors of the theatre, and then you can sit back and watch the customers flock to the house. . . .

Fortunately, these "new school" showmen are rapidly finding out that their road has been paved with "baloney" and they must learn facts instead of fancies. . . . And in this process of education . . . they are finding out that outdoor advertising has its place in the general scheme of things. . . . Which is as it should be. . . .

* * *

Just a matter of simple arithmetic to prove that some circuits may be good at two of the "R's" but kinda off on the third. . . .

The town has six houses under one banner . . . one, the "ace" picture house, turned in close to three grand net . . . another losing a couple of hundred. . . . They switch the latter house into a vaude-picture combination and it starts to turn in about a grand a week profit . . . but the "ace" house is hurt to the tune of it's former profit. . . . Yet, the circuit seems to be quite satisfied with present operation in the town . . . but they're way off on the wrong side of the profit sheet as against former policies. . . . What are they waiting for . . .?

* * *

Other showmen could well profit by the example set by George Laby up in Boston, who created and built up a Service Club involving all the employees of his theatre. . . . Not only will they work harder for you, but ofttimes they actually help put over an attraction in more ways than one. . . . And that little magazine they publish about the Service Club is a pip, too. . . . Are you interested enough to get some "dope?" . . . Just drop a line to George, care of the Washington Street Olympia Theatre in Boston. . . . We're quite sure he'll accommodate. . . .

* * *

The controversy which has been raging between Harry Arthur's DEcentrilization, as against Harold B. Franklin's CENtrilization, sets a new standard for industry arguments. . . . H. A. believes his scheme is best for several reasons . . . while H. B. thinks his is the correct way . . . also for quite a few good reasons. . . .

We haven't had much of a chance to observe the H. A. system as it applies to the theatres outside of New York, but we did note carefully the Franklin methods while touring the West Coast last summer and we know that his houses were run as good or better than any outfit we ever visited anywhere. . . .

But disregarding the methods employed . . . the facts speak for themselves . . . give the house manager the authority he requires . . . leave him as much unhampered as is possible . . . eliminate the home office red tape and interference . . . and you give the theatre every chance to be profitably and well run. . . . On the other hand . . . surround the house manager with a dozen or more supervisors and bosses . . . tie him hand and foot with home office detail . . . reports . . . approvals for every little thing he may want to do . . . bother him in numerous other ways . . . and the theatre loses its "punch" . . . its individuality . . . yes . . . even its personality. . . .

Whichever plan arrives at the happiest medium is the one we vote for . . . and so will several thousand circuit managers.

* * *

Oh well; what with getting out fourteen pages a week, answering some five hundred letters, meeting out-of-town visiting showmen, running several neighborhood theatres, and now, trying to catch four to six pictures a week for the reviewing section, I've got nothin' to do; so I guess I'll try to get an odd job or two on the side . . . time hangs heavy on my hands between the hours of midnight and six A.M. . . . !

"CHICK"

Keeping Up With The Times!

By GUY JONES



A HALLOWE'EN NIGHTMARE—OR THE TRUTH?

Reuter Makes Front Page With A Stunt On Rogers Picture

One of the Club's new members, Arthur Reuter, manager of the Regent Theatre in Norwalk, Conn., used a little gag on "Young As You Feel" which yielded a three-column break on the front page of the local newspaper.

The head read, "Norwalk's Own 'Will Rogers' Young At 62" and we think you will at once get the idea behind the gag. What he did was to hunt up an elderly resident of the town, with enough personality to make a story, and the paper grabbed the yarn, thereby earning the theatre and picture some corking publicity. Two photos accompanied the front page story, one of Rogers and one of the local man.

Lots of towns have "Will Rogers" types, maybe some local sage or ex-congressman, etc., and if you can put your assignment over as well as Reuter some good publicity is due at no expense to theatre. Nice work Art, and let's have some more examples of your fast thinking on other pictures.

Carl Beals A Big Pop Corn Man In Pittsfield, Maine

To those Club members who carry a side line at their theatres such as popcorn, or perhaps contemplate putting in a vending machine of some sort, we suggest that it might prove profitable to take a leaf from the book of Carl Beals, manager of the Bijou Theatre in Pittsfield, Me.

He recently deviated from the policy of including just popcorn in the boxes by adding a pass to the show in certain packages. At the start eight passes were packed each night and this has since been reduced to three lucky boxes, the stunt making a decided increase in sales.

As a matter of fact popcorn plays an important part in theatre revenue, boys peddling it on the streets on occasion of any local event and at football games, basket ball and other local shows. Beals thinks that anyone selling popcorn and not taking advantage of all these angles is losing many opportunities to make considerable extra cash, permission to sell at these functions being easy to obtain. Carl is one of the Club's new members and we will hope to tell you more about his activities from time to time.

C. Cassin Secured Local Names When Issuing 'Subpoena'

The familiar regulation "subpoena" was used to good results in exploiting "Star Witness" by C. J. Cassin, manager of the Warner-Grand Theatre in Lancaster, Pa.

It was headed "The People of the City of Lancaster and commanded John and Jane Doe to lay aside all and singular business and excuses so as to appear before the 'Star Witnes' at the Grand Theatre (address) on any day or evening beginning (playdate) to see and hear evidence of thrilling import, then and there to be shown between 12 Noon and 11:30 P. M. daily, and for failure to attend, you will be deemed guilty of a serious error of judgment and liable to reproach by any or all of your friends who have seen 'Star Witness.'" It was witnessed by one of the Superior Court justices in Lancaster and duly signed by the City Clerk.

This is a little different slant on the ordinary run of "summons" or "subpoenas" in that Cassin tied up directly with city officials for what appeared to be the real thing. Certainly the names of well known citizens gave the circular a lot more local appeal. Of course, you've got to know your justice to get away with this and so we conclude that C. J. has the proper stand-in.

Laby Service Club Is A Big Asset To Theatre Box Office

The photograph of the four imitation Marx Brothers illustrates a recent stunt pulled by members of the Service Club organized by G. Laby, manager of the Washington Street Olympia Theatre, Boston, Mass.

This Club is made up of ushers and doormen employed by the theatre and this particular ballyhoo is one of many that the boys have put over in their efforts to help their boss publicize current and coming attractions. As you will note from the photo, barrels were suspended from shoulder straps and the reverse side of the barrels carried copy relating to names of the Brothers and other information on the picture. The boys traveled the main streets of the neighborhood and materially aided to bring on record attendance done with this picture.

Another portion of the campaign made on "Monkey Business" was a free show for "Liberty" boy carriers, who in turn gave a parade from their headquarters to the theatre in bannered busses with plenty of horn-tooting. Pictures of the parade broke in two Boston newspapers.



Additional effort included a tie-up with a taxi concern for placement of dashers reading, "Monkey Business?" on front and rear bumpers of taxis and cars belonging to employees and their friends; and the use of cutout monkeys on the steel work of the new Paramount Theatre site, the monkeys having the heads of the Marx brothers; a distorted mirror stunt; and organ grinder stunt, and 10 window displays with novelty and nut stores.

From what we can learn Laby has organized this Service Club of his into a most efficient corps of ballyhooers. The boys get a kick out of the work and don't mind a bit pitching in to help the boss put his pictures over. We mention this with the thought in mind that other members of this organization may wish to submit the same idea to members of their own service staffs. It looks like a darn good way to keep down advertising costs and there are many ways of rewarding the boys for their extra services.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

Minister Preached A Sermon As Result Of Fred Meyer Show

Not long ago we told you that Fred S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis., obtained excellent results publicizing "Mystery of Life" by sending specially prepared mailing cards to the clergy, doctors, lawyers and other professional men in his city.

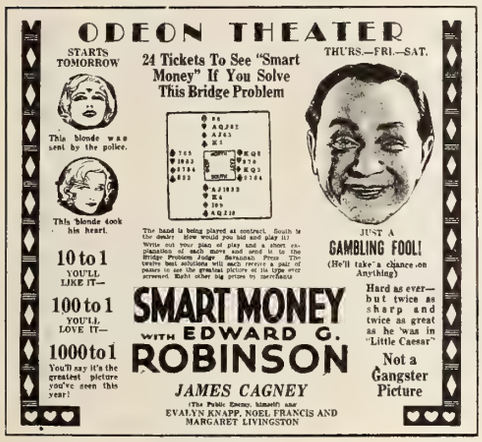
As a direct reaction to the witnessing of this picture by one of Milwaukee's ministers of the Gospel, a placard appeared on the church bulletin board bearing the statement that Dr. So and So would preach that day on the Mystery of Life.

While it would be rather extravagant to state that other preachers will react as described above it may be well to point out that whatever the results were it came about from Fred Meyer's effort to reach a certain class of men for whom the picture held scientific appeal. That was what we wanted to stress in the previous article and here is further proof that exploitation along these lines, such as special previews and letters, bring the desired results.

Bridge Whist Gag Used By Thomas To Feature Co-Op Ad

Among recent activities of E. W. Thomas, manager of the Odeon and Arcadia Theatres, Savannah, Ga., was the promotion of an excellent co-op. page with local merchants for exploitation of "Smart Money." He used a different slant than most of the "Smart Money" ads we've had occasion to look at and we are therefore reproducing that portion of the page dealing with his selling angle.

The accompanying cut represents the top center portion of the page and presents a bridge whist problem, for which guest tickets are offered those who send the correct solution into the newspaper. Other tickets are offered for locating misspelled words in the various ads. The bridge problem ties up nicely with the gambling angle to the picture and gives the reader something more difficult to solve than the comparatively easy location of misspelled words.



Two other stunts employed on the above picture captured much attention from the passing public and greatly aided returns at the box office. One was the placing of a huge dice in the lobby of a vacant building across the street. It measured about four feet square and was suspended on a swivel, the breezes keeping it in motion because of its light weight. A bell was rung at intervals, wires being connected to the theatre box office, and suitable copy tied the display in with "Smart Money." Two other smaller dice were suspended from swivels attached to theatre marquee.

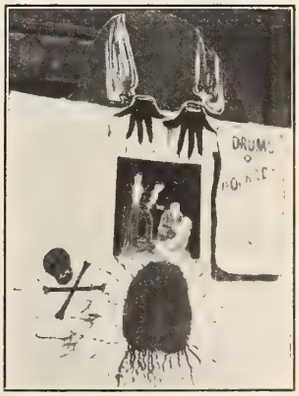
In the lobby of the theatre a mechanical display, giving effect of money pouring into a bag on a gaming table containing decks of cards, further lent appropriate atmosphere for the picture. This effect was obtained by sewing actual money on a canvas belt. As to detail, we'll have to ask E. W. to furnish further information to those interested in finding out just how this was accomplished.



When playing "Rango" he arranged to have an attention-arresting truck ballyhoo circulate through important sections of the city. The truck was bannered on both sides, as per photo, and a large cut-out replica of a tiger was mounted near the top of the signs. Jungle atmosphere was provided by placing a profusion of native tree growth around the cut-out.

It is too bad we cannot reproduce a photo he had taken of a lobby display used for "Outward Bound," but the subject is far too deep in shadows to show up clearly. As near as we can make out it presents figures of a man and woman in a boat, surrounded by a number of stars and comets. With aid of a small, concealed mirror a light is made to move slowly over the scene. Perhaps E. W. will explain in greater detail if interested Club members will drop him a line.

Some little time ago when playing "Drums of Jeopardy" he arranged a novel lobby display which could be used with this or adapted to some other picture. Directly in front and away from the box office he placed what represented a portion of the sidewall of a building, with an open window in the center. Above the window were fingers of two hands pointing downward, and a skull and crossbones further lent to the weird effect. Inside the window a group of small cut-out figures depicted an exciting scene from the picture.



Thomas is with the Theatre Operating Company of Savannah, operating four houses in that city, and while the above represents his first contributions to this department, we predict that his work will furnish many valuable suggestions for use or adaptation to other Club members' needs. We are obliged to him for passing along these show tips and hope that he will continue to be an active member of this organization.

"The Showman's Calendar"

NOVEMBER

1st	All Saint's Day
2nd	Admission Day—North and South Dakota Admitted to Union in 1889
3rd	Election Day
4th	John Phillip Sousa's Birthday (1854)
4th	Dixie Lee's Birthday
4th	Will Roger's Birthday
6th	Abraham Lincoln elected President 1860
7th	Admission Day — Montana — Admitted to Union in 1889
8th	Marie Prevost's Birthday
9th-15th	American Education Week
9th	Marie Dressler's Birthday
10th	Martin Luther (Born 1483)
11th	Armistice Day
11th	King's Birthday (Italy)
11th	Admission Day — Washington — Admitted to Union in 1889
11th-18th	50th Anniversary—Red Cross Roll Call Week
11th	Raquel Torres' Birthday
12th	William Collier, Sr.'s Birthday
12th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Admission Day—Oklahoma—Admitted to Union in 1907
15th-21st	Children's Book Week
18th-25th	National Motion Picture Week

FASHION SHOW MANUAL!

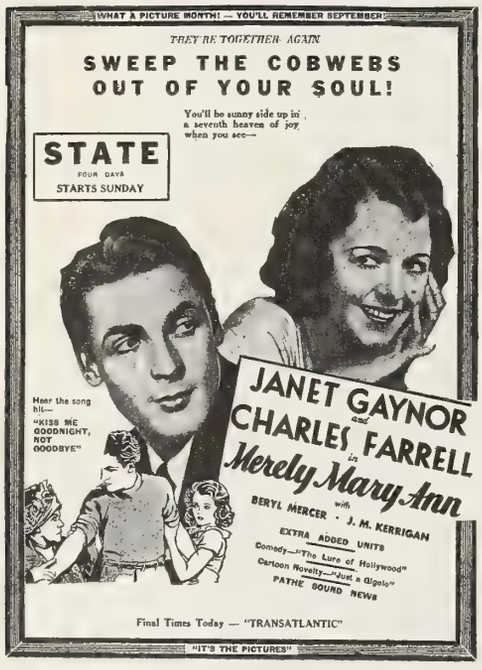
In response to dozens of late requests, we have made up another batch of copies of "How to Stage a Fashion Show." Better send your request in early if you want one of them. The original supply lasted just eight days, and by the time the HERALD reached the coast and other distant points, those wanting a copy had to wait until we could turn them out.

Other manuals for special events are now in preparation and will be announced from time to time. But remember, unless you ask for them promptly, we cannot promise to fulfill your request.

Bair Still Turning Out Attractive Ads In Liverpool, Ohio

We continue to present samples of newspaper ads turned out by E. E. Bair, manager of the State Theatre, East Liverpool, Ohio, because we've had many complimentary expressions from other members upon the attractiveness of his layouts and copy on many other attractions.

The one reproduced here on "Merely Mary Ann" appears to be no exception to his regular run of ads. Note at the top that he's still plugging the idea of "What a Picture Month" and that "You'll Remember September." Then, the excellent copy calling attention to the fact that Gaynor and Farrell are again teamed in this picture. The lines that follow "Sweep the Cobwebs Out of Your Soul" are: "You'll be sunny side up in a seventh heaven of joy when you see"—



You will not be able to see some six point copy between the mats of Gaynor and Farrell but we note that he's using that little gag ad-addressed to some Mr. and Mrs. in his city, stating that this ad will admit them free of charge to see the picture. A simple and effective means of stimulating reader interest in the ads, once the idea is sold. We also note that he retains his old familiar line at the bottom, "It's The Pictures."

You may look forward to seeing other examples of Bair's showmanlike work for the reason that he's an active member of this organization and regularly sees to it that headquarters receives some samples of what he's doing to sell shows at the State. What else are you doing E. E., in addition to turning out attractive ads? Have you put over any special stunts since the new season started?

Rosenthal Defeated In Politics But He Wins With Pictures

Having failed in his attempt to convince citizens of his town that a Superintendent of Docks and Piers could be elected to office in an inland city and with the stigma of defeat resting lightly on his conscience, Morris Rosenthal formerly manager of the Capitol Theatre, Wilkes-Barre, Pa., and now in Holyoke, Mass., closed the account on a successful "Politics campaign" and turned his attention to the pressing matter of how many shekels could be garnered on behalf of "Smiling Lieutenant." That this Round Tabler never does business in a half-hearted way you'll agree after looking over the following campaign.

He ran end trailers two weeks in advance, each subject reading "The End. Coming Maurice Chevalier in the 'Smiling Lieutenant.'" Then he and Assistant Manager Bannon got up a chain letter based on the chain letters so extensively circulated a few years ago and sent nine letters to each person with instructions that they forward them to nine friends upon penalty of breaking the chain. All members of the house staff helped this gag along by addressing letters to a number of their friends.

A whole batch of tear sheets testify to publicity obtained from tying up with a local newspaper for the running of a "Smile Contest," a roving camera man taking three pictures of local citizens each day for publication the following day. The persons whose pictures appeared were entitled to call at the box office the following day and receive a pair of guest tickets. This contest netted 75 inches of free space.

Tying in with the fact that the "Post" story on Chevalier appeared the same week, a window card with copy on story and picture was placed in each newspaper store throughout entire territory. It was also permitted to place a poster on picture in each copy of the "Post."

Other activities included the distribution of 4,000 heralds by "Liberty" boys along their routes; the posting of 75 three-sheets, 400 one sheets and 100 window cards; placing by ushers of 50 stills on frames in choice locations; tie-up with Neon Sign for street ad of animated Chevalier sign on all company cars; dashboards of all street cars secured by Fred Hermann; mammoth billboard display of stills, cutouts, etc., in public square; radio broadcast; Chase & Sanborn Coffee Co. persuaded to take paid ad and tie with Paramount ad on strength of radio contract; set-in of theatre signature in big Paramount newspaper ad; midnight preview; trailers in all downtown houses, and tie-up with all music stores on Chevalier songs.

Well, we don't think we've left much out unless it be the fact that the Lions Club gave notice to all members in a weekly bulletin that Morris would be glad to see them at his theatre upon payment of a "small fee," which, we must admit, is an unusual concession for a fraternal organization to make. And lest we forget, he also edits movie pages for two newspapers and somehow or other forgot to delete mention of "Smiling Lieutenant" in several stories.



Left to right: Mitchell Conery, manager of the Kingston Theatre; Morris Rosenthal; Fred Hermann, district manager for Paramount Publix; Miss Eleanor Burke, secretary to Mr. Hermann, and James J. Corrigan, of the "Record," a local newspaper in Wilkes-Barre.

Before we offer condolence for his recent disastrous but highly profitable defeat for office in the effective campaign made on "Politics," we might also mention that he ran a most successful contest with a newspaper for best reviews on "American Tragedy" that reaped a lot of free publicity. Reviewers were chosen through application by mail, to newspaper office and first, second and third cash prizes were offered to the winners. Guest tickets were given to the next 15 in line.

Since engaging in all the activities described above, Morris Rosenthal has been transferred to the Victory Theatre in Holyoke, Mass., which is quite a change of territory for this hustling showman. The folks down in Wilkes-Barre will miss him.

EFFICIENT MANAGEMENT AND HOW!

The following ad appeared on a co-op page recently engineered by Jim Dempsey, manager of the Strand Theatre, Lowell, Mass., in connection with the inauguration of the new season:

Congratulations!

Publix-Strand And Its Efficient Local Management! Fourteen Years Ago When the Lowell-Strand Opened We Were Just a Couple of Kids—Now We Have Eleven of 'em!

Sullivan Bros., Printers

A Street Ballyhoo Was Effective Aid For Norman Davis

A street ballyhoo with a quaint looking outfit was the means of arousing a lot of local interest in "Huckleberry Finn" when this picture was played by Norman Davis, manager of the Marvel Theatre, Carlinville, Ill.

For one day prior and two days during engagement of picture he had the outfit you see in the photo out on the streets. It consisted of a two-wheeled cart, drawn by a mule and driven by a boy dressed to represent "Huck" Finn. The other occupant represented Tom Sawyer. The cart was parked in front of the public school just before dismissal in order to give all the kids a look and as a result a large crowd attended a matinee held fifteen minutes after closing of the school. During the time this stunt was in effect the cart covered the entire town, always arriving in front of the theatre about fifteen minutes before the show started. It not only attracted the kids but pleased the adults as well.



Norman tells us his camera was too small at close range to take in all of the outfit so we are presenting one of the snaps showing the boys and the rear portion of the cart. This Round Tabler is one of our new members and this is his first contribution. We shall hope to receive many other show tips from his town and in the meantime wish him much success in his chosen field.

Pajama Tie-Up Was Great Help Putting Over Laurel-Hardy

Information gathered concerning several recent campaigns waged by S. A. Gilman, manager of Loew's Parkway Theatre, Baltimore, Md., conclusively testify to the fact that this Club member has been very much on the job of selling shows down in his territory. Stunts on recently played pictures follow:

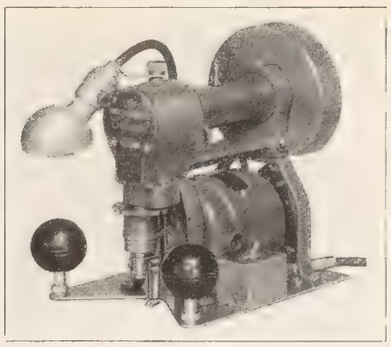
A highlight of his work on "Pardon Us" was based upon a discovery he made that the local manufacturers of a well known brand of pajamas had a tie-up with Laurel & Hardy in the form of a neat little pamphlet containing photographs of the two stars set up in film frame form. The copy was built around a little sketch entitled "Pajama Pleasure." He contacted this concern for window displays, a contest and distribution of 10,000 pamphlets without any cost to theatre except a few photos for lobby and windows. Copy in windows announced that a suit of pajamas would be given for the best letter on why these two comedians were two of the funniest on the screen.



He had a man dressed in a French officer's uniform parade certain streets as a bally for "Smiling Lieutenant." Any one successful in making this fellow laugh was entitled to receive guest tickets for this picture. A nearby market was also tied in for this stunt and the management erected a platform for the "Lieuetnant's" exhibition of a smileless countenance. This stunt did not cost the theatre anything except expense attached to painting the banner and signs, because they just couldn't make the fellow smile.

Two other stunts being pulled at the Parkway do not tie up with any particular picture, but are certainly worthwhile recording. One is a rainy night service whereby the porter carries a big 38-inch umbrella to the curb to escort patrons to shelter of the marquee. This umbrella will cover about three to four people at one time and the idea is particularly applicable where theatre marquees do not extend entire distance to the curb. As a further service to patrons Gilman has made arrangements with a market for parking space which will accommodate about 100 cars free of charge. The local automobile club furnishes an attendant without cost, he working on prospective tips. The market has placed a sign on the space stating that it is for Parkway patrons after 6 P. M.

This Round Tabler paused long enough one day to have a snapshot taken, and if you glance at the little photo you'll get a fair idea of what your fellow Club member looks like.



FIRST AID TO CLEVER EXPLOITATION

The Cutawl

Originality means everything! The roving eye is attracted by the unusual . . . that's why poster cutouts, life-like and adaptable to all sorts of striking stunt display, are so popular with leading theatre publicity men. They bring money to the box office. BUT, many clever "idea men" are being denied this splendid form of exploitation because of the trouble and prohibitive cost of producing their displays. *The Cutawl* will change this. With this moderate-priced wonder-working machine, you can successfully produce your own ideas — easily, rapidly, inexpensively . . . and most profitably. *The Cutawl* is portable; weighs only 13 pounds, and is as easy to run as a sewing machine.

10-DAY TRIAL
EASY PAYMENTS

Try *the Cutawl* on your own work for TEN DAYS at our risk. Then if you think you can afford to get along without it, send it back to us. No obligation, no expense. Mail the coupon now!

You Need This Book!



A veritable fountain of clever ideas that may be copied or adapted to your own ideas. Contains 96 original cutout designs and 70 full page actual photographs of prize-winning displays. Size, 8¾ x 10¾. You may have a copy for our introductory price, $2.50; postpaid anywhere. Order it TODAY.

INTERNATIONAL REGISTER CO.
21 S. Throop St., Chicago, Ill.

INTERNATIONAL REGISTER CO., 10-24-31
21 S. Throop Street, Chicago, Ill.

Gentlemen: Please send further description of the Cutawl. Also let me know how we may secure one on TEN-DAY TRIAL.

My Name .....
Theatre .....
Address .....
City .....
State .....
☐ We also want full details of your Easy Payment Plan.

Send me postpaid at once, the way checked below, a copy of the book, "Cutawl Designs" described in your advertisement.

☐ Enclosed herewith $2.50 (money order or check)

☐ Send C. O. D. for $2.50

STAGE WEDDINGS!

Here is a stunt that rarely misses fire at the box office, providing it is handled in the proper way and surrounded with all the dignity and showmanship essential to successfully putting it over.

Of course, a prospective bride and groom are among the first promotionc to make. But there are numerous and sundry ways of digging them up. Direct or through your local newspaper. Once you get them lined up the rest is just a matter of getting the most out of it.

In next week's issue of the Club pages we will feature a special article dealing with the staging and campaign for a stage wedding. We will try to set forth, briefly, how to go about promoting the entire affair. Naturally, your best tie-up bets are the merchants who will donate the presents and participate in the cooperative advertising in conjunction with such an event.

So, until next week, we will allow your imagination to run rampant with the possibilities of this stunt for your theatre. Are you interested?

Don't Neglect Your Kiddie Clubs' New Season, Says Lamm

Get them and hold them is the motto in force as to kiddie clubs when applied to activities made in this direction by Julius Lamm, manager of the Variety Theatre, Cleveland, Ohio, and if you will glance at the small photo on this page you'll get an idea of the size of the gang that turned out to attend the first meeting of the new season, and the picture only shows a few.

With a temperature of over 90 degrees in the shade more than 600 kids gathered in the theatre block to await the opening of the first Saturday afternoon matinee so that they might enroll for the coming year. Distribution of 3,000 heralds in the public schools brought about the desired results.



Just to prove that Lamm watches other happenings in the business world besides those of show business, we'll tell you about a deal he put over with a well known refrigerator company. To commemorate the 15th Anniversary of Frigidaire he promoted through a local dealer the give-away of a $222 refrigerator and 15 cash certificates each good for applying $25 to the purchase of any other model sold by that dealer. A drawing was held at the theatre on a Friday night and a capacity crowd attended the show. A lobby exhibit, such as you see in the accompanying photo, was the only compensation given the dealer in return for the merchandise.

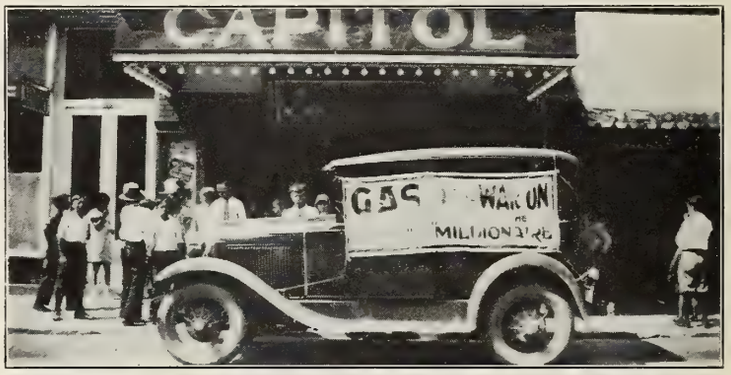


That "get 'em and hold 'em" advice about kiddie clubs sounds good to us, Julius, for there's many a good club gone on the rocks through no other reason than sheer neglect. And why let a good organization of show boosters lose interest when all that is necessary to hold them is consistent plugging of a new club season. Others will also agree that it pays to keep an eye on what other business men are doing to advertise product, particularly when it pans out like Lamm's refrigerator stunt. Keep it up, Julius, and continue to let the rest of us know what you are doing.

Stevens Aroused A Lot Of Interest By Use of Trick Copy

A trick banner on a truck circulated through the city gained a lot of publicity for "The Millionaire" when this picture was played by Ray Stevens, manager of the Capitol Theatre, Wallaceburg, Ontario, Canada.

As you will note from the photo of the truck the banner read, "Gas 9 cents Gal. . . . War On . . . See The Millionaire." The theme of the picture was explained to a number of gas station men and they in turn had to do a lot of explaining to acquaint the public with the true state of affairs as to the local price of gasoline. It naturally followed that many autoists and others became acquainted with the fact that George Arliss was playing the Capitol, and in a different role than usual. This was the slant that Stevens wished to get over, aiming at a class under the impression that all Arliss vehicles are highbrow fare. Another point is that the stunt was timed to hit the Saturday crowd, Saturday nighters not generally falling into the Arliss classification of picture-goers. It is assumed that a few passes took care of the filling station proprietors.



It will readily be seen that a stunt of this kind was one to arouse a lot of conversation, taking into consideration the fact that the price of gasoline is always an interesting subject of discussion. One driver passed the word on to another, and so it went until everyone became acquainted with the correct answer to the yarn.

Stevens is a newcomer to this Club, having only recently been placed in charge of the Capitol. Prior to this assignment he gained experience in a number of Jack Allan's houses. He graduated from the musical end of show-business and we can tell from the tone of his letter that this new member is on his toes in an effort to keep his house where all good houses should be. We'll expect to hear from you again, Ray, and in the meantime accept the Club felicitations on behalf of that new boy baby.

A SHOWMAN-LIKE LETTER!

The following letter found its way into Club headquarters. Some statistics on certain attractions are mentioned to prove that seats can be filled if the proper build-up is made, even though people are said to be holding back on money-spending. The letter follows:

SHOWMANSHIP!

"The other night I went to a fight in Los Angeles. A has-been and a never-was were battling. For days, the newspapers . . . the radio . . . the billboards . . . had been building this battle. It was to be one of the great fights of the year . . . 'bad blood between 'em' . . . and all that hooey..

"Standing room was selling for two bucks—and you couldn't buy it without paying a premium. What a house! The Olympic Auditorium seats about 13,000 and there were close to 17,000 paid admissions when the box was counted. The average fight capacity is around $9,000—this one grossed better than $40,000.

"And this . . . in spite of the yell about 'depression' and 'hard times' . . . 'the people haven't the money to spend.' Applesauce! It was a swell piece of showmanship . . . the promoters had built that fight up to where the fans believed they were going to see something . . . and they were ready to pay their good dough.

"There is a theatre in this town where the gross fluctuates from $15,000 to $35,000. Think of that . . . a drop of $20,000 from one week to the next. Does that mean people haven't got the money to spend . . . or does it mean that theatre-goers are buying what they want? The other night at the Coliseum . . . the Motion Picture Industry pageant part of the Fiesta packed 115,000 people into the stands for a total gate of better than $300,000. Again . . . that's showmanship!

"How much you get at the box-office . . . is up to YOU!"

Photo Tie-Up Made With A Newspaper Helped Tom Cleary

A tie-up which yielded excellent returns on "Street Scene" was arranged with one of the local newspapers by Thomas Cleary, manager of the Princess Theatre, Montreal, Canada, with the assistance of C. E. Duffey.

Each day the newspaper photographer took a "street scene," as per photo on this page, and it appeared in the issue the following day. Note that certain heads are circled and upon identification these persons were given passes to the show. The newspaper gave front-page space to photographs and captions and the scheme resulted in much valuable publicity for the picture.



We are also reproducing a photo of the theatre front as dressed for the occasion of the above picture. The lettering is all raised and finished off with silver tinsel and if you will look below the title words you will see a city skyline at night. Flashing lights behind the cut-out buildings give it a very realistic effect, especially at night-time.

When playing "Travelling Husbands" these two showmen made a corking window tie-up with a florist, and while we have a photograph at hand and can fully appreciate what a fine window it is, the amount of detail would only amount to a blur if reduced to practical proportions for this page. In the center of the window was placed what represented a half of the globe, cut-out characters emerging in different parts. In front was a small platform on which were reproductions of travellers standing by an Information Desk, and at the top of the display cut-out letters read, "Mr. Travelling Husband, Don't Forget the Wife Back Home." Other copy called attention to sending flowers anywhere in the world, but picture copy dominated the entire window. Another tie-up was made with a steamship line whereby a large model of the S. S. Bremen was placed in the theatre lobby.



Cleary and Duffey are always doing something of interest to other members of this Club and they are putting the Princess over in great style. The "Street Scene" stunt was a fine bid for publicity, likewise the dressing of the front and the window display made with the florist. We are always glad to hear from these two able showmen and hope they will continue to be active members of this organization.

The photography gag appears quite popular these days and is giving excellent results when not overworked.

W. R. PAARA SAYS:

"Have been using the club pages to great advantage, and have been getting good results considering conditions. I certainly get plenty of help from these pages and would never be without them."

Manager, Paramount Theatre, Cushing, Oklahoma.

FOOTBALL NIGHT!

We want to call your particular attention to the "Football Nite" idea which clicked so marvelously last fall in many spots throughout the country.

The gag is to invite the local high school football team as the theatre's guests on a designated night. Surround the stunt with plenty of publicity, dress your ushers in football togs, decorate the front and lobby appropriately and get as many civic leaders as possible to cooperate.

If feasible, have the team brought to the theatre via a parade in which they ride in autos furnished by the local Packard or Cadillac distributors. The school band can also be worked into the idea both for their value in the parade as well as to play some selections and school songs in the theatre.

This idea is as broad as your ability to capitalize on it. A hundred side angles will surely present themselves as you go along working out the campaign, but it will all be brought to a climax with smashing b.o. returns and everybody rooting for the team.

Members taking advantage of this suggestion and putting over some sort of Football Nite in their theatres will confer a favor by sending us all the details, photos, etc., so that others may benefit by their experience.

Fred Thomas Busy With Many Stunts In Winchester, Va.

While it's been some little time since the Club has had an opportunity to get a line on the activities of Fred J. Thomas, manager of the Capitol Theatre in Winchester, Va., we have been fortunate in the gathering of data concerning exploitation of several pictures recently put over at his house. The Capitol comes under the supervision of Walter Morris, whom you all will recall as one of our most active members when he was in charge of the Metropolitan Theatre in Baltimore.

On the occasion of "The Smiling Lieutenant," Thomas cashed in by making a deal with the local distributor of "Liberty Magazine" for the placement of 200 copies of a September issue containing a story on Chevalier in the offices of doctors and dentists, hotels, barber shops and restaurants, two days prior to opening. Each copy was stamped with a notice tying in the story with play dates of the picture.

A drugstore was tied-up for an exposition stunt on "Young As You Feel" by use of an effective little novelty turned out by a New York firm (name upon request). The cost of the novelty and imprinting was paid by the local druggist who arranged a very attractive window on account of the very appropriate picture title tying in so well with his line of merchandise.

A trailer made by a well known company was effectively used to advertise "Murder By the Clock," the house being darkened at time of screening and color effect of green played on trailer during its entirety. The publishers of the book will also supply a nice display of book covers and material on this picture to be used as tie-ups with book stores.

He made a tie-up with a druggist for the distribution of 1,000 samples of tooth paste two days prior to the showing of "Transatlantic," stickers reading "All Transatlantic Passengers Prefer Blank Toothpaste, sample through courtesy of the So and So Drug Co." Theatre patrons receiving these samples asked for information concerning the picture and thus another message was put into circulation.

Thomas is also having pronounced success with his Gift Contests at very slight cost to the theatre. These run for about two weeks, different merchants contributing such awards as electric refrigerators; an expensive watch; 100 gallons of gasoline, 5 gallons of oil and a tire. Screen mention is given the merchant in trailer used for advertising the contest and this is the only expense attached to the theatre end of the deal. The "Nites" are generally held on occasion of the showing of a weak attraction.

His plans for "Alexander Hamilton" include arrangement for the local school board to attend a special showing; gifts of attractive school book covers for pupils, back of which is to be devoted to monthly theatre programs, and also space for a merchant's ad to take care of cost.

Along with the fact that Thomas seems to have accomplished a whole lot at practically no cost to theatre, it also appears that many of his suggestions can be applied to exploitation of other pictures. We're mighty glad to hear from Fred again and it is quite evident that this Round Tabler is on the job. Next time we get a line on his work we'll tell you more.

ASSISTANTS ARE ELIGIBLE FOR MEMBERSHIP IN THIS CLUB!

With the approval of the house manager, assistant managers are eligible for membership.

We started taking assistants into the Club about a year ago, and subsequent surveys have proven that it provides the necessary "push" to make them real showmen. It increases their interest in the business and makes them try all the harder to gain promotion. Club records show that over three hundred assistant managers were promoted to handle their own houses.

Only accredited assistants are accepted. Those not entitled to this rating should not apply as their managers will be asked to certify to the position they now hold.

The Round Table Club will welcome members in this class and we urge every bonafide assistant manager to send in the application now.

A Few More Of Ed Hart's Well-Worked Out Film Campaigns

The last time we reported activities of Ed Hart, manager of the Warner-Stanley Theatre, Utica, N. Y., we did it via the medium of photographs and captions; this time, however, we'll go into a little more detail concerning a few of his recent campaigns and at the same time show a few photos of recently pulled stunts which greatly aided in the selling of the several attractions.

The classified page ad reproduced here appeared in a leading city newspaper and was the only display advertising permitted in the section. In case you cannot read the copy let us state that free guest tickets were offered to every person placing a transient classified ad in Sunday's or Monday's paper, either by telephone or over counter. It helped send this picture's gross over in a big way and the ad was promoted at no cost to theatre.



Additional effort on "Common Law" included distribution of 1,000 samples of face powder on card carrying picture announcement; special window from drug store supplying powder; projected slides on white sheet on building facing Utica's "busy corner" announcing picture; distribution of 5,000 heralds in Sunday papers; guest tickets issued to first 10 guessing correct title of song numbers broadcasted over radio, etc.

The photo of the airplane parked in front of the theatre was taken at the time it was "tagged" by one of the local police. Hart obtained this partially wrecked machine from a nearby port and managed to get himself haled to traffic court for placing it in a restricted zone. Due to the city having no ordinance covering parking of airplanes, he was excused after making explanations. The stunt was good for a photo and story in a daily paper. Red lanterns were obtained from city to keep 'plane over night. Other activities included the running of a model airplane contest for school children, with resultant newspaper publicity, and extensive distribution of regular run of advertising.

Quite a large parade featured the campaign he made on "Bought," consisting of 50 "Liberty" boys dressed as clowns and carrying signs and led by a travelling "Orphans Band" from the South. In the lead were four boys with a huge banner lettered with name of theatre and playdates, and followed by boys carrying cut-out letters reading "Constance Bennett." Then, one boy with the word "In," followed by others with large individual letters spelling the title of picture. The marching boys were followed by a float on truck with motorized revolving head of the star. In addition to the band, a bugler brought up the rear of the parade. That morning's paper carried a full announcement of the event and gave notice that the band would render a concert in front of the theatre after march.



Other effort included invitations issued to guest flyers of the American Legion Air Meet at a local airport and the introduction of a parachute jumper from stage; the insertion of a full-column ad running in opposite direction to general printing, making it necessary to turn paper in order to read, and extensive use of other effective advertising and window tie-ups. The accompanying photo shows a portion of the parade and the truck with revolving head.

In addition to usual banners, cards, heralds, newspaper ads and windows, special screenings for city officials and members of the Rotary Club featured work done in connection with "Star Witness." Testimonials from both found space in the daily papers.



We'll certainly have to admit that Hart's campaigns are well worked out and that he always seems able to inject some novel slant into all of them. On the surface it might appear that there is considerable cash outlay, but as a matter of fact a large percentage of the publicity he receives for his theatre can be classed as either costless or negligible expense. It is also interesting to note that during the short time he has been in Utica he has succeeded in firmly intrenching himself with public officials and all newspapers. More power to you, Ed, and we will hope to present other examples

ROUND TABLE BIOGRAPHIES

Looking around for a part-time job at an early age, Robert D. McGrew began his theatre career by ushering in one of the Balaban & Katz houses in Chicago, Ill., and successive promotions led to posts with this company as secretary and assistant manager of the Tivoli and Chicago Theatres. This writing finds him at the helm of the Fox-Rosemary Theatre, Ocean Park, Calif., where he is making himself a well known factor in the business of selling shows.



Robert D. McGrew

McGrew was born in McKeesport, Pa., June 18, 1905, and received his education in local schools and in the University of Pittsburgh. He started in this business at the age of 18 years and during his eight years association has managed the Fox-San Carlos, Los Angeles, and the house in which he is now located. While in Chicago, in addition to holding down executive positions with B. & K. houses, he also did production work for L. R. Lipstone and H. Leopold Spitalny at the Chicago Theatre.

Asked if he would again choose show business for a business career, McGrew states that without doubt he'd follow the same course. He is married and the father of a young daughter.

Recent Newspaper Advertising from here and there





FT. WORTH



DAYTON



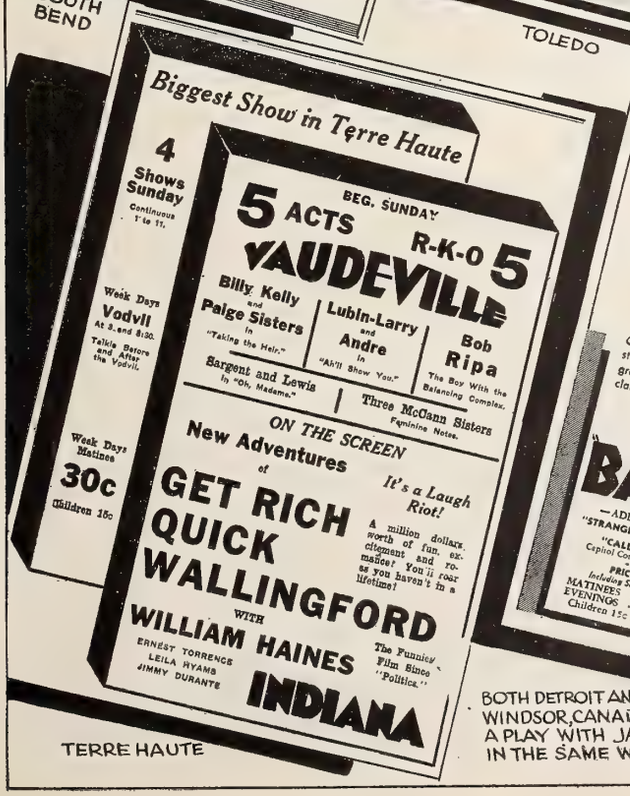
SOUTH BEND



TOLEDO



SAN FRANCISCO



TERRE HAUTE

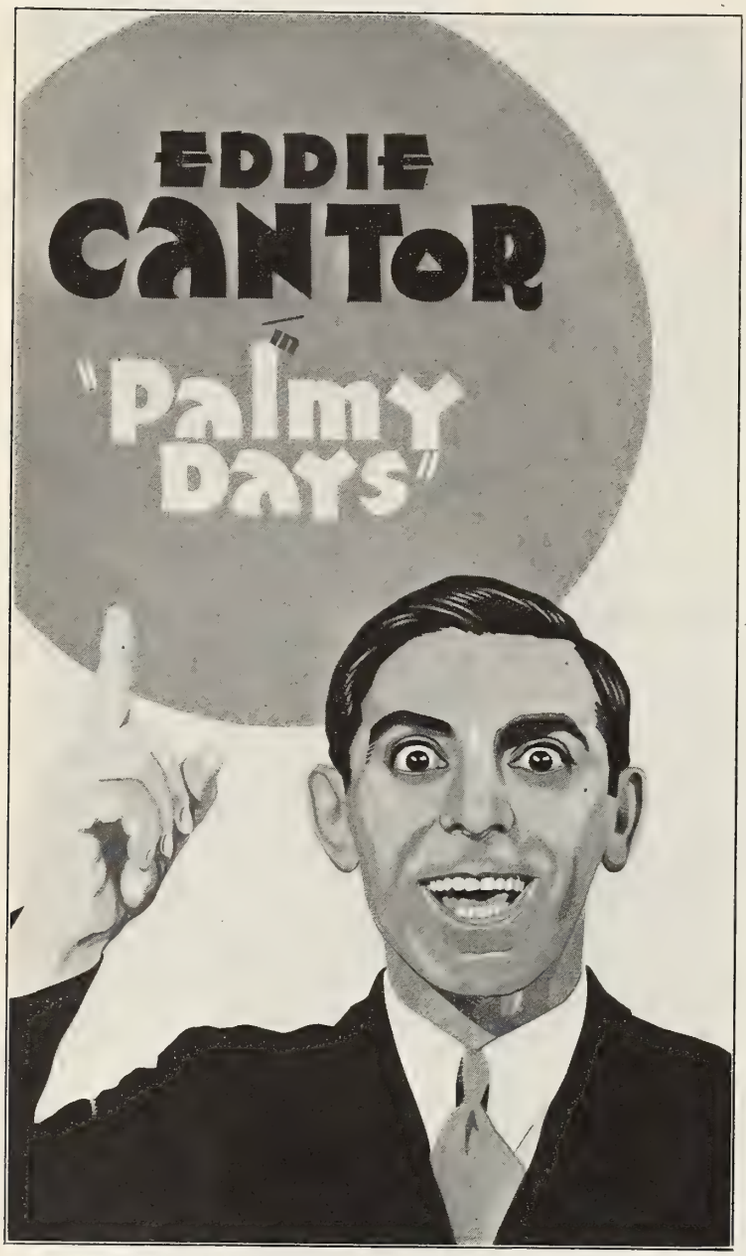




BOTH DETROIT AND WINDSOR, CANADA, MADE A PLAY WITH JAMES DUNN IN THE SAME WINDSOR NEWSPAPER

THEATRE POSTER ART!

Drawn by Benton L. James



This week, poster artists, we give you a timely head for early use in your theatre: Eddie Cantor. You will find that it shows up great under the Balioptican enlarging machine and in about fifteen minutes you can have it traced and ready for colors.

Much favorable comment has started to roll into Club headquarters about this poster art work, many are from the theatre artists and even the house managers are passing favorable comment about them. We're glad of this reaction because we feel that many houses can well afford to improve their lobbies and fronts.

With these samples of Benton James' work appearing from week to week, we are ready to lay a wager that the Missouri Theatre front is something to crow about. We'll be hoping for some photos of that front soon. How about it, James?

Remember, you other poster artists, you can also contribute to this series. Don't let brother Benton do all the work. Miniatures or photos of the originals will be acceptable. If you care to submit color combinations too, all the better, if not, send along some samples of your work and we'll pass them along.

NEXT WEEK!

All the "dope" for any live-wire showman to put over a Stage Wedding. If you've staged one of these weddings before, you know what it means to the box office receipts. If you've never tried it, read the description of "how to do it" on next week's Club pages and cash in on a genuine "gold-mine."

Odlum Waged A Big Campaign To Good Results On Film

Window displays and many other local store tie-ups played an important part in a campaign recently waged on "Dirigible" by George B. Odlum, manager of the Capitol Theatre in Wheeling, West Va.

Advance exploitation consisted of radio announcements, large banner display on front of theatre, teaser billing and special trailer. Five drug stores also cooperated and served "Dirigible" sundaes at fountains. A five and ten gave its center window for an art display and handed out circulars to each customer entering store. To stimulate trade at the fountain prizes were offered clerks who sold the most special sundaes. Woolworth's and another store also donated windows and plugged the sale of the sundaes. 4,900 of the drinks were sold at one of the stores.

Other activities included the placing of tire covers on cars; model dirigibles in best downtown windows; an airplane throwaway of 10,000 tickets, with special tickets good for one admission; special lobby display from aircraft plant; fifty street car fronts, and the usual standard newspaper campaigns and incidental advertising.

Excellent results were obtained from the above campaign and we will hope to hear more about what Odlum is doing to build up trade at the Capitol, a house which he recently became connected with. The situation in his city calls for a lot of hard work but we feel sure that George is the man to put the Capitol up in the running. He sent along a few snaps of his front on the above mentioned picture but they're really too small to reproduce well. Next time maybe we can show what his theatre looks like, together with something in the nature of a novel stunt. Until then we'll sign off and await further news concerning this enterprising showman of the South.

Ewing Capitalized On Visit Paid Town By "Our Gang" Star

Some corking publicity was obtained by Jimmy Ewing, manager of the Colonial Theatre in Watertown, South Dakota, on the occasion of a visit paid that town by Jean Darling, diminutive screen star of "Our Gang" fame.

We have three tear sheets before us showing one full page and two half-page ads promoted on the strength of the little comedienne's engaging personality, all of them giving the theatre a fine break. Her photos appeared in all ads on the co-op page and the two special ads, the latter featuring handshakes by little Jean and the giveaway of Eskimo pies.

All of these ads were promoted by Ewing without the slightest expense to the theatre and we think you will all agree that his house received the benefit from a lot of newspaper and word-of-mouth publicity. Little Jean is making a tour of certain sections of the country and wherever she happens to pay a visit it would appear that an aggressive showman will have an opportunity to garner considerable free publicity. Ewing did and so can you if the occasion presents itself. In the meantime Club headquarters will look forward to hearing more about this member's activities.

Happiness Month Increasing Trade For H. L. Laurence

For a fall business tonic, H. L. Laurence, manager of the Capitol Theatre, Paris, Tenn., is using what he terms "Happiness Month," which embraces a period from September 7 to October 3 and consists of an inducement to attend a full month's showing of pictures.

On a card especially printed for the occasion, with numbers on margin for punching, it is stated that 17 features will be shown during Happiness Month and that by attending each and every one the holder of a card with all numbers cancelled will be entitled to receive a two months' pass. For 12 numbers cancelled, a month pass is offered; for 10, a pass for three weeks; for 8, a two weeks' pass, and for 6, a pass for one week.

A two months' pass may appear a generous gift to some, but there are so many things to prevent a person from attending 17 consecutive performances that to our way of thinking the loss would be slight. The very fact that such an alluring gift is offered makes the effort to attend as often as possible a worthwhile attempt, and, believe us, if any one can get a flock of people to seriously consider a proposition of this kind, he's got something started that will make the old cash register sing a merry melody. Laurence believes that existing conditions demand treatment over an extended period rather than a succession of expensive advertising stunts, hence his try-out of the above scheme. Perhaps he will send along some statistical data when it's all over.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

J. D. BRAUNAGEL is the new manager of the Orpheum Theatre, Ogden, Utah. He was formerly assistant manager of the Capitol Theatre in Salt Lake City.

* * *

R. C. GLASSMAN, former manager of the Ogden Theatre, Ogden, Utah, has been made city manager of the Paramount and Orphuem theatres in that city.

* * *

E. C. GRADY has replaced Dan Delaney as manager of the Hoosier Theatre, Whiting, Ind.

* * *

DAN DELANEY has been transferred to management of the Bucklen Theatre in Elkhart, Ind., replacing G. L. McKeen.

* * *

G. L. McKEEN is the new manager of the American Theatre in Indian Harbor, Ind., succeeding Floyd Cormican.

* * *

A. J. GRASGRIN has replaced Louis Smith as manager of the Sigma Theatre in Lima, Ohio.

* * *

GEORGE DANA is the new manager of the Lafayette Theatre, Batavia, N. Y., succeeding T. E. Roberts.

* * *

H. C. MUNROE has replaced F. S. Morin as manager of the Commodore Hull Theatre, Derby, Conn., Morin returning to the Princess Theatre, Hartford, a house recently added to the Warner chain.

* * *

EVANS B. DAVIS, manager of the Strand Theatre in Dolgeville, N. Y., is the proud father of a baby girl, born October 3d, 1931 and yclept Mary Alice.

* * *

SAM GRUESNER has been appointed manager of the Palace Theatre in Brainerd, Minn., succeeding Lloyd E. Sinclair. This is somewhat belated news, but we've just been able to get a line on this Round Tabler.

* * *

J. MONAGHAN has replaced A. Frank as manager of the Lyric Theatre in Camden, N. J.

* * *

A. KERNS, former manager of the Forum Theatre, Philadelphia, has been promoted to the post of manager of the Princess Theatre in that city.

* * *

L. M. JONES, formerly of the Princess Theatre, Philadelphia, has been transferred to the post of assistant manager of the Forum Theatre in that city.

* * *

M. WOLF has been transferred from the Ogontz Theatre in Philadelphia to the Imperial in the same city.

* * *

JACK MANNING, for the past four years in charge of Publix interests at Greenwood, Miss., is the new manager of the Saenger Theatre at Vicksburg, Miss.

* * *

NATHAN PLATT, district manager for Publix in Detroit, Mich., has the supervision of the Paramount and Princess Theatres in Toledo, Ohio, formerly under the supervision of S. Dannenberg. The latter continues at the Paramount.

* * *

TOM WARE is the new manager of the Fox-Capitol Theatre in Ilion, N. Y., succeeding Sydney Mattison who has been transferred to the Capitol Theatre in Buffalo.

* * *

GEORGE FISCHER has taken over a lease on the Allis Theatre, West Allis, Wis.

MILTON F. HONECK is assisting J. B. Whitney with the management of the New Falls Theatre, Niagara Falls, N. Y. Honeck was with Whitney when the latter operated the Star Theatre in Tonawanda, N. Y.

* * *

RUDOLPH BORN is in charge of the reopened Rialto Theatre in Elgin, Ill. This house has been closed for a year.

* * *

RAYMOND WHEELER has been appointed city manager of Publix theatres in Marion, Ohio, succeeding H. Prinsen who has been promoted to the post of district manager.

* * *

F. L. BOWERS has resumed his duties as manager of the recently re-opened Union Theatre in New Philadelphia, Ohio.

* * *

HENRY FREIDER has re-opened the Colonial Theatre in Utica, N. Y., under a policy of pictures and vaudeville.

* * *

WESLEY MANSFIELD is the manager of the newly-opened Tama Theatre, Tama, Iowa.

* * *

ANDREW BRANDT has been transferred from the Orpheum Theatre, St. Paul, Minn., to the Orpheum Theatre in Omaha. He will handle publicity.

* * *

GEORGE SACKETT is back in Los Angeles, Calif., managing the Warner Downtown. He succeeds Albert Goodstein.

* * *

L. H. THOMPSON, of the Loew Midland Theatre in Kansas City, has been promoted to a Loew house in Columbus. He is succeeded by Taylor Myers.

* * *

A. M. LEITCH has leased the Lyric Theatre in Moorehead, Minn., from P. W. Ashley.

* * *

JACK PICKENS, JR., and an associate plan a new theatre for Corpus Christi, Tex.

* * *

SAMUEL LUDWIG, veteran showman of Minneapolis, has re-opened the State Theatre in Fairmont, North Dakota.

* * *

FORD GRATCHER has acquired George Jungert's interests in the Granada and Rex Theatres in Lewiston, Idaho, and will act as associate operator of these houses with Edwin B. Rivers of Seattle.

* * *

M. L. HART is the new manager of the Belle Theatre, Belle Fourche, S. D., succeeding Roy Sterrett. After taking a brief vacation, Sterrett plans a connection with another theatre.

* * *

THOR HAUSCHILD has replaced Robert Hicks as manager of the new Paramount Theatre in Steubenville, Ohio, Hicks being transferred to an eastern point.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

BARRY SHEDD, supervisor of RKO theatres in Madison, Wis., has announced that John Ferger, at present connected with the Orpheum Theatre, will be treasurer and assistant manager of the re-opened Strand Theatre in that city.

* * *

C. J. JAMISON will continue to operate the Amusu Theatre he recently acquired from Ludy Bosten in Muscatine, Iowa. Jamison also operates the Crystal Theatre in that city. Bosten is opening his new Uptown Theatre in a few weeks.

* * *

R. J. PETERSON has purchased the Palace Theatre in Cascade, Mont., from Raymond Robbins.

* * *

PAUL O'NEILL and Burrell Johnson have acquired lease on the Castle Rock Theatre, Castle Rock, Wash., and another house located at Tenino, both theatres formerly under control of Roy Bowen.

* * *

SOL DOLGIN, publicity man for Warner theatres in Salem, Ore., has gone to Hollywood, Calif., where he will continue exploitation work in the main studios. It was only a short time ago that Marty Schwartz, another well known Warner man in this territory, left for Los Angeles to take charge of the company's newest theatre in that city.

* * *

K. A. ROBERTS has leased the Gem Theatre in Chilequin, Ore., and will give the house an entire renovation and install new equipment.

* * *

HOWARD BURMAN is the new manager of the Hippodrome Theatre, Baltimore, Md., replacing Ace Berry who has gone to Pittsburgh. Burman was the former assistant manager.

* * *

FRANK REGAN, formerly manager of the Nomar Theatre, Wichita, Kas., is now in charge of the Madrid Theatre in Kansas City.

* * *

R. T. KEMPER has been appointed manager of the Court and Victoria Theatres, Wheeling, West Va.

* * *

WALLACE WATLINGTON is the new city manager for RKO theatres in Fort Worth, succeeding Jack Edwards, resigned.

* * *

LOUIS MARKUM is in charge of the remodeled Hollywood Theatre, Indianapolis, Ind. He also supervises the Rex, same city.

* * *

MISS L. B. MOORE has been appointed manager of the Princess and Rex Theatres, Shinnston, W. Va. She also operates the Columbia.

* * *

THOMAS KRESS has replaced George Hannan as manager of the Fox Theatre in Manitowac, Wis.

* * *

CHARLES GOODELL will operate the City Auditorium, Kansas City, as a motion picture theatre.

* * *

JOHN THOMAS is the new manager of the Arcade Theatre in Fort Myers, Fla.

* * *

JOHN SCHARNBERG is reported slated for an RKO district managership in Wisconsin, to succeed William Deubach of Milwaukee.

* * *

B. PERKINS, manager of the Paramount Theatre, Newport, R. I., has been appointed manager of the Community Theatre, North Attleboro, Mass.

LaVoy's Fake Head Lines On Newspaper Caused Excitement

Considerable excitement among pedestrians was caused by a little gag recently put over by Eugene La Voy, manager of the Orpheum Theatre, Grand Forks, N. D., when he made arrangements with several newsboys to carry out his scheme to publicize "Up for Murder." It went over in a big way.

As the reproduced snapshot shows, the boys were dressed with aprons made from ordinary sign cloth lettered with oil colors in black and red. The copy on the aprons read, "Lew Ayres Up For Murder —Now Playing At The Strand Theatre." The boys carried local newspapers and were stationed on opposite corners in the busiest parts of the city, yelling out "EXTRA, EXTRA!!" Top banners of the papers were covered with a hand-lettered strip in bright red which read, "Lew Ayres Up For Murder." The gag worked so efficiently that the boys had difficulty restraining patrons from tearing the papers from their hands.



For the same attraction he also used an especially made up herald with the head cut of Lew Ayres and "Wanted," with description and reward. These were distributed throughout the residential sections of the city, pinned on gates and light posts.

La Voy also has a neat little method of letting local kids know when Mickey Mouse is in town and we would show you a photo of it if the snap shot was sharp enough to show details. However, directly in the center of lobby entrance he places a large cutout of Mickey, with an appropriately lettered sign calling attention to the attraction.

The newsboy gag was a publicity-getter alright and it is assumed that La Voy arranged with his newspaper friends for the placing of the special banners over the regular heads. The mere fact that customers frantically sought to buy the papers testified to the way it went over. At this writing Eugene is at the Strand Theatre, same city, while the Orpheum is being overhauled. Just as soon as he returns to his regular job he will hope to present further evidence of his work. In the meantime, we will join in with the rest of the Club in wishing this Round Tabler unlimited success with his new assignment.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... *Club pins, for which I enclose payment at* $1.00 *per pin.*

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

HOW ABOUT THAT CANNED FRUIT DRIVE?

Now is the time to get behind that "Can a Can of Fruit or Vegetables" drive in order to help provide food for the needy during the Winter months. Most of you are undoubtedly familiar with this stunt, which consists of holding a special morning matinee when sole admission is a can of fruit or vegetables.

Appeal to the housewives may be made through school superintendents, thereby reaching a large number of children, and by contacting the Parents-Teachers Associations and other local charity organizations. Helping the needy is a good deed at any time and particularly so this Winter. The stunt will cost a theatre but little and will earn a tremendous amount of good will.

Bill Boston Tells Us About Egyptian Out In Scottsbluff

Out in the town of Scottsbluff, Neb., three showmen by names of Bill Boston, "Brick" Boston and W. L. McReynolds are producing enviable results with the Egyptian Theatre. They run four changes a week and have a large territory up and down the entire North Platte to draw upon. All "Mack" says they have to do is to get out and dig—and how—and the box office tells the story.

We're not going into any details on any recent campaigns put on by this trio—this will come along in future issues—but we want other members to know that these three fellows joined the Round Table only a short time ago and that advance information indicates that we will receive many worthwhile contributions.



Their theatre is equipped with all conveniences of the most modern, featuring a men's smoker; smoking balcony; cry-room; nursery; mezzanine lounge; four bowling alleys, with men's and women's tournaments; billiard tables, and three domino tables. A big Marr & Colton organ is also featured and in the accompany reproduction of a poster you will see a caricature poster of "Mack," the exploitation organist. He also does all poster work and broadcasts twice daily.

"Bill" Boston is the manager and his brother "Brick" nurses the electric system and you can believe us when we tell you that this is an up and doing three-man team. We are also showing a small photo of the Egyptian's front and it's too bad that a number of other snapshots cannot be clearly reproduced. For instance, when the news season was inaugurated "We Have the Stars" was played up. Large star cut-outs were strung over windows, marquee and portions of the front of the building, making a most attractive display; and a window contest was put on with 20 merchants. In addition, a "Movie Star Dance" and a kid's matinee were featured during the week, flares and smudges adding to the occasion.



Boston is also doing considerable board advertising, having at present two lighted 28-sheet boards and by this time has undoubtedly completed his plans for construction of 30 smaller V-shaped boards on all roads into town. These will feature appointments of the theatre.

The next time we hear from these enterprising showmen we hope they will send along some good sharp photos so we can illustrate some examples of their work. In the meantime we shall wish them continued success with their efforts to make the Egyptian the outstanding house in Scottsbluff territory.

McLaughlin And Hal Salzman Put Over A Strand Anniversary

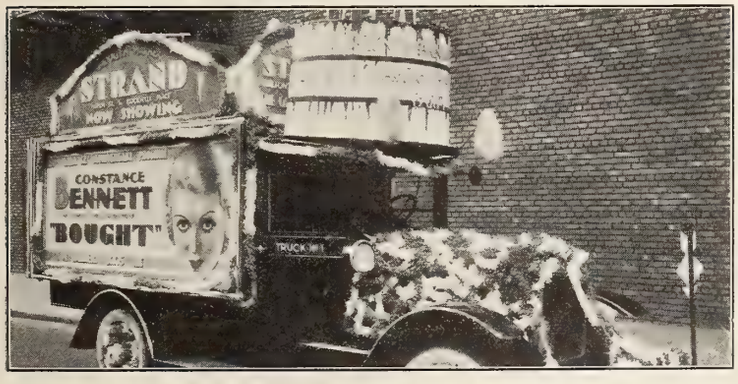
Twelfth Anniversary was put over in bang-up style at the Strand Theatre in Brooklyn, N. Y., when Manager W. J. McLaughlin and Publicity Manager Hal Salzman arranged a series of effective tie-ups and other stunts which circulated news of the event throughout the entire city for an entire week.

The tie-up made with the Ward Baking Company was a corker. The concern gave the theatre use of 200 trucks for the posting of one-sheets on each side and had the drivers distribute 3,000 window cards at no cost to theatre. The trucks practically cover every neighborhood in the city and the cards directed the reader to see "Bought" and Ward's Cake at the Strand.



Mention of the huge cake baked and donated by the baking company brings us to what was apparently the "costless" idea behind this part of the big campaign. This cake was placed in the theatre lobby and you will note by the photo that a group of notables were engaged in the Monday evening ceremony of attacking the huge piece of pastry. Borough President Henry Hesterberg and District Attorney William Geoghan can be seen wielding the slicers, while in the group are Judge Mitchell May, Harry Charnas, general manager of Warner-Metropolitan Theatres, Strand Manager, W. J. McLaughlin and others.

The other photo shows a special sound truck used for the anniversary celebration. Over the driver's cab you will see the birthday cake, especially made for the occasion, and we believe you will all agree that the general layout is most attractive. The truck circulated all over the city and much comment was occasioned by the fine quality of sound broadcast by its equipment.

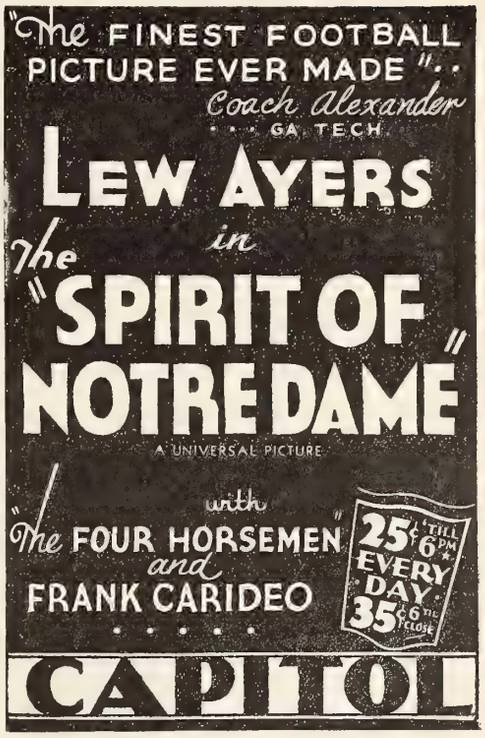


Other efforts included the distribution of 15,000 guest packages of Life Savers (a plug for "Side Show"); a six-column display in a local newspaper, along with a story of anniversary and biographies of the Warner Brothers; special anniversary stories by all papers; entire re-decoration of theatre for the week, and special Brooklyn Night, featured by presence of notables, reporters and sound newsreel representative. Local merchants also donated a number of window displays.

All of which was certainly a lot of valuable publicity obtained at practically no cost to the theatre. McLaughlin and Salzman are to be congratulated for putting on such a big show and now that the latter is a member of this organization the Club will expect to hear a lot more about showmanship at this well-established Brooklyn institution.

The Real Club Spirit!
"All For One and One For All"

COACH ENDORSED THIS ONE!



If every other theatre in town doesn't imitate you, this reverse negative gag is always sure to attract attention. Especially when confined to straight type matter.

But that's not the reason why we reproduced this one on "The Spirit of Notre Dame." We were attracted to the endorsement of the Georgia Tech. Coach carried on the top. That's showmanship. Local appeal, public interest and a picture like this can only spell box office success.

Keep the coach-endorsement slant in mind when you start to work on your campaign. A preview will get the necessary endorsement if it will not be forthcoming on request. If you make it a preview, have all the football players, regulars and subs, of every team in the town on hand. That also goes for the grammar schools, high schools and colleges (if any).

Ideas to publicize a picture like "Notre Dame" are far from lacking. All that is needed is a showman with the ability to get behind it, and the battle is three-quarters won. After they see the picture they'll do the lion's share of follow-up advertising for you via word-of-mouth raves.

Credit Atlanta, Ga., with this smart looking tie-up and ad. If you can do as well, send it along and we'll give it special mention.

Johnnie Ely Gave His Town A Slant On East India Art

The Club hasn't heard from Johnny Ely, manager of the New Lillian Theatre, Clarksville, Tenn., since he reminded all the citizens of his town that a certain motion picture star was born in their midst and convinced a number of merchants that they could cash in on the occasion by tying this fact up with advertising. You will recall that this was a big success from a box office angle. However, he's been busy as usual and we'll tell you about a little stunt he pulled on "Son of India."

An old striped awning was transformed into a desert tent and flooded with red light for display in the lobby. In front of the tent a native "Hindu" man sat playing in the sand with one of Woolworth's toy snakes. This snake has a fine thread attached to it which when pulled makes the reptile appear alive. The Hindu also had a flute which he played in order to lend to the atmosphere. A Buddah, burning incense in one corner of the tent, further enhanced the Indian effect. During the morning hours, before the theatre opened, the Hindu would take his sign and walk into every store, stroll around and then walk out. He also parked himself on different street corners before returning to the theatre lobby.

A few other little gags used recently by Ely include a rope swing attached to top of the theatre, from which a man dressed to represent Fairbanks hung to advertise "Reaching for the Moon"; a health card for the same picture, bearing a splotch of red which, if remaining red after testing it with breath, indicated that the holder should see the picture instead of a doctor, and a novelty herald on "Born to Love." The latter was headed in large type, "Were You Born," and smaller type followed with months of the year. Further on copy read, "If So, You Were Born to Love and to see Constance Bennett in this picture," etc.

We can see that you are still keeping the old ball a-rolling down your way, Johnnie, and you certainly gave your town some Indian atmosphere with the Hindu stunt. What an opportunity for Ghandi! It seems a wonder you didn't tie him in. Now that the new season is in full swing, don't neglect your Club.

3,500 SHOWMEN CAN'T BE WRONG!

FRED H. WOOD is the advertising manager of the Dreamland Theatre in Harrington, Kas., and soon we'll be telling you what this new Club member is doing to sell shows in his town. So don't forget, Fred, send along an account of what you have been doing to inaugurate the new season. All your fellow showmen will apprceiate a tip-off on what methods you have been using to increase patronage at your house.

———*Wear Your Club Pin! ! !*———

A. C. GORDON owns and operates two houses out in Idaho, the Rialto Theatre in Boise, and the Star Theatre in Weiser. The Club welcomes this new Round Tabler and hopes that he will become an active contributor to this department. He is an independent theatreman and is therefore not bound by any red tape; hence we will look for some interesting slants on show-business.

———*Wear Your Club Pin! ! !*———

ROBERT D. WEISS is the assistant manager of the Orpheum Theatre in Hammond, Ind., a house managed by Round Tabler Jack E. Pfeiffer. According to Jack's recommendation Bob is an enterprising young showman and he believes that the Club will be benefited by his addition to these constantly growing ranks. With such a boost from the boss Weiss will have to show his stuff and we will await with interest further information on what part he is playing in the game of putting the Orpheum over the top.

———*Wear Your Club Pin! ! !*———

TOM ARTHUR is in charge of the Cecil Theatre, Mason City, Iowa, and the Club welcome is cordially extended to this new Club member. He has about 1,400 seats to fill in his house and we would like to hear all about what he is doing to accomplish this feat of showmanship. Shoot along some of your ideas, Tom, and we'll see that the rest of the gang are tipped off.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

M. J. CARNAKIS assists his father with the management of the Virginia Theatre in Bakersfield, Calif., and he is also going to help Dad out in the matter of making contributions to this department. That's why he just became a member. So go to it, M. J., and tell the rest of the boys how you adhere to your house policy of giving "Better Pictures for Less Money."

———*Wear Your Club Pin! ! !*———

C. I. CURSON manages the Indiana Theatre in Washington, Indiana, and along with a letter requesting information on Fashion Shows he states his desire of becoming affiliated with this great organization of showmen. He has followed this department for some time and will henceforth contribute some of his own ideas. That's the spirit, Curson, and we're glad to have you with us.

———*Wear Your Club Pin! ! !*———

WAYNE WILLIAMS is the assistant manager of the Ohio Theatre out in Mansfield, Ohio, a house managed by F. P. Harpster. Wayne has just filed his application for membership in the Club and we are glad to have an opportunity to introduce him to his fellow showmen. Keep in touch with headquarters, Williams, and let us know what you are doing to help the boss put over his shows.

———*Wear Your Club Pin! ! !*———

R. R. KULLA owns and operates the Arrow Theatre in Los Angeles, and he, too, is one of the Club's new members. His house is independent of circuit affiliations and is devoted to a policy of vaudeville and pictures. It is a pleasure to enroll his name among this large army of showmen and we will await with interest his next communication.

———*Wear Your Club Pin! ! !*———

PAUL E. TRAVERS has the job of assisting B. J. Vanderby with the management of the Palace Theatre in Doland, So. Dakota, and before he was elevated to his present assignment was a projectionist. Beejay states that he is a very competent man and so we assume that it will not be long before he reaches the goal of manager. And first hand knowledge of what's going on in the booth certainly won't hold him back.

———*Wear Your Club Pin! ! !*———

A. E. BENNETT owns and manages the Liberty Theatre in Muncie, Indiana, and he's another owner-manager to become a member of this organization. We are under the impression that A. E. is also an independent operator for the reason that he styles his house as belonging to the "Bennett" circuit. We are mighty glad to include his name on the roster of this Club and hope that he will become one of its active members.

———*Wear Your Club Pin! ! !*———

CHARLES JONES is the manager of the Fox-Westwood Village Theatre, City of Los Angeles, Calif. .His is a first-run, 1,500-seat house and if we are not mistaken we'll soon be getting some good show-tips from this new member. Shoot them in, Charley, and Club headquarters will see that these are passed along to your fellow Round Tablers.

———*Wear Your Club Pin! ! !*———

WALTER M. SHELTON is the assistant manager of the Orpheum Theatre, Wilkes-Barre, Pa., and he is proposed for Club membership by his boss, F. P. Farrell, manager of the house. Walter has been connected with theatres in various capacities ever since he was ten years of age and his experience certainly qualifies him to become a Round Tabler. Let the Club know what you and F. P. are doing at the Orpheum, Walter.

ARTHUR R. GLASER manages the Strand Theatre in Carlisle, Pa., and we are enrolling him as a new Round Tabler. He's one of the many Publix men in this Club and we hope he will keep up the same standard set by other managers in his organization in the way of contributing valuable suggestions to this department. Let's hear from you, Arthur.

———*Wear Your Club Pin! ! !*———

GUY D. HAMMITT is the advertising manager of Vanderschmitt Amusement Enterprises, operating theatres in the cities of Bloomington, Bedford, Greencastle, and Crawfordsville, Indiana. Hammitt makes his headquarters at the Indiana Theatre in Bloomington and we firmly believe that this new member will prove an important contributor to these pages. Certainly, he is in a position to garner many valuable show-tips and we will hope to hear from him regularly.

———*Wear Your Club Pin! ! !*———

JACK E. LYKES has charge of Loew's Park Theatre in Cleveland, Ohio, a big 3,300 seater devoted to pictures. This new member emphasized his membership application with an account of a recent stunt, which will soon be published in this department. Lykes has had wide experience in this business, having served with Loew in Cleveland for three years and with Publix in Florida for four years. You can figure it out for yourself as to whether he's going to become a Club asset. We say yes.

———*Wear Your Club Pin! ! !*———

F. L. PFEIFFER is another owner-manager to become a member of this organization. He operates the Playhouse Theatre in Centralia, Ill., under his own banner, and just as soon as he can find time to jot down an account of what he has been doing in the show-selling line and send it in to headquarters, we'll see that his tips are passed along.

———*Wear Your Club Pin! ! !*———

HARRY SCHWARTZ is the president and general manager of the Great Lakes Theatres, operating in Erie, Pa.; Elyria, Ohio; Ashtabula, Ohio, and Lexington, Ky. We are indeed glad to welcome this well known theatre man to membership in the Round Table Club and hope that he will see that we are tipped off to what is going on around his circuit. He makes his headquarters at the Park Theatre in Erie, Pa.

———*Wear Your Club Pin! ! !*———

S. D. WEINBERG is publicity director for Great Lakes Theatres, Inc., and he also makes his headquarters at the Park Theatre in Erie, Pa. He is in a position to know what all the managers of Great Lakes theatres are doing in the way of show-selling and we are going to look to him as a source of many interesting show stunts to pass on to his fellow members. Now that you are one of the gang, S. D., don't forget to keep your Club posted.

———*Wear Your Club Pin! ! !*———

C. C. KAUFMAN, owner-manager of the Gem Theatre in Colusa, Calif., is one of the veteran showmen in this organization, now that we've received his application for membership. He's one of the oldest theatre men in his territory and has been in the exhibition end of this business for over 30 years. This department has interested him for some time and now we may expect to hear some interesting yarns about show-business. It takes the oldtimers to show a few pointers on this game and we'll be looking forward to his next communication.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 102—(A) What is the critical frequency of the motor control tuned circuit? (B) Tell us why the motor will pick up speed in the usual manner. (C) What kind of motor is the driving motor? (D) When is the speed of a D.C. motor increased or decreased? Note: In these questions we are of course talking about the Western Electric control box tuned circuit.

(Note—These questions are taken verbatim from the index of Vol. 3 of the Bluebook.)

Answer to Question No. 96

Question No. 96 was: Describe the action of the Western Electric Fader. (B) Why is it not practical to use a variable resistance in series with the pick-up and main amplifier? (C) Describe the arrangement of the W. E. fader elements. (D) Between what two elements of the sound system is the fader located?

We have got back into the swing again. Just from curiosity I counted the answers this week. There were, up to that time, 957 of them. Those answering acceptably were:

S. Evans and C. Rau, Van Buskirk and Kroll, Jack Billings, Peter Cermack, James McGuire, Lon Jackson, Lester Daniels, John Williams, Frank G. Gordon, Bob Danning, D. T. Wylie, Leroy Bates, John Truax, N. D. Garling, R. Channing, Tom D. Cermack, William D. Hotaling, Wm. Bogart, H. D. Cole, F. T. Leroy, Thomas McGruder, J. D. Orlander, George Richards, Ben H. Robbins, D. Fausett, John Dagg, H. D. Schofield, Frank Burker, Frank S. Roberts, Dan Singer, Richard Singleton, Nic Granby, Phillip K. Toplor, James Devoy, George Thompson, Alonzo Zerach, Larry Tipton, Dave M. Daniels, Robert Banning, Bob Taylor, Charles L. Goldman, Henry Edwards, G. L. Doe, S. Kay, L. Mooring, Tom Attlebury, Pat O'Brien, L. D. Simmons, Peter M. Davis, James Pendone, Jim Hendershot, W. D. Samuels, Tom B. Kay, Seymour Carroll, John McKey, P. L. Toeping, Harry Lidding, James Lidding, D. H. Prinley, Frank Oliver, H. B. Becker, P. R. Findley, Bill Doe, Dan Graves, Henry Petersen, J. L. Sanderson, George Davring, H. T. Jones and T. L. Oleson.

Not at all a bad list, what, and many more made good on two or three of the items. I have selected the answer of Evans and Rau as best for publication, though for the most part it was equaled by Jack Billings, G. L. Doe, Bill Doe, Nic Granby, George Thompson, W. D. Samuels, Henry Edwards, Harry Lidding and Bob Taylor.

The answer of Messrs. Evans and Rau reads as follows:

"(A) The Western Electric fader is a fixed resistance connected in series with the projector film pick-up amplifier, with a variable resistance connection between this resistance and the main amplifier. In other words it consists of a resistance having a center tap, so that each half of this resistance may be varied singly, thus controlling the volume on either the red or white side.

"(B) The reason why it is not practical to use a variable resistance in series with the pick-up and the main amplifier is that the resistance would have to be very high in order to bring the power anywhere near zero, whereas by using the potentiometer method it is possible to change smoothly and rapidly from maximum to zero and vice versa.

"(C) The arrangement of the W. E. fader elements is as follows: There are thirty short coils of resistance wire mounted in a circle around a metal disc. Half of these coils are connected in series with each other and in series with the projector No. 1 circuit. The other half (15 coils) are similarly connected with each other and with projector circuit No. 2. The metal disc is connected to one side of the projector pick-up amplifier circuit. Surrounding the disc is a row of flat-face metallic buttons, each one of which is connected with one of the small resistance coils. A metal arm receives the current from the metal disc through a sliding contact, the amount of resistance the current must encounter being dependent upon which one of the aforesaid flat-face buttons the arm contact happens to rest upon at the moment. (D) The fader is located between the projector film pick-up amplifier and the main amplifier. When both sound-on-film and disc record recordings are used, there is a switch provided to change from the film pick-up amplifier to the disc or vice versa."

A good answer. One non-contributing projectionist, located in Kansas City, Mo., wrote recently disparaging the School. In the course of his letter he said: "There has not yet been one perfect answer to any question in that fake School."

Doubtless from the superior viewpoint of the gentleman from Kansas City that is very true. In fact, it is true. I have yet to find any one thing in all my life that was perfect. I believe the Kansas City gentleman might himself possibly have one, or maybe even two spots which would not quite measure up to perfection. Maybe!

However, the fact remains that the published answers have yet to draw any shafts of criticism from any one of the several authorities and I am quite sure that were there any serious imperfections in any published answer the engineering department of one of the two leading sound equipment companies would have let me know of it pretty pronto, to say nothing of wise gentlemen such as the Kansas City complainant. Also, unless the School was found to be pretty good it would not receive from 500 to 1,000 answers to each set of questions—and examining them all is not easy.

AN APPRECIATIVE STUDENT

From St. Louis, Mo., comes this appreciative letter:

"Dear Brother Richardson: I have a confession to make. For a long while after the Bluebook School was started in the old Moving Picture World I saw it only occasionally and regarded it as a lot of bunk. I had never owned a Bluebook and did not believe in them, either. One day I got into an argument over the answer to a Bluebook School question and made a bet it was wrong. I then found that I was wrong and not the answer.

"In the course of the argument I looked

over the issue containing it and discovered another point on which either it or I was wrong. I found I was wrong again. I then borrowed some other isses, looked over the department and School and came to the conclusion that I was a chump for not having got wise sooner.

"That was a long while ago—1926, in fact—and since then I have not willingly missed an issue of your department. I have found it to be good—in fact, much better, from the practical viewpoint, than any and all other projection publications, except the Bluebook itself. I read two other projection publications, but don't think so much of them. They don't seem to 'know the game' as you do—their editors, I mean, and print about five pages of high-hat dope to one of the real stuff."

I think I know the two publications to which the correspondent refers. If so, he is quite right. These publications are edited by a man who knows little or nothing about projection, and, in my opinion, cares less. His whole entire idea in starting the publications was to make money. Just that and nothing more. Of course, every publication is started more or less with that motive, but there are some publications edited by men who have at least a good working knowledge of the field they seek to serve, and to whom the matter of real service is at least of equal importance with the financial reward. The two publications make large claims as to circulation. They, I believe, claim to reach all projectionists, yet I very seldom saw a copy of them in any projection room of the hundreds we visited last summer—very few were seen, indeed, whereas I did see many copies of MOTION PICTURE HERALD.

Undoubtedly they do have some circulation in large cities where paid agents have secured subscriptions. In small cities or towns, however, they are practically entirely unknown. Their vociferous claims of reaching "all projectionists" are pure unadulterated nonsense. In my opinion, they don't reach even a respectable percentage of "all."

However, the matter is really not worth further space. I believe the opinions expressed by our St. Louis friend are typical of the opinion of the profession, taking it as a whole.

General Interest And Activity In Television Noted

Indicative of the growing interest and activity in the field of television are the regular listings of proposed broadcasting stations throughout the country which are applying to the Federal Radio Commission at Washington for licenses to operate television broadcasting stations, and the formation of television companies.

In the first group are American Television Laboratories, Inc., Hollywood; Gimbel Brothers, Philadelphia; Pilot Radio and Tube Company, Lawrence, Mass.; Crosley Radio Corporation, Cincinnati; Television Laboratory, Ltd., San Francisco.

Don Lee, Inc., of Los Angeles, has been granted a license to operate a television broadcasting station. An application for broadcasting license has been denied to Bakersfield Broadcasting Association, Bakersfield, Cal.

Various applications for renewal which have been granted include National Broadcasting Company, New York; Chicago Federation of Labor, Elgin National Watch Company, Elgin, Ill.; Western Electric Company, American Telephone and Telegraph Company, Radiomarine Corp. of America, American Radio News Corp., Magnolia Park, Ltd., Burbank, Cal.; The Associated Broadcaster, Inc., San Francisco. Fox Film Corporation, for motion picture service.

It is understood within a short time all major stock exchanges will be equipped with television receivers. New television corporations include the Continental Television Corporation and the Philco Radio and Television Corporation of Great Britain, Ltd. This company will have headquarters in London and will merchandise a receiver especially built for British listeners, with provision for long and short wave reception.

Philadelphia Radio Studio Sets Plans for Television

The Universal Broadcasting Company will build a skyscraper studio for radio station WCAU atop the 21-story Franklin Trust building, Philadelphia. Plans include the broadcasting of television programs, by providing television transmitters and lighting equipment necessary.

Estimated cost of the studios, which will be three stories high, is $350,000. There will be seven studios of various sizes, all sound proof. An experimental laboratory will be included.

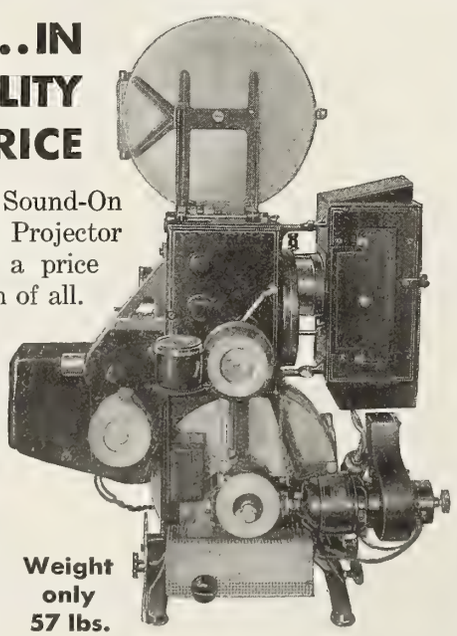
A Challenge to the World

in perfect reproduction of

SOUND...IN PORTABILITY ...IN PRICE

The HOLMES Sound-On Film Portable Projector is available at a price within the reach of all.

$675



The lightest, most compact, simplest to operate projector ever built.

HOLMES silent Projectors now in use can be equipped for sound-on film at small cost.

Weight only 57 lbs.

The HOLMES needs no introduction. It is known and used the world over. *Write for full information.*

HOLMES PROJECTOR COMPANY

1818 Orchard Street, Chicago, Illinois

Every Theatre Needs These as a part of its Equipment

RICHARDSON'S MOTION PICTURE HANDBOOKS

Vols. 1 and 2	$ 6.20
Vol. 3 (on sound only)	$ 5.10
Combination price (the 3 volumes)	$10.20
Building Theatre Patronage	$ 5.10

(By BARRY & SARGENT)

We Are Handling Them for the Convenience of the Trade

Motion Picture Herald Bookshop

1790 Broadway

New York, N. Y.

MUSIC AND TALENT

STAGE SHOWS

New York Broadway

Week Ending October 23

Each additional revue at the B. S. Moss house seems to be better than the last. This one, the third edition of "Varieties," which is an original revue in ten scenes, has been staged and conceived by LeRoy J. Prinz. The show, from start to finish runs smoothly and snappily without a dull moment.

The B. S. Moss "Varieties" Orchestra, with Edward J. Kay conducting, opens the show with an entertaining overture, and is followed by Joe Frisco, who, besides doing his own act, is the revue's master of ceremonies. He introduces the show, incidentally putting over some of his clever witticisms, and then announces the Darling Sisters, pretty twins, who as French maids sing a special introductory song titled "Powder, Lipstick and Rouge." This song serves as introduction to the next scene in which Laine Blair does an interpretive dance routine. The next scene, "In the Boudoir," opens to 12 Albertina Rasch Girls seated at makeup tables with their backs to the audience. The Darling Twins, from the sideline, sing the "Powder, Lipstick and Rouge" song as the ensemble offer a nicely routined toe ballet. Castleton, Mack and Owen follow with their own inimitable routine of comedy capers, acrobatics and dancing. Everything they do is applauded and rightly so, for they work hard and deserve all the applause they get.

Scene 7, entitled "Any Brownstone Front," is, naturally, a speakeasy scene and in it Joe Frisco offers "an impression of Helen Morgan." He, as Helen, is seated on a piano and offers a characteristic impersonation of La Morgan, making it hilariously funny and evoking plenty applause from the audience. The Darling Sisters, on this time for their own specialty of singing and dancing, first sing, "What Is It," in pleasingly sweet voices and then follow with a well-presented high-kick and acrobatic dance routine. Their reception was very good.

Louise Groody, accompanied at the piano by Neville Fleeson, first sings "Sweet Ingenues," and then sings that old favorite, "Tea for Two," which earned her so much popularity a few season ago. Each of her singing numbers is followed by a pleasing dance routine. Her next offering is a characterization of a colored belle singing "You Gotta Shake Your Tambourine and Shout Hallelujah," first on a street corner in Harlem and then as a cabaret girl. Her singing and dancing for this got her a great hand.

Block and Sully, introduced on the program as "A Talkie without Film," are all of that. Their fresh style of delivering gags, songs and dances was well received. Everything they said or did was funny to this audience, who gave them a very fine reception at the close of their act.

Joe Frisco, on this time for his own offering of gags, stories and dancing, still proves himself the head man. After telling a number of risque (great for this audience) stories, Joe does a soft shoe routine and then the good old "Frisco," his own dance. He stopped the show and was forced to encore.

Scene 10, the finale, is called "At a Garden Party." The entire company perform bits in this and the show closes after a twirling and high-kick routine by the Albertina Rasch Girls.

The feature picture this week is "Woman Go On Forever," featuring Clara Kimball Young.

EDDIE MEIKEL



The young chap you see pictured above is one of the first organists in the country to form an Organ Club. He organized his first one in April, 1926, while he was at the Harding theatre, Chicago.

Eddie was at this theatre for six years and built up the organ club idea until it brought in customers for miles away from that particular neighborhood. He is at present in New York awaiting a new assignment.

Personal Appearance Is New Gag for the Song Writers

Herman Hupfeld and Dana Suesse, two of the season's most successful composers of popular and production music, made personal appearances of successive "Surprise Nights," at the Beacon theatre, New York City. Both composers met enthusiastic acclaim from the sophisticated audience. Their appearances were arranged by Alex Evelove of the Warner music publicity department.

Composer appearances may become a regular Monday (Surprise Night) feature at the Beacon as a result, according to Harry Charnas, metropolitan theatres manager for Warner Bros.

Lecture on Piano Playing by Bucharoff at Steinway Hall

Simon Bucharoff, internationally known pianist, composer and teacher, is giving a free lecture on "Piano Playing, Teaching and Their Effect Upon the Young Generation." The lecture will be given at Steinway Hall, New York City, Monday, November 9, at 3:30 p. m., under the auspices of The Allegro Musical Art League of America, Inc.

STAGE SHOWS

San Francisco Fox

Week ending October 21

Fanchon & Marco's "Parasols" Idea, staged by Gae Foster, forms the stage attraction and with its unique settings it is novel, although a trifle weak in spots.

The act opens with Ray Angwin and Mignone posed in a shadow box in the rear, surrounded by parasols, each of which is decorated with a silver star. Ray sings and the girls come on to the stage and do a lively drill and dance with their parasols. Mignone, originally an O'Neill Sisters Kiddie, does a slow dance in which she covers the stage with one foot high above her head.

Anthony, a bird man, appears in the role of a policeman and chases a spoony couple away. He whistles the "Jolly Fellows' Waltz," with orchestra accompaniment, and ends with a variety of bird imitations.

A park scene, dominated by a policeman and a nurse, forms a background for the nurse girls' dance. The Sunkist Beauties come on wheeling baby carriages and go through with a lively dance, manipulating loose-jointed dolls in a dextrous manner.

Gene Sheldon and Sherry offer a number featured by the breaking of several musical instruments and close with a lifelike imitation of a train on a banjo and a dance that is comical.

The Sunkist Beauties offer their justly celebrated unicycle ballet, weaving around the stage in drill formation, each on a single wheel. Tiny parosols form their unique headgear and the act is presented against a background formed by an enormous parasol.

Capt. Willie Mauss pedals a bicycle inside a huge wheel that revolves and finally gains momentum to loop the loop at least a dozen times. The finish is certainly spectacular.

Detroit Michigan

Week Ending October 15

"Mardi Gras" shows what can be done with talent, especially a line of 16 girls. It is another Ed Weisfeldt production, and does justice to the new policy of the local Publix organization—"bigger and better shows." Bob Nolan, transplanted from the Fisher several weeks ago, is up on his toes as master of ceremonies and singing "I Don't Know Why." Bob has a real voice, wears his clothes well, and knows how to M.C. The Jovers, an act imported from London music halls, easily steals the show. The boys do a bit of everything, from instrumental stuff to acrobatics on a trapeze. Their burlesque adagio—what there is of it—is worthwhile. The Harris Twins and Loretta, trio of steppers, get over in fair style. The boys open up with a mirror dance which could be improved upon. The girl clicks in a big way but the trio's adagio offering is anything but clever. The Fred Evans girls come nearest to stealing the show, next to Nolan. They step through three numbers in the approved manner, finishing up with a "promenade Parisienne" that is snappy. In this number, the girls are dressed in black ballet frocks, opera lengths and ballet slippers. Their routine is a bit different.

Vaude Returns to Dallas

RKO vaudeville returned to the Majestic in Dallas on October 15, in the form of compact shows of four to six acts, which RKO is sending through the entire country.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Ben Bernie, the ol' maestro, didn't receive the keys to the city when he arrived in Chicago recently to open at the College Inn but was the recipient of a huge cigar presented to him by City Greeter George Gaw. Incidentally, Ben was met by a large crowd of admirers when he stepped off the Century. Among those greeting him were Frank Bering, managing director of the Hotel Sherman, and Joey Stool, Genial Gentleman of the music business. Bernie will be heard nightly in broadcasts over WBBM and will also play commercials and sustaining programs over the Columbia chain.

When Carleton Coon and Joe Sanders of the famous Coon-Sanders Knighthawks crowned Earl Burtnett, popular California orchestra leader, as King of the Knights and Ladies of the Bath in the offices of the Music Corporation in Chicago recently, they presented him with a baby's bathtub filled with letters and telegrams from members in good standing who enjoyed the weekly frolics over WGN during the Coon-Sanders long stay at the Blackhawk Cafe. Burtnett recently opened the fall and winter season at Coon-Sanders old stand, the Blackhawk, and he should be without a doubt one of the greatest sensations of the year.

Fred Waldner, who is one of the veteran tenors of the air despite the fact that he is still in his early twenties, and who has been heard on literally hundreds of network programs during the past few years, has a new chain program called the Jolly Time Revue.

When Bruce Kamman, Chicago NBC production man, entered the World War under an assumed age, he was only 17, *and he was Bruce Kamman, bandsman and bugler; by the time the war ended he was "Bevo," interpreter. The nickname still sticks. Bevo, who spent two years in France with the* 140*th Missouri regiment of the* 35*th Division, explained how he obtained his "moniker." "You see, none of the fellows could remember my name, and as it was just about the time that 'near-beer' was getting popular and Germans are supposed to like their beer, I was named 'Bevo' after the newest brand."*

The most excellent organ programs heard during many of the broadcasts from Chicago emanate from the instrument of Eddie Hansen, who is featured daily from station WCFL. Although Eddie is still a young man, his accomplishments in the musical field make up a long list. He plays many types of music, and does them well enough to please the most critical listeners. He has written a number of popular songs, many of which have become quite popular. The radio work of this superb organist has endeared him to thousands of listeners and has won for him a warm spot in the hearts of all those who have heard him over the air. Eddie is a likable chap and should go a long way towards reaching the top of the ladder.

Henry Halstead and his California Recording orchestra, who recently played nightly over WBBM from Al Quodback's Granada Cafe, is the latest "find" of the radio audience. On this, their first trip east, the band already has scored high among the middlewesterns with their romantic rhythm-making that has an irresistible dance appeal. Clarence Rand, soloist with the orchestra is great and sings in that heart flutterin' "Crosby manner."

Returns to Stage Shows

The Indiana in Indianapolis returned to its old policy of stage shows on October 16, when the management completed negotiations with the musicians' union. Fanchon & Marco shows will be used.

STAGE SHOWS

Baltimore Century

Week Ending October 22

A fast introduction was played by the Century Orchestra directed by George Wild in pit, for the opening on full stage of Horace Heidt and his Californians and the orchestra helped during the entire performance. Heidt danced, then played a piano, and went into a novelty song about Sports, Heidt leading and the others doing novelty actions. This finished with the showing of a collegiate boat race.

Next, another fast selection with a quick turn into "Kiss Me Again," with all member playing violins except the drummer and pianist, then changing to cornets on another tune and a solo by a cornetist, "Little Gypsy Sweetheart." In the novel xylophone ending, each member played various notes. Then came novelty slow motion ice skating finishing with one member jumping over a chair.

In a comedy number several members did classic burlesques of Russian, Jewish, East Side, South Sea, Apache and Grecian classics.

Heidt then introduced "Helen Kane," as "just in town for one day." A member came out for a burlesque with Heidt, with another member at a small piano. Another gave a good imitation of Maurice Chevalier singing "Sweeping the Clouds Away." Heidt introduced "Hoover's 1932 Campaign Song," or "Just One More Chance." Next came a special football line song in honor of Knute Rockne.

Another song with comedy effects and Heidt did some Indian club juggling, a member followed with tap work followed by Heidt. Lobo, a police dog, did a few tricks, then joined the band.

Cincinnati Albee

Week Ending October 23

The major portion of the current offering is given over to Weaver Brothers and Elviry, the act occupying the ordinary running time of two regular turns, thus making a three-act bill.

Gwynne, magician, assisted by three girls, opens the festivities in a series of effects most of which are produced with cabinets built from flat pieces originally exhibited for inspection. The turn is neatly presented and mystifying.

Keller Sisters and Lynch in "Harmony From A to Z," with an unnamed chap at the ivories, prove only fair, their efforts at vocalizing proceeding too much along routine lines and lacking verve.

Weaver Brothers and Elviry, with 15 of their Arkansas recruits, offer practically the same material as when seen here last season, but it's the way they put it over that clicks. Abner Weaver, acting as master of ceremonies, is the same lovalbe, bucolic personality, while Cicero continues to portray the peculiar Ozark type with true fidelity to detail. The obstreperous, belligerent Elviry, heading the feminine contingent of the "home folks," keeps the customers continuously laughing at her characteristic modes and manners.

Musical selections on handsaws, rakes and various other farm implements, as well as a number of homemade contraptions, go over big, but to this writer's notion the unusual and outstanding contribution is a violin solo by one of the Arkansas men whose left hand is minus three fingers. He uses his thumb to hold the instrument, and his index finger to perform the functions on the keyboard which four fingers normally are called upon to do.



Detroit Fisher

Week Ending October 15

Rae Samuels, "the Blue-Streak of Vaudeville," heads the stage piece at the Fisher this week and completely walks off with the show. Buoyancy and pep are other names for her in her present offering. She has a lot of new songs, a wardrobe that will tie the ladies in knots, and stories and confidential asides that almost kick the customers into the aisle. Rae leans to anti-depression ditties and cheerio bon-mots, so that while her act comes at the end of the bill, the audience just hates to leave. As a feature of her act locally, Rae introduced a beautiful young redhead, Eleanor Whitney, of Cleveland. This child (about 14) is a real beauty, with "that color" of red hair. She steps off some real tap numbers. Five "gentlemen of color," billed as the Five Hot Shots, come through in fine style, working themselves into a frenzy of intricate steps, and finishing with a radium number. This act would pep up any bill, as there is not a single pause. Roy Rogers, who imitates the inebriation of Leon Errol, eats the goldfish and generally convulses the audience, proves himself a past master in the art of laugh-getting. Ruiz and Bonita & Co., a speedy dance revue, is especially recommended because of the dandy girl pianist who pulls the orchestra along with her. The act is colorful and has a certain grace—otherwise, it is just a Spanish dance act.

Organist at Schenectady Gains Fame over the Air

Miss Bettye Lee Taylor, featured organist at the RKO Proctors theatre, Schenectady, N. Y., is gaining nationwide fame as a radio organist. Miss Taylor is now the staff organist of Station WGY, Schenectady, owned and operated by the General Electric Company. Her regular broadcasts from WGY are at 10 o'clock each Monday morning, 11:30 each Tuesday night and at varied hours each Saturday morning from the theatre through a remote control hook-up. Miss Taylor also broadcasts over Station W-2XAF, the G. E. experimental and low wave station, which carries programs to all parts of the world.

Publix Books Two Bands

Publix has booked both the Duke Ellington and Cab Calloway bands, the first in Boston for 15 weeks and the other in the New York and Brooklyn Paramounts for eight weeks.

ORGAN SOLOS

WILD OSCAR (Brooklyn Albee). This organist's first solo at this house (caught on his first show) worked out as smoothly as if he had been featured here for a long time. The audience, when told to sing, responded without the least hesitancy and the singing increased in volume right up to the last number.

The solo opened with the orchestra playing the "Voice of the RKO" as Oscar seated at the console, ascended. Comedy slides with words introducing the solo were first shown as the organist played incidental music. Oscar then turned toward the audience and through the mike introduced his "School of Broadcasting," speaking supposedly to the radio audience. His entire announcing was a burlesque on a real broadcast and the audience got many laughs. He first announced the station as JOY and that the Albee Square Mixed Chorus (this is the audience) would do the singing as he accompanied them at the organ. Two choruses of "Moon Comes Over the Mountain" were first sung, then two of "Through With Love," and the final close harmony singing of "Sweet Adeline." The applause at the finish was tremendous.

EARL ABEL (San Antonio Texas) offered as his song slide presentation the following late song hits: "Moonlight Saving Time," "Loveless Love," "It's the Girl," "Nevertheless," and completed his musical program with a nifty parody to the tune of "Auld Lang Syne." His organ solos are well liked.

JACK FRANZ (Detroit Fox) plays "Seasonal Songs" and the way the crowd joins in the singing is great. Franz is as smooth an organist as ever fingered a console key, slipping gently from one melody to the next without a pause. "Guilty" is the first number, followed by "Me," "Dream a Little Dream" and "Just One More Chance." As a change, the next slides offer a chorus of "Two Hearts in Three-Quarter Time," in German. Even that didn't stump the customers, who joined in with a vim that showed many had more than a casual acquaintance with the foreign tongue.

JOHN HAMMOND (Staten Island St. George) presented an entertaining solo this week, part of which was done in concert style and the balance as a community sing. After the organ ascended, during which time Hammond played a hot arrangement of a special number, he stood beside the bench and introduced the numbers. The first was a special arrangement of "If I Have to Go On Without You," with the first chorus played in concert style and the second for the audience to sing. A beautiful arrangement of "Mother Machree" was next played as a straight "spot" solo, with the audience singing the second chorus. The final number on the program was "Me." Hammond, himself, sang special lyrics for the first chorus and the audience's singing of the second chorus closed the solo. Beautiful and appropriate "effect" slides were used as backgrounds for each song and they lent a pleasing effect to the usual black background slides. Hammond received fine applause.

OVERTURES

PHIL FABELLO (New York Coliseum) and His 12 Entertainers presented a high-class overture this week which was orally introduced by the conductor as "A Group of Rudolph Friml Numbers." A special arrangement of "March of the Musketeers," played in a style that sounded more like a symphony orchestra than one of 12 men, opened the program, with a violin duet of "Sympathy" following. The next number was "Allah's Holiday," played by the full orchestra. One of the saxophonists, who has a voice like a bell, sang "Rose Marie" beautifully and then for the finale the orchestra played "Song of the Vagabonds." The entire program was well-balanced and presented in a first-class manner. Mr. Fabello's directing is done with the essence of grace and in a showmanly manner. He also possesses a most pleasing personality.

WALT ROESNER (San Francisco Fox) and the Fox Theatre Concert Orchestra present a "Neopolitan Nights" overture, without making use of stage effects. The overture is made up of such popular Italian songs as "O Sole Mio," "Maria, Mari," "Santa Lucia" and "Funiculi-Funicula," with a bit of characteristic Walt Roesner drum effect at the end. Joaquin Garay, tenor, sings 'Stardust" and wins an encore.

JOHN GART (Brooklyn Loew's 46th St.) and His Orchestra presented a high-class overture entitled "Symphonette" this week, which included special arrangements of "To the Future," a trio arrangement of brass instruments of "Alice Blue Gown," a violin and piano (Gart at piano) duet of "Caprice Viennois," and a final full orchestra arrangement of "French Echoes." This orchestra, though it is comprised of but seven musicians and the leader, works smoothly and has become a prime favorite at this house.

EDUARD WERNER (Detroit Michigan), with "Viennese Melodies" as the title of the current musical offering, uses as its basis "Morning, Noon and Night." The full orchestra of 40 pieces swings through the delicate strains of the "Blue Danube" in charming fashion, following this selection with "Two Hearts That Beat in Three-Quarter Time." Six violinists delight the audience with their rendition of "Viennese Caprice," always a favorite with music lovers, especially when played on the strings. As a finish, bits of the melodies of the ever-popular "Chocolate Soldier" are offered. Audience reaction proved that this type of overture pulls heavily.

SAM FREED, JR. (Cincinnati Albee), recently transferred to Cincinnati from the Hippodrome, New York City, has already endeared himself to the hearts of local theatregoers by his very affable manner and skilled musicianship. The audience invariably expresses its appreciation with liberal applause after each overture, something which heretofore was the exception. Freed offers a medley of popular numbers, past and present, each week, and this is made more enjoyable by his brief but intelligent announcement preceding the presentation. For the week ending October 23, the overture is entitled "Eyes." It is composed of such selections as "Your Eyes Have Told Me So," "Irish Eyes Are Smiling," "Two Little Eyes of Blue," "There's Danger In Your Eyes, Cherie." Not infrequently Freed lays aside his baton long enough to render a violin solo in connection with some particular number, but he never monopolizes the spotlight to the exclusion of his associates. His reorganized orchestra consists of 15 topnotch musicians recruited from local ranks, and they are given ample opportunity to strut their stuff in solos, duets and quartets in addition to their ensemble work.

UP AND DOWN THE ALLEY

HELLO EVERYBODY!

The Master of Mammy-singers, **Al Jolson,** has had published by the **Remick Music Corporation** the newest of his words-and-music compositions, "Ev'ry Day Can't Be a Sunday." . . . The number will be presented by Jolson in the new edition of "Wonder Bar." . . . Remick's are very enthusiastic over the number and liken it to Jolson's greatest song, "April Showers." . . . They have no doubt of it surpassing its predecessor in popularity. . . .

* * *

Paul Ash is now musical director for all **Shubert** shows and each of the musical shows put on will have a band under the personal supervision of Ash. . . . Incidentally, he is doing the directing for the **Queeny Smith** show, "Little Racketeer," which is now breaking in and in it he is also playing a part. This show is the first Shubert show to carry a stage-band. . . .

* * *

Eddie Magill, house crooner at the **Brooklyn Fox,** is being let out after working at this one house for 40 weeks. . . . Eddie has built up a great following here and they miss him plenty. . . . **Charlie Davis,** m. c. at the **Paramount,** is taking a four to eight-weeks vacation in **Europe** . . . after which he will return to the Paramount, but minus his popular "gang." . . . A band for him will be created from the regular orchestra, saving the firm plenty, but sending his own fine band to look for jobs . . . and that's not so good.

* * *

Danny Parker, in charge of organists and solos for **RKO,** has a darned helpful idea for music publishers, which he will instigate shortly. . . . His idea is to send to the publishers the names of any of their own songs used in the organ solos played by **RKO** organists. . . . That's working with you. . . .

* * *

Walter Anderson starts this week as organist at the **RKO Madison, Brooklyn.** . . . **"Win" Kennedy** is at the **RKO Virginia, Champaign, Ill.** . . . **Billy Muth,** from the **Worth, Ft. Worth, Texas,** is in town awaiting a new assignment and is the latest member of the **Noon-Day Club.** . . . **Sid Stern,** secretary to **Harry Blair** of **Shapiro, Bernstein,** has gone and got herself married (after we-all spending a year training her). . . . **Freda Goldstein,** from the **Berlin** special service department, has replaced Miss Stern. . . . **Al Forest** is now at the **Roger Sherman, New Haven.** . . . **Dick Betts,** who was at this house last year, but who has been at the **Palace, Stamford,** for the past eight months, is now at the **Capitol, Binghamton.** . . . **Marie Sales** is the new organist at **Shea's Riviera, North Tonawanda.** . . .

I'll be see'n you. . . . S'long.

ED DAWSON

GEORGE WILD (Baltimore Century) and the Century orchestra offered the "Marche Slave," by Tschaikowsky. A spot was on the conductor as it was being played and other members were in a red flood light, while a soft blue light flooded the stage which had the green plush curtains pulled closed. As they finished all members were in a white flood light.

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St.
Chicago

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Running Time
Big City Shadows		6 reels
Blazed Trails		6 reels
Cyclone Kid	Buzz Barton	6 reels
Dance Hall Kisses		6 reels
Desert Spawn		6 reels
Devils Decoy		6 reels
Diamond Mystery		6 reels
Guns and Saddles		6 reels
Hard Pan Gulch		6 reels
Highway Raiders		6 reels
Lure of the Range		6 reels
Mark of the Spur		6 reels
Midnight Prowlers		6 reels
Quick Trigger Lee	Bob Custer	6 reels
Railroad Mail Limited		6 reels
Rip Roaring Bronco		6 reels
Rio Grande Raiders		6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	54	Apr. 11,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 6,'31	63	Sept. 26,'31
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20,'31		
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date
Blonde Baby	Jean Harlow	
Deadline	Buck Jones	Dec. 3,'31
Forbidden	B. Stanwyck-A. Menjou	
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	
In the Secret Service	Jack Holt	
One Way Trail	Tim McCoy	
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31,'31
Range Feud	Buck Jones	Dec. 1,'31
Ridin' For Justice	Buck Jones	
Shopworn	Barbara Stanwyck	
Shot Gun Pass	Tim McCoy	
Unwanted	Lloyd Hughes-Dorothy Sebastian-Ian Keith	
Yellow (Tent.)	Jack Holt - R. Cromwell	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		

Coming Feature Attractions

Title	Running Time
Air Eagles	6 reels
Heilion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Honor of the Family	Bebe Daniels	Oct. 17,'31		
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Kiss Me Again	Clare-Pidgeon	Feb. 28,'31	75	Jan. 10,'31
Lady Who Dared	Billie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Wife, The	Lil Dagover			
Compromised	Ben Lyon-Rose Hobart	Dec. 5,'31		Sept. 12,'31
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26,'31		
Honorable Mr. Wong	Edw. G. Robinson			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31		Oct. 3,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Safe In Hell	Dorothy Mackaill	Dec. 12,'31		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man on Call	Edmund Lowe - Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31	75	Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	87	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	81	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31	57	Sept. 19,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31		Sept. 26,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		
Business and Pleasure	Will Rogers-Jetta Goudal			
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		Oct. 10,'31
Delicious	Gaynor-Farrell	Dec. 27,'31		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	McLaglan-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 13,'31		
Heartbreak	C. Farrell-H. Albright	Nov. 8,'31		Oct. 10,'31
Heart Free (Tent.)	Janet Gaynor			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		
Rainbow Trail	Geo. O'Brien-Cecilia Parker			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser-M. Rambeau			
Surrender	Warner Baxter-Lelia Hyams	Dec. 6,'31		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglan-Helen Mack			
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		Oct. 17,'31
Young America	Maureen O'Sullivan			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Welheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31
Just a Gigolo	William Haines	June 6,'31	67	Apr. 25,'31
Laughing Sinners (Reviewed under title "Dancing Partner")	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31.	94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
(Reviewed under title "The Southerner")				
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone	Oct. 24,'31		Oct. 3,'31
(Reviewed under title "The Lullaby")				
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10,'31		July 18,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31	68	June 13,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 21,'31		Oct. 17,'31
Courage	Robert Montgomery			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 7,'31		
Freaks				
Grand Hotel				
Hell Divers	Beery-Rambeau			
Her Cardboard Lover				
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable	Nov. 14,'31		
Private Lives	N. Shearer-R. Montgomery			
Sky Scraper	Madge Evans - Robt. Young			
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct. 1,'31	64	Oct. 10,'31
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct. 10,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31
Two Fisted Justice	Tom Tyler	Oct. 20,'31		

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Nov. 10,'31	7 reels	
Land of Wanted Men	Bill Cody	Oct. 30,'31	6 reels	
Law of the Sea	All Star	Nov. 15,'31	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24,'31	74	Oct. 3,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 16,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
(Also booked as "Forbidden Adventure")				
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Once a Lady	Ruth Chatterton	Oct. 31,'31		Oct. 17,'31
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Evenings for Sale	Paul Lukas	Jan. 30,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 19,'31		
Girls About Town	Kay Francis-L. Tashman	Nov. 7,'31		Oct. 17,'31
Goose Hangs High, The	P. Shannon-C. Rogers			
His Woman	G. Cooper-C. Colbert	Nov. 1,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 5,'31		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 19,'31		
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
One Hour With You	Maurice Chevalier			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14,'31		
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Ship Shape (Tent.)	Jack Oakie, Mitzi Green, Wynne Gibson	Jan. 30,'32		
Spooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	G. Bancroft-E. Boardman			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Uncertain Women	C. Colbert-Wm. Boyd	Jan. 23,'32		
Wayward	Miriam Hopkins - Phillips Holmes	Jan. 9,'32		
Wild Beauty	N. Carroll-P. Holmes			
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
(Reviewed under title "Private Secretary")				
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
(Reviewed under the title "Full of Notions")				
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 8,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19,'31	67	Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	86	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'3	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27 31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge			Oct. 17,'31
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 1,'31		Sept. 5,'31
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Richard Dix			
Other Passport, The	Irene Dunn			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey	Nov. 14,'31		Oct. 10,'31
Should Wives Work	Mary Aster-Rob't Ames			
Way Back Home	Phillips "Seth Parker" Lord			Oct. 3,'31
(Reviewed under the title "Other People's Business")				

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Big Shot, The	Eddie Quillan	Dec. 18,'31		
Freighters of Destiny	Tom Keene	Oct. 30,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	Oct. 3,'31
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 4,'31	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31	63	
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.	Apr.		25,'31
Convicted	Aileen Pringle	Artclass Pictures	Oct.		3,'31
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10,'31
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23,'31	90	Oct. 17,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18,'31	81	Oct. 10,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maelste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathles Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Ten Nights in a Barroom		Goetz		8 reels	
Terror by Night	Una Merkel, Wm. Collier, Jr.	J. G. Bachman			Oct. 17,'31.
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Race Track	Leo Carrillo	Nov. 1,'31		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot		Dec. 27,'31		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Oct. 3,'31	80	Sept. 5,'31
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 28,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	Oct. 3,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Heaven on Earth	Lew Ayres-Anita Louise	Oct. 13,'31	90	Oct. 3,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31	69	Aug. 1,'31
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Blue Blazes				
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Gallows	Lew Ayres-Rose Hobart			
Heart and Hand	W. Huston-H. Chandler	Nov. 3,'31		
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi			
Nice Women	Sidney Fox-Frances Dee			
Oh, Promise Me				
Pudge	Slim Summerville-Zazu Pitts			

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	Oct. 3,'31
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	Oct. 17,'3
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1,'31	70	Oct. 3,'31
Morals for Women	Bessie Love	Oct. 25,'31	70	
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31	69	Oct. 10,'31
Near the Trail's End	Bob Steele	Sept. 20,'31		
Nevada Buckaroo	Bob Steele	Sept. 27,'31		
Range Law	Ken Maynard	Oct. 11,'31		
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard	Nov. 8,'31		
Fighting Mad	Ken Maynard	Dec. 6,'31		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13,'31		
Luxury Girls		Mar. 30,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconal	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24,'31		
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certie	Winnie Lightner	June 27,'31	68	May 9,'31
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18,'31		Aug. 22,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	
Manhattan Parade	W. Lightner-Butterworth			
Man Who Played God	George Arliss			
Shadows on the Wall	Kay Francis	Dec. 12,'31		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Anita Page	Dec. 31,'31		

SHORT FILMS

[All dates are 1931]

BIG FOUR

Title	Rel.	Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK				
Radio Razzberry, A	Feb.	7	25	
Wages of Gin, The	Apr.	28	25	

COLUMBIA

Title	Rel.	Date	Minutes Running Time	Reviewed
CURIOSITIES				
C 216 — Novelty by Walter Futter			1 reel	
C 218	Feb.	9	1 reel	
C 219	Feb.	29	1 reel	
C 220	Mar.	26	1 reel	
C 221	May	25	1 reel	
C 222	June	25	1 reel	
C 223	June	26	1 reel	
C 224	Aug.	1	1 reel	
C 225	Aug.	29	1 reel	
C 226	Sept.	4	1 reel	
C 227	Sept.	30	1 reel	
C 228	Sept.	30	1 reel	
EDDIE BUZZELL SPECIALTIES				
Blond Pressure				
Call of the North				
Check and Rubber Check	Mar.	13	1 reel	
Chris Crossed	Aug.	3	1 reel	Oct. 10
I Can't Find a Name for it			9	
Kings or Better	May	1	8	May 30
Last of Moe Higgins	May	22	1 reel	
Lone Star Stranger	Dec.	27	1 reel	Feb. 7
Red Men Tell No Tales				
Soldier of Misfortune				
Wine, Women But No Song	Feb.	14	1 reel	
MEDBURY SERIES				
Laughing with Medbury in Africa			9	Apr. 25
Laughing with Medbury in Reno	July	6	10	
Laughing with Medbury in Turkey				
Laughing with Medbury in Death Valley				Oct. 17
MICKEY MOUSE				
Barnyard Broadcast				
Beach Party, The			1 reel	
Blue Rhythm	Aug.	18	1 reel	
Castaways, The	Apr.	6	1 reel	
Delivery Boy	June	15	1 reel	
Fishin' Around	Sept.	14	1 reel	
Mickey Steps Out	July	16	7	Oct. 3
Moose Hunt, The	May	8	1 reel	May 30
MONKEYSHINES				
Curses! Curses! Curses!	Aug.	20		
Little Beezer	July	5	8	
Monkeydoodles				
RAMBLING REPORTER				
Father Nile	May	11	1 reel	
Jerusalem, City of Peace	May	11	10	
Land Nobody Knows	June	27	9	
Land of Enchantment	July	31		
Streets of Cairo	Apr.	14	7	May 30
Vale of Kashmer, The	Aug.	21		
SCRAPPY CARTOONS				
Dog Catcher, The				
Little Pest, The	Aug.	15	8	
Showing Off				
Sunday Clothes	Sept.	15		
What A Boy				
Yelp Wanted	July	16		July 16
SILLY SYMPHONIES				
Busy Beavers, The			7	
Cat's Nightmare	July	28	8	Oct. 3
China Plate	May	25	8	
Egyptian Melodies	Aug.	27	1 reel	
Fox Hunt, The				
In the Clock Store			1 reel	
Midnight in a Toy Shop	July	3	1 reel	May 2
Mother Goose Melodies	Apr.	17	1 reel	May 9
Ugly Duckling, The				

EDUCATIONAL

Title	Rel.	Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES				
Cannonball, The — Clyde	Sept.	16	19	Aug. 29
Taxi Troubles — Clyde	Oct.	18	19	
BILL CUNNINGHAM'S SPORTS REVIEWS				
Inside Baseball	Oct.	11	9	
No Holds Barred	Sept.	6	9	
BURNS, WM. J., DETECTIVE MYSTERIES				
Bank Swindle, A	Jan.	18	11	
Black Widow, The	Feb.	15	11	Mar. 14
Death House, The	Apr.	12	10	
Double Cross	July	5	11	
Framed	May	10	10	
Mead Trial, The	June	21	10	
Ringleader, The	Mar.	15	11	Apr. 11
Starbrite Diamond, The	June	7	11	Oct. 3
Strangler, The	Mar.	29	12	June 6
Trap, The	May	24	11	Aug. 29
Triangle Murder, The	Mar.	1	11	Apr. 11
CAMEO COMEDIES				
Honeymoon Trio	Aug.	30	9	Sept. 26
Idle Roomers	Nov.	29		
One Quiet Night	Oct.	25	10	
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Trail of the Swordfish, The	Sept.	6	10	Aug. 29
Wrestling Swordfish	Nov.	8		
GAYETY COMEDIES				
Foolish Forties — Ford Sterling-June McCloy	June	28	21	June 6
Fowl Affair, A	Apr.	26	6	Mar. 21
HAMILTON COMEDIES				
Ex-Plumber — Lloyd Hamilton	Mar.	8	21	Feb. 24
HODGE-PODGE				
Highlights of Travel	Sept.	12	10	
Jungle Giants	June	21	11	
Money Makers of Manhattan	July	19	9	
Tidbits	May	24	10	July 11
Vagabond Melodies	Aug.	16	10	
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Crashing Hollywood — Rita Flynn-Phyllis Crane	Apr.	5	20	Mar. 21
Lure of Hollywood — Brooks-Chandler	July	5	20	June 27
Pete and Repeat — Harrison-Elms	Mar.	1	20	Feb. 21
Queenie of Hollywood — Flynn-Brooks	Nov.	8		
Tamale Vendor, The — Patricola-DeMontez	Sept.	6	20	Aug. 20
Three Hollywood Girls — Lane-Flynn-Crane	Jan.	4	21	Jan. 3
MACK SENNET BREVITIES				
Who's Who in the Zoo	Oct.	11		
World Flier, The	Sept.	13	9	Sept. 26
MACK SENNETT COMEDIES				
Albany Branch, The — P. Kelton-T. Dugan	Aug.	2	6	July 4
Bride's Mistake, The — Beebe-Dent-Thomson	Mar.	1	13	Jan. 17
Cow Catcher's Daughter — Clyde-Gribbon-Beebe	May	10	22	Apr. 3
Dance Hall Marge — Gribbon-Beebe	Jan.	18	19	Jan. 3
Dog Doctor, The — Clyde-O'Leary-Farley	Mar.	15	22	Nov. 1
Ex-Sweeties — Gribbon-Beebe	Apr.	12	19	Mar. 7
Fainting Lover — Clyde-Boteler-Dent	Aug.	16	18	
Ghost Parade — Clyde-Gribbon-Beebe	May	24	22	May 2
Great Pie Mystery, The	Oct.	25	22	
Hold 'er Sheriff — Beebe-Murray	June	7	21	
In Conference — Clyde-Gribbon-Wilson	Apr.	26	21	Apr. 11
Just A Bear — Clyde-Gribbon-O'Leary	Mar.	29	29	Feb. 21
Monkey Business in Africa — Clyde-Beebe	June	21	22	July 4
Movie Town — Sennett-Beebe	July	5	17	
Poker Widows	Sept.	13	19	
Slide, Speedy, Slide — D. Pollard-T. Dugan	July	19	18	
Speed — Clyde-Beebe	Sept.	27	22	Apr. 11
Too Many Husbands — Clyde-Boteler	Aug.	30	21	
MACK SENNETT FEATURETTES				
I Surrender Dear — Bing Crosby	Sept.	13	10	
One More Chance — Bing Crosby	Nov.	15		
MERMAID COMEDIES				
Back Page, The — Chandler-Brooks	May	24	20	Apr. 11
Up Pops the Duke — Chandler-Bolton	Sept.	20	20	
Windy Riley Goes Hollywood — Jack Shutta-Louise Brooks	May	3	21	Apr. 11
ROMANTIC JOURNEYS				
Across the Sea	Nov.	1		
Cross Roads	May	3	11	Apr. 11
Dream World	July	5	9	Aug. 29
Glories of America	Sept.	27		
Harem Secrets	Oct.	4	10	
Honeymoon Land	Feb.	1	10	Mar. 28
Outposts of the Foreign Legion	Oct.	18	10	
Peasant's Paradise	Nov.	15		
TERRY-TOONS				
Around the World	Oct.	4	6	
Blues	June	28	6	July 4
By the Sea	July	12	6	July 4
Canadian Capers	Aug.	23	6	
Champ, The	Sept.	20	6	
Clowning	Apr.	5	6	Mar. 28
Club Sandwich	Jan.	25	5½	Jan. 24
Day to Live, A	May	31	6	
Explorer, The	Mar.	22	6	Feb. 23
Fireman's Bride, The	May	3	5	Apr. 11
Fried Chicken			7	Oct. 3
Go West Big Boy	Feb.	22	6	Feb. 21
Her First Egg	July	26	6	
Jazz Mad	Aug.	9	6	
Jesse and James	Sept.	6	6	Oct. 3
Jingle Bells	Oct.	18	6	
Quack, Quack	Mar.	8	6	Feb. 21
Sing Sing Song	Apr.	19	8	Mar. 28
Sultan's Cat, The	May	17	6	May 2
2000 B.C.	June	14	6	June 6
TORCHY				
Torchy — Ray Cooke-Dorothy Dix	Oct.	4	22	Oct. 3
TUXEDO COMEDIES				
Bride and Gloomy — Bert Roach-Eleanor Hunt	Mar.	22	20	
Don't Divorce Him — Clyde Cook	May	31	18	May 2
Girls Will Be Boys — Charlotte Greenwood	Jan.	25	21	Jan. 24
What a Head — Duffy-Rondell	July	26	20	
VANITY COMEDIES				
College Racket — Glenn Tryon	June	14	20	June 6
Freshman's Finish, The	Sept.	20	22	
Girl Rush, The	Oct.	25	21	Oct. 17
Happy Little Honeymoon, A — Glenn Tryon	Feb.	15	21	Feb. 7
Shotgun Wedding, A	Apr.	19	20	Mar. 14

FOX FILMS

Title	Rel.	Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES				
1 Giants of the Jungle	Aug.	8	8	May 9
2 Diamonds in the Rough	Aug.	16		
3 Wandering Through China	Aug.	23		
4 Down to Damascus	Aug.	30	8	May 9
5 The King's Armada	Sept.	6	9	May 9
6 The Wild West of Today	Sept.	13	8	May 9
7 Where East Meets West	Sept.	20		
8 Wild Life on the Veldt	Sept.	27	8	May 9
9 Over the Viking Trail	Oct.	4		
10 India Today	Oct.	11		
11 The Land of the Nile	Oct.	18		
12 The Homeland of the Danes	Oct.	25		
13 The Kingdom of Sheba	Nov.	1		
14 In the South Seas	Nov.	8		
15 The Pageant of Siam	Nov.	15	9	May 9
16 Birds of the Sea	Nov.	22		
17 When Geisha Girls Get Gay	Nov.	29		
18 Paris of the Orient	Dec.	6		
19 Happy Days in Tyrol	Dec.	13	8	May 9
20 Paris Nights	Dec.	20		
21 Fires of Vulcan	Dec.	27		
22 Stamboul to Bagdad	Jan.	3'32		
23 Back to Erin	Jan.	10,'32		
24 City of the Clouds	Jan.	17,'32		
25 In Old Mexico	Jan.	24,'32		
26 The World at Prayer	Jan.	31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE				
Air Tight	May	9	17	May 2
Call A Cop	Sept.	12	20	
Love Fever	Apr.	11	20	
Let's Do Things	June	6	27	
Mama Loves Papa	Oct.	24	17	
BURTON HOLMES				
Busy Barcelona	Feb.	28	9	Mar. 14
Sultan's Camp of Victory	Feb.	28	10	
That Little Bit of Heaven	Feb.	28	10	
CHARLEY CHASE				
Pip from Pittsburgh, The	Mar.	21	21	Mar. 14
One of the Smiths	May	23	26	
Panic Is On, The	Aug.	15	20	Aug. 15
Rough Seas	Apr.	25	27	June 6
Skip The Maloo	Sept.	16	21	
What a Bozo	Nov.	11	21	
COLORTONE REVUES				
Ambitious People	Mar.	21	17	
Crazy House	Feb.	7	16	Mar. 14
Devil's Cabaret	Mar.	7	17	
Geography Lesson	Mar.	28	17	
DOGVILLE				
Big Dog House, The	Mar.	14	16	Aug. 8
Love Tails of Morocco	Sept.	5	16	Aug. 15
Trader Hound	Nov.	28		
Two Barks Bros.	Oct.	17	17	
FISHERMAN'S PARADISE				
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19		
FITZPATRICK TRAVELTALKS				
Benares, the Hindu Heaven	Oct.	31	9	
Land of the Maharajahs, The	Aug.	22	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Bali, the Island Paradise	Dec.	5	10	
Home Sweet Home, the World Over	Jan.	9,'32		
Cradles of Creed	Feb.	6,'32		
Tropical Ceylon	Feb.	27,'32		
Colorful Jaipur	Mar.	19,'32		
FLIP THE FROG				
Jailbirds	Sept.	26	9	
Laughing Gas	Mar.	14	7	Mar. 14
Movie Mad	Aug.	29	9	
New Car, The	July	25	8	
Ragtime Romeo	May	2	8	Sept. 12
Stormy Seas	Aug.	22	9	
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	
Nanny	Nov.	14	8	
Roamin' in the Gloamin'	Sept.	5	10	Aug. 15
She's My Daisy	Oct.	10	9	Apr. 11
LAUREL & HARDY				
Beau Hunks	Dec.	12	40	Sept. 5
Come Clean	Sept.	19	21	
Laughing Gravy	Apr.	4	21	
Our Wife	May	16	21	Apr. 11
One Good Turn	Oct.	31	21	
OUR GANG				
Bargain Day	May	2	19	
Big Ears	Apr.	29	21	
Dogs Is Dogs	Nov.	21		
Fly My Kite	May	30	21	
Little Daddy	Mar.	28	21	Mar. 14
Shiver My Timbers	Oct.	10	21	
PITTS-TODD				
Catch-As-Catch-Can	Aug.	22	20	
Pajama Party	Nov.	3	20	
SPORTS CHAMPIONS				
Forehand, Backhand, Service (Tilden)	Sept.	5	9	Aug. 15
Tennis Technique (Tilden)	Aug.	29	8	Sept. 5
Volley and Smash (Tilden)	Sept.	12	8	Sept. 5
Splash	Oct.	3	10	
Wild and Wooly	Nov.	7	9	Sept. 5
Whippet Racing	Dec.	12	9	
Olympic Events	Jan.	16,'32		

PARAMOUNT-PUBLIX

Title	Rel.	Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES				
A Hunting We Did Go	July	11	1 reel	
Climate Chasers	Mar.	7	1 reel	
My West	Jan.	31	1 reel	
Runaway Boys	May	16	1 reel	
ONE REEL ACTS				
African Dodger, The — Tom Howard	Apr.	4	10	Mar. 14
All for the Band — Eddie Younger	Apr.	4		Mar. 14
Antique Shop, The — Burns & Allen	Mar.	7		Feb. 21
Around the Samovar — Columbia Broadcasting Feature	Feb.	28		Feb. 28
Anything But Ham — Smith and Dale	Jan.	24		Jan. 3
Beauty Secrets from Hollywood — Technicolor Novelty	Sept.	5		
Beach Nut, The — Herb Williams	Oct.	3,'32		
Cheaper to Rent — Willie West & McGinty	Sept.	19		
Clinching a Sale — Harry Richman	Apr.	18		
Crazy Compositions — Fuzzy Knight	Apr.	11		
Devil Sea — Ethel Merman and Leslie Stowe	Feb.	28		
Discovered — Solly Ward	Jan.	17		Jan. 17
Fair Ways & Square Ways — Eddie Miller	May	2		
Finn and Caddie — Borrah Minnevitch	Oct.	17		
French Line — Gina Malo	Jan.	24		
Happiness Remedy — Ted Lewis	Feb.	14		
Helping Hand — Solly Ward	June	27		

Title	Rel. Date	Minutes Running Time	Reviewed
Hudson and Its Moods	Apr.	11	May 12
Leslie Stowe-Speed Young			
I'm Telling You	Mar.	7	
Willie and Eugene Howard			
Laugh It Off	Feb.	14	May 9
June MacCloy			
Lease Breakers, The	Sept.	5	
Dave & Arthur			
Lesson in Love, A	Sept.	26	11 Sept. 19
Helen Kane			
Let's Stay Single	Mar.	14	
Frances Williams			
Make Up Your Mind	Jan.	10	
Alice Boulden			
Miscast	Mar.	21	
James Kelso-Dolores DeMonde			
More Gas	Oct.	24	
Solly Ward			
Moonlight and Romance	Feb.	21	
Moreno-Martini			
M'Lady	Mar.	28	
Irene Bordoni			
My Wife's Jewelry	Aug.	22	11 Sept. 12
Tom Howard			
No More Hookey	Aug.	29	
Haig Trio			
Once Over, Light	May	23	May 16
Burns and Allen			
One Big Night	Feb	7	
Ben Blue			
One Hundred Percent Service	Aug.	21	10 Sept. 5
Burns and Allen			
Lester Allen in Paris	Aug.	8	Feb. 7
Lester Allen			
Pent House Blues	Feb.	21	
Muriel D'Or-Cy Kahn			
Pest, The	Mar.	14	
Tom Howard			
Plastered	Nov.	22	
Willie West & McGinty			
Puff Your Blues Away	Oct.	31	
Lillian Roth			
Real Estators, The	May	2	10 May 23
Smith & Dale			
Simply Killing	Jan.	31	
Willie & Eugene Howard			
Stateroom 19	Jan.	17	Feb. 7
Clute-LaMar			
Tongue Tied	Dec.	13	
Lulu McConnell			
Tons of Trouble	Jan.	3	
Rudy Miller & Rosie			
Top Notes	Mar.	21	Mar. 14
Willy Robyn			
Tune Detective, The	Apr.	25	June 13
Dr. Sigmund Spaeth			
Two's Company	Feb.	7	Jan. 3
Marion Harris			
Two A. M.	May	2	
Tom Howard			
Via Express	July	4	10 Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 6—The Trout Harvest			
The Children's Hour—Lowell Thomas	Feb.	28	1 reel
No. 7—Rudy Valee—Lowell Thomas — Marionette Show	Mar.	28	1 reel
No. 8—Jesse Crawford. Ruth St. Dennis—Lowell Thomas			1 reel
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish			
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ			
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around	May	30	1 reel
Any Little Girl That's a Nice Little Girl	Apr.	18	1 reel
By the Beautiful Sea	Jan.	24	1 reel
Gallagher & Shean	Aug.	29	1 reel
I'd Climb the Highest Mountain	Mar.	7	1 reel. June 13
I Wonder Who's Kissing Her Now	Feb.	14	1 reel
Kitty from Kansas City			
Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Please Go Way and Let Me Sleep	Jan.	10	1 reel
Somebody Stole My Gal	Mar.	21	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Bimbo's Express	Aug.	22	Sept 12
Bimbo's Initiation	July	25	1 reel
Bum Bandit, The	Apr.	4	1 reel
Cow's Husband, The	Mar.	14	8 Mar. 28
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Male Man, The	Apr.	25	6 May 23
Binding the Baby	Sept.	26	1 reel
Silly Scandals	May	23	1 reel. May 9'31
Teacher's Pest	Feb.	7	1 reel
Thee Saps	Feb.	21	1 reel
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17	
Weismuller-Kruger			
Broadway Romeo, A	Mar.	28	
Jack Benny & Co.			
Bullmania	Aug.	15	
Billy House & Co.			
Cab Waiting	June	20	17 May 16
Jack Benny			
Elmer Takes the Air	July	18	Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur, Away	Oct.	3	Sept. 5
Smith & Dale			
Gents of Leisure	May	9	
Chester Conklin			
Great Pants Mystery	Feb.	14	
Smith & Dale			
Headache, The	Mar.	14	June 13
Billy House			
He Was Her Man	Mar.	25	
Gilda Gray			
It Might Be Worse	Jan.	3	
George Jessel & Co.			
Love in the Suburbs	Jan.	31	
Victor Moore			
Nothing to Declare	Aug.	8	
Lulu McConnell			
Out of Bounds	Nov.	14	
Billy House			
Retire Inn	Sept.	19	
Billy House			
S.S. Malaria	June	6	
Smith & Dale			
Studio Sap	Sept.	28	
Chester Conklin			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Oct.	31	
Dane-Arthur (Reviewed under the title "In the Good Old Summer Time	Apr.	4	
Taxi	Apr.	11	
Chester Conklin			
13th Alarm, The	July	4	
Chester Conklin			
Thou Shalt Not	May	23	May 2
Billy House			
What Price Pants	Aug.	22	
Smith & Dale			

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18
Ex-Rooster			
Hurry Call, A			
DANE & ARTHUR SERIES			
Dumbells in Derbies	Feb.	7	10 Mar. 2
Lime Juice Knights	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Savo			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can	Oct.	24	19
Clark & McCullough			
Melon Drama, A	Nov.	6	20
Clark & McCullough			
Trouble from Abroad	Aug.	22	20 June 20
F. Sterling-L. Littlefield			
HUMANETTE SERIES			
Humanette No. 8	Mar.	22	9 Mar. 9
Humanette No. 9	Apr.	15	9
Humanette No. 10	May	1	10
Humanette No. 11	June	13	10
Humanette No. 12	July	1	10 June 20
LIBERTY SHORT STORIES SERIES			
Fixed			
Round Heels			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
Itching Hour, The	Feb.	1	22
Second Hand Kisses	Mar.	29	19 Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Crusaders	Apr.	12	19
Mickey's Diplomacy	July	15	18
Mickey's Rebellion	June	27	18
Mickey's Stampede	Feb.	7	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting			
Strife of the Party, The	Oct.	17	16½
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes			
NICK & TONY SERIES			
He Loved Her Not	Jan.	25	20
Wife O' Reilly	Feb.	25	20 Mar. 7
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C, The	Oct.	31	21
ROSCO ATES SERIES			
Clean up on the Curb, The	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The	Aug.	8	20 July 25
Never the Twins Shall Meet			
Use Your Noodle	Oct.	31	20
TOBY THE PUP			
Toby in the Circus Times	Jan.	25	7 Mar. 7
Toby in the Brown Derby	Mar.	22	7
Toby Down South	Apr.	15	7
Toby the Bull Thrower	June	7	7 May 27
She Went for a Tramp	Mar.	15	20
TOM AND JERRY SERIES			
Wot a Night	Aug.	1	8½
Polar Pals	Sept.	5	7 Sept. 19
Trouble	Oct.	10	6

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Animal Fair, The	Feb.	1	1 reel. Jan. 3
Big Game	Aug.	3	9
Cinderella Blues	April	12	8 Apr. 11
College Capers	Mar.	15	1 reel. Mar. 21
Cowboy Blues	Feb.	15	1 reel. Feb. 7
Family Shoe, The	Sept.	14	7 Oct. 10
Fisherman's Luck	June	13	10 July 4
Fly Guy, The	May	10	7 June 6
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	8 Aug. 8
Love in a Pond	Aug.	17	8 Sept. 19
Mad Melody	Apr.	26	1 reel. May 2
Making 'Em Move	July	5	9 July 25
Old Hokum Bucket, The	Mar.	29	7 Apr. 4
Pale Face Pup	June	22	9 July 4
Play Ball	May	24	10 May 30
Radio Racket	Mar.	1	1 reel. Feb. 25
Red Riding Hood	Jan.	18	1 reel. Jan. 31
Toytown Tale	Jan.	4	1 reel. Jan. 3
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	2 reels
Guests Wanted	Jan.	18,'32	2 reels
Julius Sizzer	Sept.	7	20 Sept. 5
Messenger Boy, The	June	29	22 July 25
CAMPUS COMEDIES			
Campus Champs	Feb.	1	2 reels. Feb. 14
Night Class	May	31	2 reels. May 16
Open House	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels. Mar. 7
Half Pint Polly	May	3	2 reels
Over the Radio	Dec.	14	2 reels. Feb. 7
CHECKER COMEDIES			
Chasing Trouble	Apr.	26	2 reels. May 9
Disappearing Enemies	Mar.	1	2 reels. Apr. 4
FARRELL GOLF SERIES			
Duffer Swings	Feb.	22	1 reel. Mar. 7
Fore!	Feb.	15	1 reel. Feb. 14
Getting on the Green	Mar.	22	1 reel. Apr. 11
In the Rough	Mar.	8	1 reel. Feb. 28
Under Par	Mar.	15	1 reel. Mar. 28
Winning Putts	Mar.	1	1 reel. Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The	May	17	2 reels. May 2
Help Wanted—Female	Jan.	11	2 reels. Jan. 10
Parents Wanted	Mar.	15	2 reels. Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	2 reels
Hot Spot, The	Sept.	14	16 Oct. 10
News Hound, The			2 reels
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	2 reels
June First	July	27	20 July 4
Only Men Wanted	Feb.	8,'32	
Take 'Em and Shake 'Em	Sept.	28	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 18
Blue Grass Kings	June	20	1 reel. July 4
Diamond Experts	May	17	10 May 23
Floating Fun	Sept.	7	10
Hunting Thrills	Apr.	21	1 reel. Apr. 11
Manhattan Mariners	Aug.	24	9
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel. May 31
Pigskin Progress	Sept.	21	Oct. 10
Poise	July	27	9 Aug. 8
Rough & Tumble	Jan.	25	1 reel. Feb. 7
Sink or Swim	Mar.	22	9 Mar. 28
Ski Pilot	Feb.	3	1 reel. Feb. 14
Speed Limit	Mar.	8	1 reel. Mar. 14
Tennis Topnotchers	Apr.	4	1 reel. June 6
Timing	Oct.	5	1 reel
Under Cover	Jan.	11	1 reel. Jan. 24
Younger Years	June	29	10 July 4
Water Bugs	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels. Aug. 8
Frozen Face	Apr.	19	2 reels. Apr. 18
Oh, Marry Me	Nov.	2	2 reels
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands	June	15	20 May 30
Wide Open Spaces			2 reels
MELODY COMEDIES			
Not So Loud	May	3	2 reels. May 2
Twisted Tales	Mar.	29	22 April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Lemon Meringue	Aug.	3	20 June 6
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules	June	6	19 May 23
Three Wise Clucks	Apr.	12	2 reels. Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win	Dec.	21	2 reels
Slow Poison	Oct.	19	2 reels
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Selling Shorts	Nov.	30	2 reels
Stop That Run	Feb.	1,'32	2 reels
That's My Line	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Call of Mohammed	Apr.	7	1 reel. Apr. 4
Dogs of Solitude	Feb.	6	1 reel. Feb. 14
Fallen Empire	July	27	10
Hurricane Island	April	21	1 reel. Mar. 28
Shadows of the Dragon	Mar.	8	1 reel. Mar. 14
Tale of Tutuila	Jan.	25	1 reel. Feb. 7
Thom the Unknown	Mar.	22	1 reel. Apr. 4
Utmost Isle, The	Sept.	21	11 Oct. 3,'31
Well of Fortaleza, The	Feb.	28	1 reel. Feb. 21
WHOOPEE COMEDIES			
All Gummed Up	May	23	2 reels. May 16
Rough House Rhythm	Apr.	5	2 reels. Mar. 14
Seein' Injuns	Feb.	15	2 reels. Jan. 3

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
FALCON PROD.			
Knights in Khaki		22	May 23
IDEAL			
Birds of a Feather		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3

Title	Rel. Date	Minutes Running Time	Reviewed
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy			
Hymie Jacobson		10	Sept. 26
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Beauty Secrets from Hollywood— No. 1 (technicolor)			Mar. 14
Old Songs for New		9	Sept. 5
Bob Welsh			

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
JACK HOXIE			
Broken Spur, The	Feb. 1	18	
Desert Bridegroom	Jan. 15	17	
Romantic Sheriff	Jan. 1	16	
Sparks of Flint	Feb. 15	15	
ALICE SERIES			
Alice Loses Out	Mar. 1	6	
Alice Picks the Champ	Mar. 15	6	
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17		
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31		
TIFANY CHIMP SERIES			
6—Chasing Around	Mar. 23	16	Mar. 28
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon		11	
10—The Gland Hotel			
11—Skimpy			
VOICE OF HOLLYWOOD SERIES			
Station S-T-A-R			
No. 26—Kenneth Harlan	Mar. 2	11	Mar. 28
VOICE OF HOLLYWOOD SERIES (NEW)			
John Wayne-Our Gang			
No. 1—Lew Ayres		10	Sept. 5
No. 2—Elliott Nugent	July 5	11	
No. 3—Ivan Lebedeff	July 19	11	
No. 4—Arthur Lake	Aug. 2	11	
No. 5—Olson & Johnson	Aug. 16	10	
No. 6—John Boles & Helen Chandler	Sept	9	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
LEATHER PUSHER SERIES			
Lady Killer, A, No. 8	Jan. 28	2 reels	
Kane Meets Abel, No. 9	Feb. 11	2 reels	
The Champion, No. 10	Feb. 25	2 reels	
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
China	Jan. 12	1 reel	
College	Jan. 28	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Nov. 23	1 reel	
Hare Mail, The	Nov. 9	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
RED STAR SERIES			
Dangerous Daze	Mar. 11	2 reels	Mar. 14
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Divorce a la Carte	Apr. 15	2 reels	Mar. 14
Butter in Yegg Man	May 6	2 reels	Apr. 11
Hot and Bothered	Mar. 4	2 reels	
..In Old Mazuma	Jan. 1	2 reels	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Hello Russia	Jan. 17	2 reels	Dec. 20
Here's Luck	May 20	2 reels	May 2
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Gaieties	June 17	2 reels	Aug. 8
The Royal Bluff	Feb. 18	2 reels	Feb. 28
Sargie's Playmate	May 8	2 reels	Feb. 21
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day — Lloyd Hamilton	Sept. 30	2 reels	
Fast and Furious — Daphne Pollard	Oct. 14	19	Oct. 3
One Hundred Dollars — Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping — Don Brodie	Oct. 28	2 reels	
First to Fight — Summerville	Sept. 2	4 reels	Aug. 8
Hotter Than Haiti — Summerville	Nov. 11	2 reels	
Models and Wives — Sidney-Murray	Nov. 25	2 reels	
Bless the Ladies — Summerville	Dec. 29	2 reels	
SPORTS REELS			
Backfield Plays — Notre Dame Football	Sept. 28	1 reel	
Carry On — Notre Dame Football	Oct. 5	1 reel	
Famous Plays — Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago — Pop Warner Football	Nov. 9	1 reel	
Offensive System — Notre Dame Football	Sept. 14	1 reel	
Shifts — Notre Dame Football	Sept. 7	1 reel	
Soccer — Pop Warner Football	Nov. 16	1 reel	
Untitled — Pop Warner Football	Oct. 26	1 reel	
Untitled — Pop Warner Football	Nov. 2	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 5—Novelty	Jan. 19	1 reel	Jan. 3
No. 6—Novelty	Feb. 18	1 reel	Feb. 7
No. 7—Novelty	Mar. 16	1 reel	Mar. 14
No. 8—Novelty	Apr. 13	1 reel	Apr. 11
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	2 reels	
No. 3—Sealed Lips	Nov. 11	2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		2 reels	
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY			
No. 6		7	Mar. 28
No. 7		1 reel	Feb. 21
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 — Thelma White and Fanny Watson		2 reels	
No. 2—Platinum Blondes — Walter O'Keefe		2 reels	
No. 3—Of All People — Thelma White and Fanny Watson		2 reels	
No. 4—Relativity and Relatives — Dr. Rockwell		2 reels	
No. 5—Her Weding Night-Mare — Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive — Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up — Billy Hayes-Bobby Jordan		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery — Janet Reade-Albertina Rasch Girls		2 reels	
No. 2—Words and Music — Ruth Etting		2 reels	
No. 3—Footlights		2 reels	
HOW I PLAY GOLF— BOBBY JONES			
No. 1—The Putter		2 reels	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		1 reel	
LOONEY TUNES SERIES SONG CARTOONS			
No. 9—Dumb Patrol		1 reel	Mar. 28
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Ship-wrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party — Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail — Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' — Rudy Weidoeft		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES ORGAN SONG-NATAS			
Bigger They Are, The		2 reels	
Trip to Tibet, A			
For You — Organ-Vocal		1 reel	
Just a Gigolo — Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me		1 reel	
When Your Lover Has Gone		1 reel	
Handy Guy, The — Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet		1 reel	
Scenic			
Gypsy Caravan — Martinelli		1 reel	
JOE PENNER COMEDIES			
Gangway			Aug. 15
Moving In			
Rough Sailing			
Sax Appeal			Aug. 1
A Stuttering Romance			
Where Men Are Men			Sept 26
PEPPER POT SERIES			
No. 1—The Eyes Have It — Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie — Marjorie Beebe			
SPORTSLANTS SERIES— TED HUSING			
No. 1		1 reel	
No. 2		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery — Donald Meek-John Hamilton		2 reels	
No. 2—The Wall Street Mystery — Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery — Donald Meek-John Hamilton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The — Helen Morgan			Aug. 1
Meal Ticket, The — Jack Pearl			June 13
23 Skidoo — Lew Fields			May 2
Freshman Love — Ruth Etting			
Old Lace — Ruth Etting			
Baby Face — Victor Moore			
Dandy and the Belle, The — Frank McGlynn, Jr.-Mary Murray			
For Two Cents — De Wolf Hopper			June 6
Good Mourning — Eddie Foy-Dressler-White			Sept. 5
Gold-Digging Gentlemen — Al Klein-Joan Abbott			Aug. 22
Grand Dame, The — Patsy Kelly			May 9
I'll Fix It — Kent-Lake			May 28
Last Straw, The — Romney Brent			May 2
Lodge Night — Phillips-Cox			May 16
Maid to Order — Eleanor Shaler-Bob Lynn			May 2
Military Post, The — Roberto Guzman			
Milky Way, The — Neely Edwards			July 18
No-Account, The — Hardie-Hutchison			
No Privacy — Lloyd Hamilton			May 2
No Questions Asked — Little Billy			
Number Please — Shella Barret			Mar. 31
Partners — Billy Gaston			Apr. 4
Purely An Accident — Brown-Kearns			May 16
Silent Partner, The — Billy Gaxton			Aug. 15
Sitting Pretty — Joe Phillips-Ruth Donnely			May 9
Sky High — Janet Reade-Dudley Clements			Mar. 28
Squaring the Triangle — Donald Brian			
Strong Arm, The — Harrington-O'Neil			
Twixt Love and Duty — Howard-Graham			May 2
WAYNE AND WHITE COMEDIES			
Good Pie Forever — Billy Wayne-Thelma White			Aug. 8
In Your Sombrero — Billy Wayne			
Inventor, The — Billy Wayne-Thelma White			May 16
Taking Chances — Billy Wayne-Thelma White			May 9
With Pleasure — Billy Wayne			May 2
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Around the Mediterranean		1 reel	

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ONLY THEATRE, town drawing population over 6,000. About 500 seating capacity. RENT $275. or $350. Equipped. Cash needed $2.750., rent security. Washington, D. C. suburbs. Address Box No. 71, Motion Picture Herald, 1790 Broadway, New York.

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ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

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CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Box No. 66, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

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WANTED—MELLAPHONE PORTABLE TURNTABLE with constant speed motor drive for Holmes Projector, also Holmes Portable Projector, late model. Address RUSSELL, Columbia, Virginia.

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THEATRE WANTED: to trade for residential or business property. Address S. OBLEN, 4332 19th Avenue, Kenosha, Wisconsin.

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BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

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BIG BARGAINS! Simplex and Powers Mechanisms. Flat Belt Speed Controls. Address W. RAFFENSBERGER, 342 Reinecke Place, York, Penna.

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SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

MAKING IT UNANIMOUS!

director of West Coast production for Paramount.

Trailers Called Best Medium For Advertising of Pictures

San Francisco—In a discussion of the relative merits of newspaper and trailer advertising for the boosting of patronage, exhibitors in this territory have voted in favor of trailers, according to a survey by Film Trade Topics. It is generally agreed that properly designed trailers are the greatest sales mediums for coming attractions, and that the application of more advertising psychology, as well as greater care in construction, would make most trailers many times more effective.

From THE Film DAILY

Indispensable to all theatres, large and small—NATIONAL SCREEN TRAILERS—packed with showmanship that sells seats—the economical, profitable way to advertise your coming attractions. Individual service rendered to 8,000 theatres from four offices.

Cycles
—and other things
By JACK ALICOATE

Trailer Tribute

In the ordinary course of events we hear very little of the trailer, yet, trailers play no unimportant part in both the production and merchandising branches of the industry. Used by four out of five exhibitors this trailer footage must be enormous. It is a rather interesting commentary that some exhibitors, upon recent tests, have found trailers their most effective means of advertising. Being both economical and without waste circulation the trailer has long since established its value to the industry.

NATIONAL SCREEN SERVICE

NEW YORK : DALLAS : CHICAGO : LOS ANGELES

"A Service to Fit Every Theatre's Pocketbook"

HERE IS ENTERTAINMENT!

GIRLS ABOUT TOWN





Glorious Romance



Uproarious Comedy



Beautiful Girls Gorgeous Gowns



Sparkling Wisecracks



KAY FRANCIS

JOEL McCREA

LILYAN TASHMAN

EUGENE PALLETTE

ALLAN DINEHART

Ever alert to the demands of today's public for gay, humorous entertainment, Paramount now gives you "GIRLS ABOUT TOWN". A real, down-to-your-box office natural. Packed with showmanship ideas! Advance previews establish it as one of season's best audience pictures. It's set to click, and how ! Directed by George Cukor.

PARAMOUNT

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HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

An appeal to the advertiser's sense of values:

THE next Better Theatres will be the *Fall Buyers Number*, the theatre equipment directory—really a semi-annual edition of a *Theatre Equipment Almanac*— newly revised as a reference book for six months following publication . . . *yet advertising rates are the same as for a regular issue!* Forms close November 13.

Vol. 105, No. 4 In Two Sections—Section Two OCTOBER 24, 1931

Fundamentals of Projection

SMALL AREA of light source is essential to the projection of a clear, sharp image on the screen. The crater of the carbon arc, just a few millimeters in diameter, is the ideal source of light.

HIGH INTRINSIC BRILLIANCY is required of this minute area of light—sixteen million times the high intensity of screen illumination demanded by the critical patron. National Projector Carbons afford an intrinsic crater brilliancy rivaling that of the sun at zenith.

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PROJECTOR CARBONS

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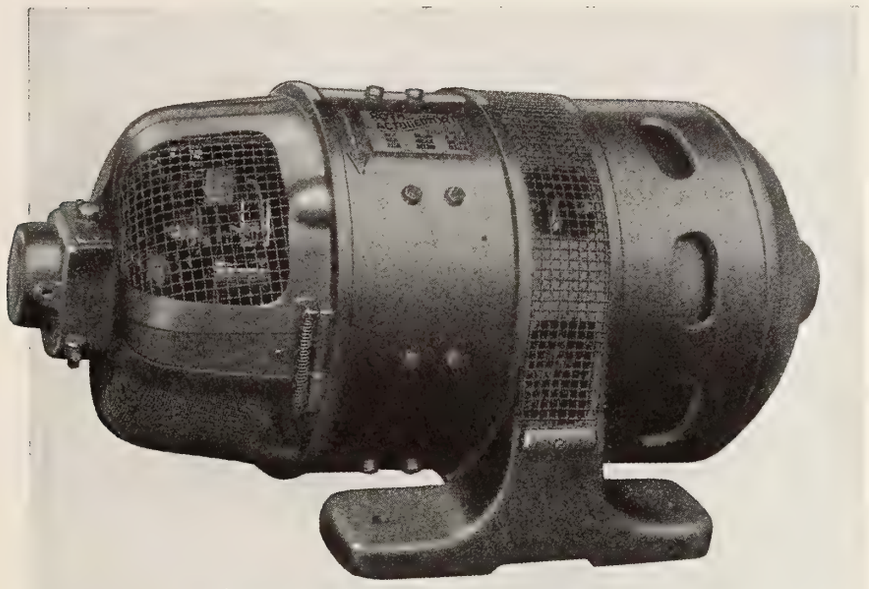
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Carbon Sales Division · Cleveland, Ohio

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THEY KEEP A-RUNNING



20/40 to 100/200 Ampere 2-Bearing Actodector

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are giving thoroughly dependable protection in many of the largest circuit and independent theatres.

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MOTOR GENERATOR SETS AND ROTARY CONVERTORS

OCT 8 1931

BETTER THEATRES
SECTION OF
Motion Picture Herald

Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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Motion Picture Herald

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the majority of the country's most successful theatres use

ALEXANDER SMITH CRESTWOOD CARPET

Smartly Styled

and Specially Designed For Sound Houses



THE new Heywood-Wakefield Theatre Seats have been painstakingly developed to fulfil all the requirements of modern theatres. Their perfected acoustical properties; their luxurious comfort; their smart, modern lines; their finely tailored upholstering—all these things combine to make them the finest theatre chairs built today.

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HEYWOOD-WAKEFIELD

Baltimore, Boston, Buffalo, Chicago, Los Angeles, New York, Oklahoma City, Philadelphia, Pittsburgh, Portland, San Francisco, Seattle

¶ A few issues ago, we published an attempt on the part of a heating and ventilating engineer who has been closely identified with a number of important theatre projects, to point out ways of more efficient operation of cooling plants that were within the proper business of the theatre management. It must be admitted, however, that the executive in charge of the whole theatre, can scarcely be called upon to have enough detailed knowledge of the more technical phases of the theatre, to be able to check them precisely. Theatres having the larger and more complicated types of cooling and ventilating plants require employes of some specialized knowledge to look after such matters. The relationship of the heating, ventilating and cooling processes to the whole theatre are such. however, that except in the most affluent houses, supervision over them is in charge of one who has general building maintenance to look after besides, and so it is his knowledge of air conditioning apparatus is not all that is frequently required. Criticism from specialists in that field of air conditions in the theatre, particularly in summer with reference to the weather outside, must be considered in the light of the economics of the theatre, which do not support much more "experting" than the theatre already has. At the same time, efficiency can be increased without adding any financial burden to the theatre by increasing the training of those who are now in charge of the equipment, instead of adhering to "good enough" standards and depending upon the "trouble shooter" to take care of emergencies. Something of an attempt at such training is *Orney E. Dunnum's* contribution (*Compression Motors in Cooling Plants*), and we hope to have more such detailed studies of other phases of the apparatus. Mr. Dunnum is associated with the Ideal Electric & Manufacturing Company of Mansfield, O., representing them in the Philadelphia district.

¶ The fertile mind of the New York architect, *Ben Schlanger,* again turns to the theatre in *The Screen: A Problem in Exhibition,* and he seeks to elevate the erstwhile "silver sheet" to a new importance. He would make the screen—which, after all, is the motion picture's *stage*—the nucleus of the whole theatre design, that point around which the whole theatre should be built and to which it should rigidly conform. He has some other striking ideas concerning the screen, not here, however, divulged—but we do know that privately at least, he is an addict to the idea of a greatly enlarged screen, not necessarily the so-called *wide* screen, but at least the screen which dominates the whole forward portion of the auditorium, and dominating it not as a screen, but as space into which we peer seeing the projected other-world of the cinema. These are indeed interesting thoughts, and they come at a time when the screen is getting technical attention that it truly deserves.

¶ Those who have used or followed the Planning the Theatre department to obtain some help in making preliminary plans for a new theatre or for refashioning their present one, will doubtless be especially interested in how the conductor of that department, *Peter M. Hulsken,* took his own advice in remodeling the Strand in Massena, N. Y. (*A Problem in Theatre Modernization*). Did we not have a great deal of faith in Mr. Hulsken's veracity, we should have charged him with trying to put something over on us in calling those "before remodeling" pictures, reproductions of the same house pictured in the "after remodeling" photographs. In giving advice, he has frequently stated that "it would not be difficult" to do this or do that to make a radical improvement, but we dare him to say that about the Strand! . . . Incidentally, as announced elsewhere, Mr. Hulsken has had to forego his department in this issue because of a press of work in connection with building projects for which he is the architect, these having kept him away from his office most of the time for several weeks. He assures us, however, that he will be back on the job for the next BETTER THEATRES.

¶ We know from inquiries that have been made that the announcement of *Aaron Nadell* as the author of the series, *What the Manager Should Know About Sound,* will occasion some surprise in certain circles. At least four other people, to our knowledge, have been identified with this series in the guesses as to who the author was. Because of changes in his professional associations, it can now be told: Mr. Nadell is well known in sound and projection circles in New York, where he has been with Electrical Research Products and latterly with Paramount Publix, where his work kept him constantly in close touch with the problems confronting those in direct charge of "putting on a good show." It will have been noted that these articles have been particularly interesting for their literary background as well as for both practical and theoretical knowledge, and with only two more articles left in the series, it is hoped to have further contributions from the same—er—typewriter.

NOTES on WRITERS and SUBJECTS in this ISSUE

Hartford Saxony



can take a lot of punishment

Put Hartford Saxony where traffic is densest — where heavy heels grind it down — where sharp heels knife into it! Its *lively wool* springs back underfoot — it wears and wears. And remains beautiful as long as the carpet lasts!

That's why this rugged Bigelow-Sanford fabric is standard in corridors of the Bowman-Biltmore, Manger and Statler Hotels. That's why scores of leading theatres — including the magnificent new Earl Carroll — lay Hartford Saxony in lobbies, foyers, aisles.

You can get Hartford Saxony in seamless widths up to 12 feet. This dense-piled fabric — constructed of specially blended, tough Saxony yarns—is adaptable to a wide variety of patterns and colorings. Our designing staff will help you secure the exact effects you want.

. . .

When planning a new building or redecorating an old one — let Bigelow-Sanford's Contract Department take all the worries out of your carpeting problems. These men can help you do the job right and save you money as well. You can reach them at their headquarters, 385 Madison Avenue, New York, or through Distributors of Bigelow-Sanford Carpets.

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BIGELOW-SANFORD CARPET CO. Inc. *Mills at* Thompsonville, Conn. · · Amsterdam, New York · · Clinton, Mass.
Main Sales Office: 385 Madison Avenue, New York *Sales Offices:* Boston · · Philadelphia · · Pittsburgh · · Atlanta · · Dallas
St. Louis · · Chicago · · Detroit · · Minneapolis · · Denver · · Los Angeles · · San Francisco · · Seattle

POOR PRINTS: A THREAT TO THE FILM BUSINESS

an editorial

IT apparently has taken time to make the industry realize what its indifference toward the quality of release prints means.

Editorially, as well as elsewhere, we have previously pointed out that thousands of theatres, particularly those of subsequent-run classification, are receiving prints that are not fit to be run, their condition being due either to carelessly made prints, or to mutilation at the hands of projectionists, and that this was wasting the efforts of the studios and laboratories and also contributing toward patron dissatisfaction with the show.

Now, finally, the industry's technical organizations find the situation an urgent one, and it may be that their interest will ultimately direct the attention of the Powers That Be toward this, one of the more basic affairs of motion picture merchandising.

The main body of the last report of the projection practice committee of the Society of Motion Picture Engineers, given at the fall meeting this month, concerned itself most emphatically with this negligence. The report set forth that improper "processing," or preparation, of prints was making it highly problematical whether a theatre at any given time could present an uninterrupted performance.

An example was cited wherein a certain theatre, belonging to one of the larger circuits, tested and returned 40 prints before accepting one to run!

Further alarm is expressed even at the other end of the studio-theatre trail—among the cinematographers. In a recent issue of the American Society of Cinematographers' paper, JohnArnold, president of the organization, testifies:

"It has been forcibly brought to our attention on many occasions that the release prints which are shown in the theatres here and elsewhere, are so carelessly made that they are scarcely recognizable as the same fine pictures which are shown to us in our own studio projection rooms.

"Now this is a matter which involves more than the mere pride of the cameraman: it is of very vital concern to the producer, for his income depends upon selling his pictures—and, in the last analysis, his stars—to the public."

Curiously enough, this threatening situation is not confined to this continent. The thing seems to have become internationally epidemic, as witness this account in a recent issue of the London "Kinematograph Weekly":

"Mr. Kendall of Batley brought samples (to a meeting of the Projectionists Guild) of a damaged film which he had been screening recently. Although alleged to be a new copy, the samples were in bad condition, and Mr. Kendall said that he did not run the picture one show without a stoppage. He communicated with the renters and told them about the terrible condition of the picture, but it was of no avail."

Of course, the principal leaders of this industry, the world's fourth largest, have a great many matters to concern them, and some, unfortunately, that cannot be even remotely associated with making and selling good motion picture entertainment. Yet here is a measure of testimony from reliable sources pointing very definitely to something that is wrong with this business as it is now conducted. It may ultimately get some official attention.

COMPRESSOR MOTORS IN COOLING PLANTS

their types, operation and maintenance

By ORNEY E. DUNNUM

GENERALLY SPEAKING, the largest single electric motor on a theatre cooling installation requiring a gas compressor is the motor driving that compressor. The control apparatus for this motor, although not excessively complicated, is in most cases more intricate than the usual plain induction motor starter, and its functions are therefore not usually understood by the operating engineer.

When the plant is running smoothly, this is of little consequence, for all that is required in starting and stopping, so far as the electrical end is concerned, is pushing the proper button. However, there are other units of the cooling system, such as pumps, etc., which upon failure to remain in service due to overload or some other condition which throws them off the line, will effect the operating conditions of the compressor. It may be of interest to the plant engineer to know something about the operating limits and functions of the compressor driving motor and control, and for this reason, the general characteristics will be discussed here.

Of the two possible kinds of power for electric drive; namely, direct and alternating current, the former is used only rarely. This is due to the fact that direct current is not now generally available, owing to the higher transmission, generation and maintenance costs. As the direct current motor also has a high starting torque and high overload capacity, it should cause little trouble due to changes in load on the compressor, after once correctly installed. Therefore, only alternating current motors will be considered.

Among the various types of alternating current motors, the standard squirrel-cage motor for operation of a compressor furnished with a bypass, or the double squirrel-cage motor for automatic operation, are the best from the standpoint of cost alone. Although the slip-ring induction motor is slightly higher in cost and requires more complicated control apparatus, it is often used in preference to the squirrel-cage types because it permits starting the compressor with an inrush of current from the line proportional to the load on the compressor. Its operating efficiency, however, is slightly lower than the squirrel-cage type. Since there are items entering into the installation, other than mere cost, that are usually of more importance, the induction motors are rarely considered, and then usually only on small installations where the use of synchronous motors would not be advisable.

Induction motors cannot be built economically, nor can they be designed to operate efficiently at low speeds, particularly those speeds at which most compressors operate. Therefore, when using motors of this type it is necessary to have a belt, chain or reduction gear drive. This has numerour disadvantages, such as greater space requirements, more hazards, more source of trouble, etc., when compared with the directly connected machine. Induction motors also operate at lagging power factor with consequently a greater current per phase per horsepower output, than a motor of unity power factor type. This calls for heavier feeders and produces a poorer plant load from the power company's standpoint, unless condensers are put in to raise the power factor. This has resulted in the development of the directly connected, synchronous motor.

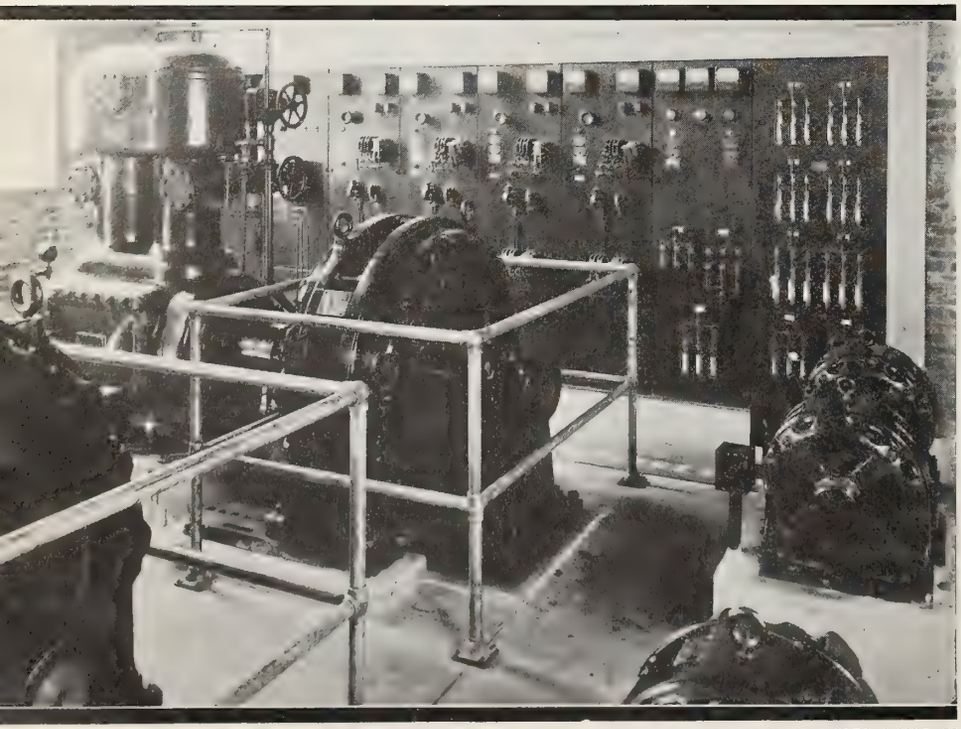
A COMPLETE understanding of the use of synchronous motors for driving refrigerating compressors is of comparatively recent origin, all developments having been made in approximately the past ten years. The motor gets its name from the fact that it runs in step or synchronism with the frequency of the alternating current supply to which it is connected. Without going into a complete explanation, it is sufficient to know that for a constant frequency, the speed of any motor is inversely proportional to its number of poles and is obtained by the following formula:

$$\text{Speed in RPM} = \frac{\text{frequency in seconds (generally 60 cyc.) } X \text{ sec. in min.}}{\text{number of poles divided by 2}}$$

or for 60-cycle service—

$$\frac{60 \times 60}{P/2} = \frac{3600}{P/2} = \frac{7200}{\text{Poles}}$$

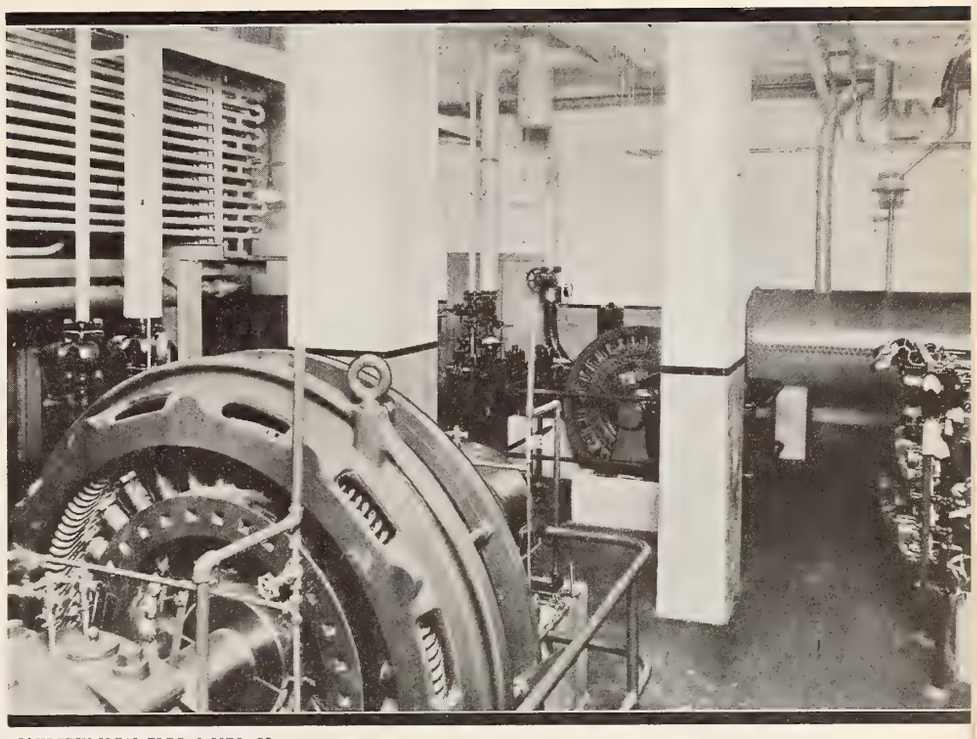
for 25 cycles the speed would be 3,000 divided by the number of poles.



COURTESY IDEAL ELEC. & MFG. CO.

This reproduction of part of the cooling plant in the Paramount theatre in Brooklyn shows an engine type synchronous motor, with motor-generator exciter set and panel board of pushbutton starting type.

Pictured here is the cooling plant of the Warner theatre, Los Angeles, having engine and flywheel type synchronous compressor motor with automatic control panels. Note added flywheel effect in rotor.



COURTESY IDEAL ELEC. & MFG. CO.

The induction motor speed is figured the same way, except that under load it will run from 3% to 15% (depending on design) less than the calculated speed due to its slip. Thus should the load on an induction motor momentarily increase, the speed will decrease slightly, giving the motor a corresponding increase in torque to balance the load.

This is not true of a synchronous motor, however, for within the limits of its available power (pull out torque) it will run at an absolutely constant speed, provided the generated frequency is constant. This is evident in the large number of electric clocks now operating entirely satisfactorily on the principle of the synchronous motor. To maintain this constant speed under load, the synchronous motor requires in addition to its squirrel-cage winding, a rotating direct current field which is supplied from an outside source, making necessary the direct current exciter as a part of the equipment.

Unfortunately the motor cannot start or come up to speed with the direct current fields applied, so the excitation must be applied at a speed very closely approximating the full-load speed. It will be noted that the rotating field of the synchronous motor has a light squirrel-cage winding built into the pole faces. This is merely for starting duty. Under certain starting conditions, which will be explained later, this is sufficient, when the stator is switched onto the line, to start the rotor from rest and bring it up to the slip speed, or in most synchronous designs, to about 95% speed. After this point has been reached, the direct current is switched on to the field coils, and the rotor immediately picks up the remaining speed (pulls into synchronism). During this starting period, the fields are not connected to the exciter. However, a voltage is built up in this field circuit, and were the circuit to be left open, this voltage would become dangerously high. For this reason, during the starting period this field circuit is closed, usually by resistance.

This resistance limits the current in the field circuit during the starting period, both as a matter of protection and also to assist in starting. Later, when the motor is stopped, it acts as a buffer in dissipating the energy stored in the field, and hence is termed a discharge resistance. This discharge resistance is furnished separate from the motor and usually is wired into the control apparatus. After the direct current from the exciter has been connected to the fields, its value is regulated by the exciter field rheostat and the synchronous motor field rheostat (if supplied) to produce the operating power factor desired.

For unity power factor operation and individual exciters, usually only the exciter rheostat is furnished, and the current is properly adjusted when it produces the lowest possible reading on the a.c. ammeter at full load. Over-excitation will produce leading power factor; and under-excitation, lagging. The motor manufacturer usually stamps the required excitation, for full-load and for rated power factor, in amperes (direct current) on the motor nameplate. With the excitation set at this value, loads less than the nameplate horsepower will produce slightly leading power factor, which will compensate for a share of the lagging power factor at which auxiliary induction motors in the plant operate.

In the event two rheostats are supplied, and excitation is from individual exciters, power can usually be saved by cutting out most of the motor field rheostat and regulating by means of the exciter field rheostat. When several motors are excited from the same exciter, it is well to cut the voltage of the exciter to a point where one motor can operate with practically all of the field rheostat cut out, and then adjust the other field rheostats accordingly.

OWING TO THE peculiar characteristic of the synchronous motor, high starting torque cannot be obtained. Likewise the pull in torque is low. After once synchronized, however, the pull-out torque is relatively high. The inrush of current at starting for slow speed motors can be kept relatively low, and for this reason, and also to obtain the maximum torque, they are usually started on full voltage. The torque developed is proportional to the square of the applied voltage.

The usual speed for refrigerating compressors of the size used in cooling theatres, is from 360 r.p.m. down, and although there is a trend toward higher speeds and smaller equipments, only slow speed motors will be considered. Also, since carbon dioxide gas is the most generally used in theatre cooling due to its being odorless, only CO_2 compressor motors will be considered.

The standard torque and inrush characteristics for slow speed, engine-type synchronous motors, are shown in the following tabulation.

TABLE OF STANDARD TORQUE AND INRUSH DATA, 60 CYCLE SLOW SPEED MOTORS 50° CENT.

	72 to 240 r.p.m.	*257 to 450 r.p.m.*
Starting torque 100% volt..	40%	40%
Inrush K.V.A. 100% volt...	265%	300%
Pull in torque.....	40%	40%
Pull in inrush.....	Less than starting	
Pull out torque, gradually applied	150%	150%
Pull out torque, suddenly applied	300%	300%

It is evident from the above, therefore, that if this motor is to be used for driving a refrigerating compressor, the installation must be so arranged that the motor can be started and synchronized before the actual load is placed on the machine. This is accomplished by installing a bypass on the compressor, which is opened during the starting period. By reason of this bypass, and depending on its size, the piston moves backward and forward in the cylinder with very little gas pressure acting against it. A full-sized bypass will of course, produce easier starting conditions than one of half- or three-quarters-size.

The fact that the discharge, suction and bypass valves must be manipulated in starting the compressor, makes it hard to design an automatic installation controlled by means of thermostats. It is possible of course to use electrically operated valves, but this complicates and is expensive.

Since the pull-out torque of the slow-speed synchronous motor is high, it is possible to use this as a method of starting the compressor by the addition of a magnetic clutch. This allows the motor to come up

(*Continued on page* 57)

A PROBLEM IN THEATRE MODERNIZATION

as represented in the Strand, Massena, N. Y.

By PETER M. HULSKEN

THE SCHINE ENTERPRISES of Gloversville, N. Y., owners of the old Strand theatre in Massena, N. Y., were faced with the problem of either remodeling the present theatre, or building an entire new theatre not only on account of the possible increase of population in that city should a large power engineering project go through, but also to improve upon the comfort of the theatre-going public and provide modern conveniences and appearances.

Taking into consideration the present financial condition of the country, it was decided to remodel the present house, but to keep the cost down to the minimum, and to do the remodeling in the shortest time possible. Therefore, as the architect, I resorted to as few structural changes as possible, with the exception of building a new boiler and fan room at the side of the building.

The paramount issue of the remodeling was to change the entire character of the interior, as well as the exterior entrance, so that not even the smallest detail would be left to remind the patrons of the old theatre, and to create an impression of entering an entirely new theatre. The other major requirements were to make the auditorium acoustically perfect and as decorative as it possibly could be done.

The old Strand theatre was built during the war, and on account of the high cost of labor and material at that time, the building was more or less slammed together, disregarding any architectural design. In fact the building was more of a factory type construction. The exterior walls were built with heavy pilasters of four-foot width, projecting into the auditorium 24 inches. The ceiling was not even plastered, but showed its entire construction of heavy wood girders with steel truss rods and roof boards exposed to view. Of course, the sun beating upon the roof made the balcony practically unusable during the summer on account of its excessive heat. No system of ventilating was ever installed.



Above: After remodeling.

Below: Before remodeling.

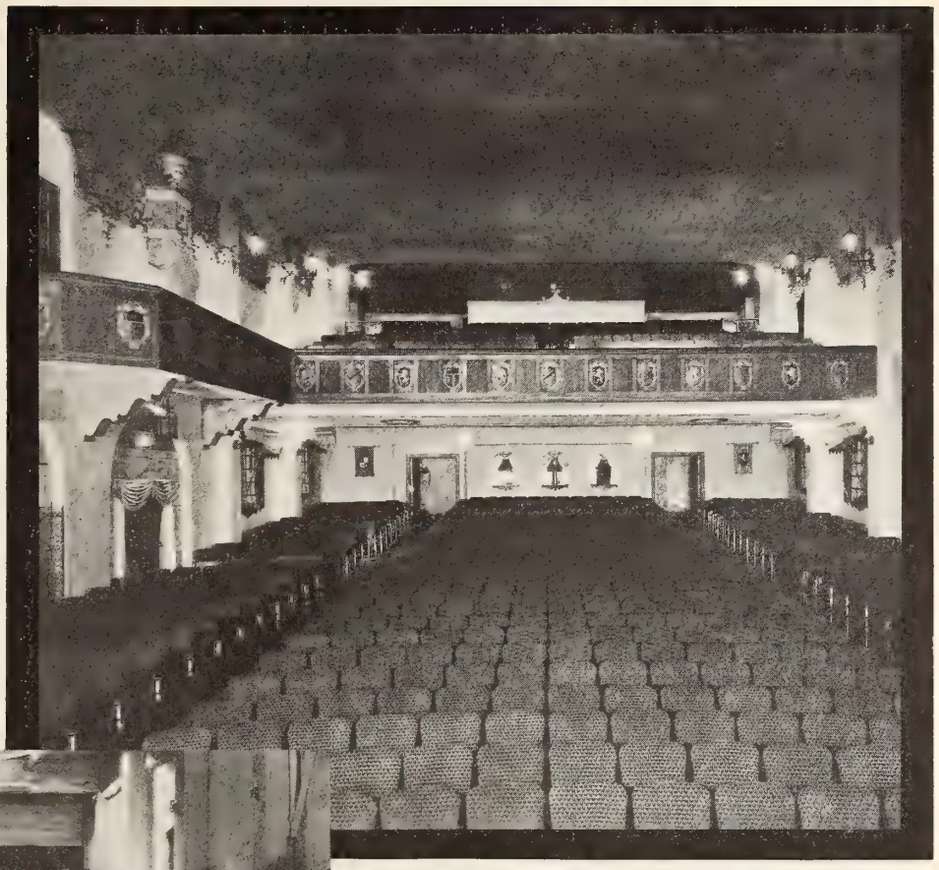


The standee rail separating the foyer from the auditorium was a make-shift of plaster board. The seats were spaced about 28 inches from back to back. The stage was 5 feet, 6 inches above the lower part of the auditorium floor. The electric wiring system was a make-shift of exposed wiring. The seating capacity of the entire house was only 900.

The women's and men's rest rooms were hardly larger than an ordinary closet. The lobby had a cement floor. The marquee was nothing more than a combination of steel deck with channel irons. So by this

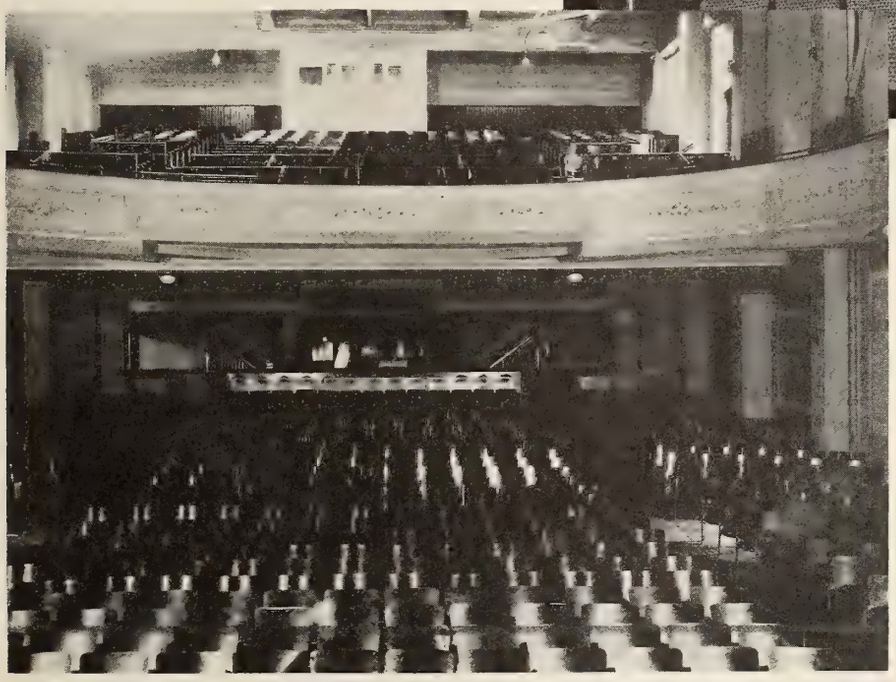
description, one can readily visualize the problem which faced the architect: To remodel this make-shift into a modern deluxe theatre.

Beginning with the exterior of the building, the marquee was remodeled by the installation of large attraction boards with changeable letters for programs on front and sides. A new metal ceiling studded with electric lights was placed on the soffit of the old marquee. The old brick walls in the front lobby were given a texture stucco finish. The old cement floor was replaced with a colored slate floor. Poster cabinets and new ticket office were provided, giving the outside entrance a modern appearance. The cement floor in the inside lobby was taken up and replaced with a tile floor of varied hues. The ceiling was provided with rough cast beams and brackets, walls were plastered in antique texture, and ornamental shields were placed between the beams. New poster cabinets were installed giving the lobby a quiet, restful appearance.



Above: After remodeling

Below: Before remodeling.



The space between the lobby and the old standee railing was enlarged, making the foyer 15 feet wide, with a high vaulted ceiling.

On each end of this foyer were placed the stairways leading to the balcony, and alongside these stairways were constructed large women's and men's rest rooms. The toilets were provided with entirely new plumbing fixtures and tile floors. On the mezzanine floor above the rest rooms were installed the manager's office and a nursery, each on opposite sides, provided with windows looking into the foyer below.

The entire auditorium was replastered. The ceiling was furred out to the bottom of the truss rods below the girders, giving an air chamber between ceiling and roof. The ceiling and upper part of side walls were plastered with acoustical plaster. The side walls were furred out flush with the face of the pilasters and arches were constructed in the space between the pilasters, enclosed with wrought iron gates of rare beauty. Behind these gates, artificial trees and shrubs were placed in order to accentuate the width of the interior.

All radiators and ventilating pipes were concealed.

The stage floor was lowered to three feet, four inches above the lower part of the auditorium floor. The width and height of the proscenium arch was increased to the maximum, and the depth of the stage was cut down to increase the seating capacity. The theatre has now a seating capacity of 1,200. All seats are two feet, six inches from back to back, and of a 20-inch minimum width. All new upholstered seats were installed.

An entirely new heating and ventilating system and an electric system with dimmers operated by a switchboard was provided. A new projection room was also built.

WHILE THE Strand in Massena may justifiably be regarded as an "awful example," yet it merely illustrates to a greater degree a condition that is more general than we who have been watching the accelerated theatre building program of the past few years, are perhaps inclined to think it is.

The life of a theatre, as reckoned for taxing purposes, is placed at 25 years—and here was a theatre that had more than reached mere obsolescence but relatively a few years after it was built, the actual remodeling coming some time later than doubtless it should have.

The accompanying illustrations are really eloquent in showing the vast difference that can be achieved in a short time at a cost much lower than that of an entirely new theatre, even though the original house demands such radical revamping as the Strand did. However, there is unquestionably merit in a policy under which the *owner keeps* his theatre as up-to-date as possible, making every effort not to permit it to get so far behind the times that the box office suffers through a long period of increasing obsolescence, then finally arriving at a time when practically a new house has to be built at a greater lump cost within the old walls.

THE SCREEN: A PROBLEM IN EXHIBITION

an appraisal of its place in cinema art

By BEN SCHLANGER

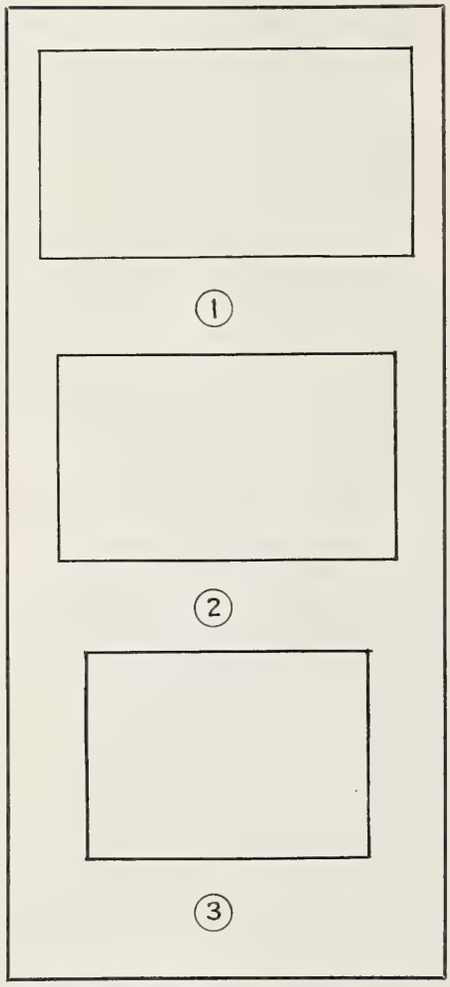
THE HISTORY of the motion picture centers itself chiefly about the technical and aesthetic aspects of the means of its production. Only brief reference is made to the exhibition of the product. With the exception of the progress made in projection engineering, the science and art of exhibition has advanced very little. Enough ambition has not been applied to the motion picture to give it theatres scientifically planned for its own purpose. The position of the screen is still being determined by the stage floor of the legitimate theatre, even in cases where there are no stage performances, in spite of the fact that the motion picture must earn a home of its own, as the most practical and effective medium of expression for the theatre arts.

The motion picture producer realizes this and therefore concentrates all his efforts toward this goal. But unfortunately he concerns himself only with the problems of production, then pays little or no attention to the loss in the effectiveness of his product through faulty exhibition. Even though the producer and the exhibitor are one, as they are in many instances, the problems of each are dealt with separately.

The motion picture can achieve a more effective kind of exhibition only after the science of exhibition is given more serious thought. Of course, the addition of sound and dialogue to the silent picture has been a step toward the final goal, but it must be accompanied by many other changes in present practices before a full development of the possibilities of the motion picture can be attained.

These necessary changes deal with the creation of an illusion in the theatre auditorium, which should cause the spectator to feel as though he were included in the confines of the space of the action displayed. An illusion, to be perfect, should be complete in every sense; any partial attempt at achieving it has an unnatural and sometimes an annoying effect. The addition of sound and dialogue to the silent picture is only a partial attempt. A change in the shape and size of the motion picture screen, making the screen as large as possible, and a revaluation of the function and treatment of the theatre auditorium, are most necessary to complete the illusion. Until the need for these changes is realized, the full possibilities of the motion picture remain untapped.

Precisely, then, the problems to be dealt with vitally concern the screen and the relation of the theatre structure to the screen. The size and shape given to the screen is a most important consideration in determining the proper main form, the floor slopes and pitches, the seating arrangement, the lighting and architectural effects, and indirectly, the acoustical form of the theatre structure. These elements of the theatre interior, properly handled, will create the desired illusion, which will assist and heighten the effect of the presentation.



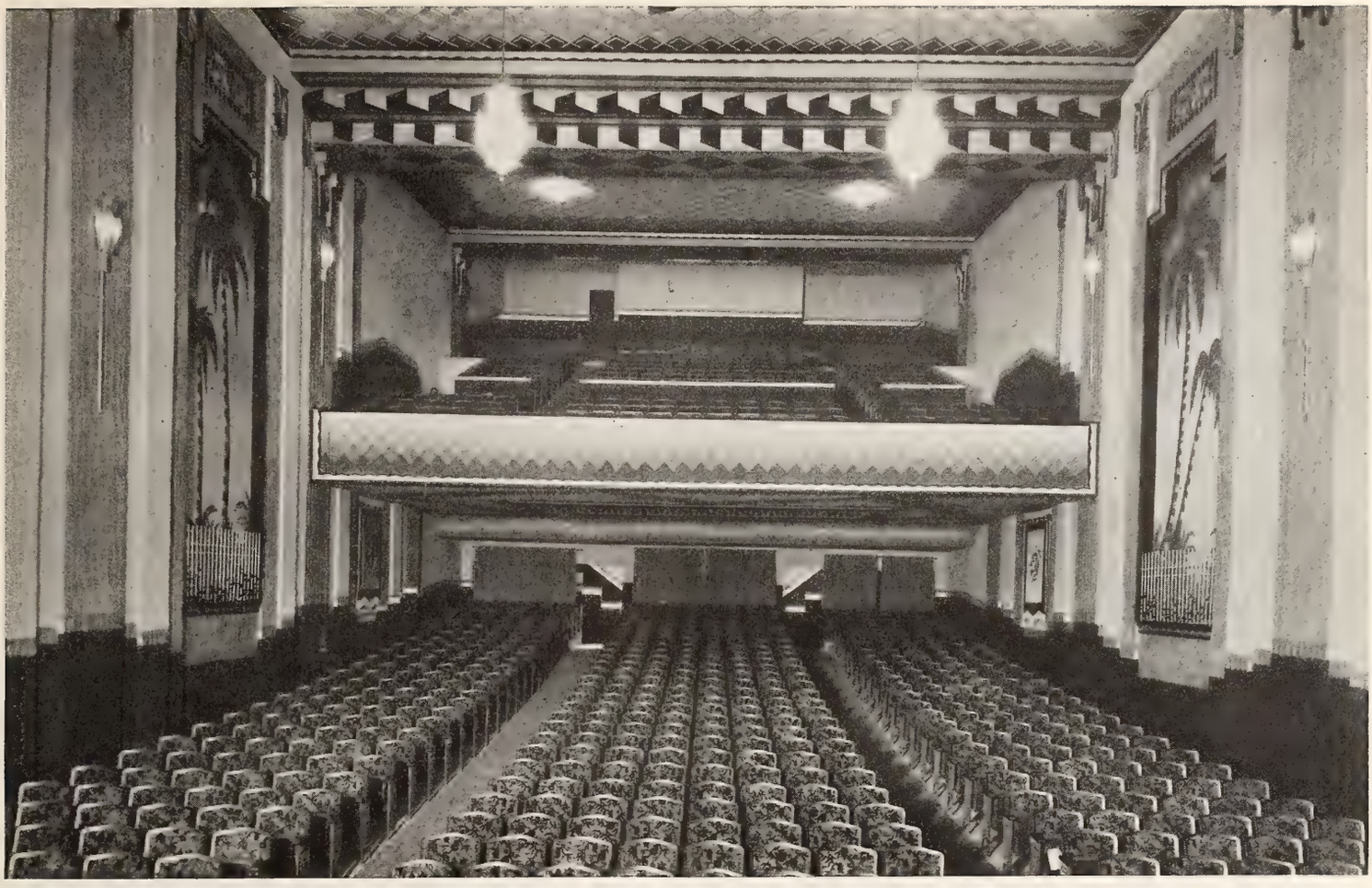
No. 3 is the present screen shape. No. 2 is the screen proportion of 1 to 1.67. No. 1 is the screen proportion of 1 to 1.8. No. 3, the present screen, accents the vertical direction. No. 1, the wider screen, accents the horizontal direction. No. 2 permits both the vertical and horizontal directions to be well balanced for picture composition. Screen No. 2 can be modified to achieve any desired shape. No. 1 and No. 2 do not allow for such flexible changes in shape, because such a modification would cause too great a reduction in the size of the picture.—THE AUTHOR.

SEEMINGLY these problems are of no immediate concern to the exhibitor of motion pictures. In the addition of sound and dialogue to the silent film made by the producer, he was quick to grasp the effect it would have on the box office. But it is difficult for him to see the need for these more subtle considerations, and he therefore overlooks another possibility for helping the box office. Any time or money spent for these basic needs would undoubtedly show a more lasting financial return than any amount of plaster ornament.

However, these problems are of immediate concern to those connected with the designing and building of motion picture theatres, because theatre structures are not built for temporary use. The average life of a theatre structure should be at least 15 years in order to amortize the original construction cost, and also to show a profit on the investment. The obsolescence of a theatre building may take place long before this length of time elapses, despite its structural sturdiness, because its very form and planning will not properly house new requirements of motion picture exhibition. Of course, in some instances it will be possible to make certain alterations to existing theatres to meet new requirements; in others it might prove too costly to make the necessary changes. The difficulties involved in installing larger screens in existing theatres are many. While it may be possible to have sufficient proscenium space, the sight lines on to the large screen would be very poor, due to balcony obstructions and unsuitable floor slopes. Would it not be a serious mistake to allow theatre structures which are now rapidly becoming obsolete, to influence in any way the ultimate form and size of the screen?

The final aim, then, is to determine the size and shape of the screen, which would have the desired effect on the spectator, and then to arrange a system of seating that will allow all seats to come within the range of comfortable sight of the entire screen. Bodily comfort is of the utmost importance in this respect, not only because of the need for physical comfort, but also because bodily discomfort, which causes the spectator to move about in his seat, is also

(*Continued on page* 66)



LAUNCHING A SMALL TOWN THEATRE

Describing the Iola theatre, perhaps typical of the cinema as conceived today in the intimate community, in design and in promotion

THE IOLA theatre in the small Kansas city of Iola, represents a development in the business section of that town which, though entirely a private enterprise, takes on the character of a civic project. This character is contributed by the pride the townspeople have taken in it, and by the realization of the business men that an attractive theatre is a stimulus to commerce in their community. The attitude is worth noting in this instance as again illustrating the local forces that can be urged in support of a well planned motion picture theatre.

The building was erected by local real estate interests headed by Ira D. Kelley, and the theatre has been leased by the S. L. Wolfberg group of theatres. B. F. Churchill of Iola, was the architect.

In design and layout, the theatre represents an effort to provide thoroughly modern facilities (within the limitations of the project) in an environment of gaiety and luxury—two conditions that still are generally regarded as major interests of the public in a theatre. In his efforts to realize such an atmosphere, the architect placed few restrictions upon himself, selecting his motifs from both Classical and Italian Renaissance patterns.

The building is of brick construction, with the front faced with stone blocks ornamented with scrolled arches and decorative windows. The box office directly adjoins the sidewalk, and over it is suspended a relatively large, ornate marquee.

The lobby is shallow but completely surrounds the rear of the auditorium. It is carpeted in plush and has entrance doorways draped in dark colors. Access is here provided to a mezzanine floor on which is located a general lounge under the balcony rise.

The auditorium seats 950 on two floors.

The view at the top of the page is of the auditorium from the stage, showing the paneled treatment of the walls and the murals dominating the decorative scheme. Seating capacity is 950.

In the general design, a pattern of panels are employed, with two enclosing on each side, large mural paintings. Above are palm trees rising to emerald green crests, and between are pilasters treated in color. The proscenium arch is fashioned in staggered blocks.

Equipment includes totally upholstered, air-cushion chairs on both floors, Western Electric sound and the usual modern accessories. In a theatre of this type, however, incorporating familiar efforts toward creating an impressive theatre in accordance with the character of the community in which it is established, it is not always so much architecture and technical facilities that is of major interest, but frequently the manner in which the modern motion picture, through its merchandising medium, the theatre, is "put over."

TO PERSONS in the industry, the technics of the motion picture are commonplace. But to the layman they are impressive, and may be used to great advantage in exploitation, particularly when they are associated with a brand new theatre project. For example, in the promotion matter launching the Iola theatre—which, it should be remembered, is a small



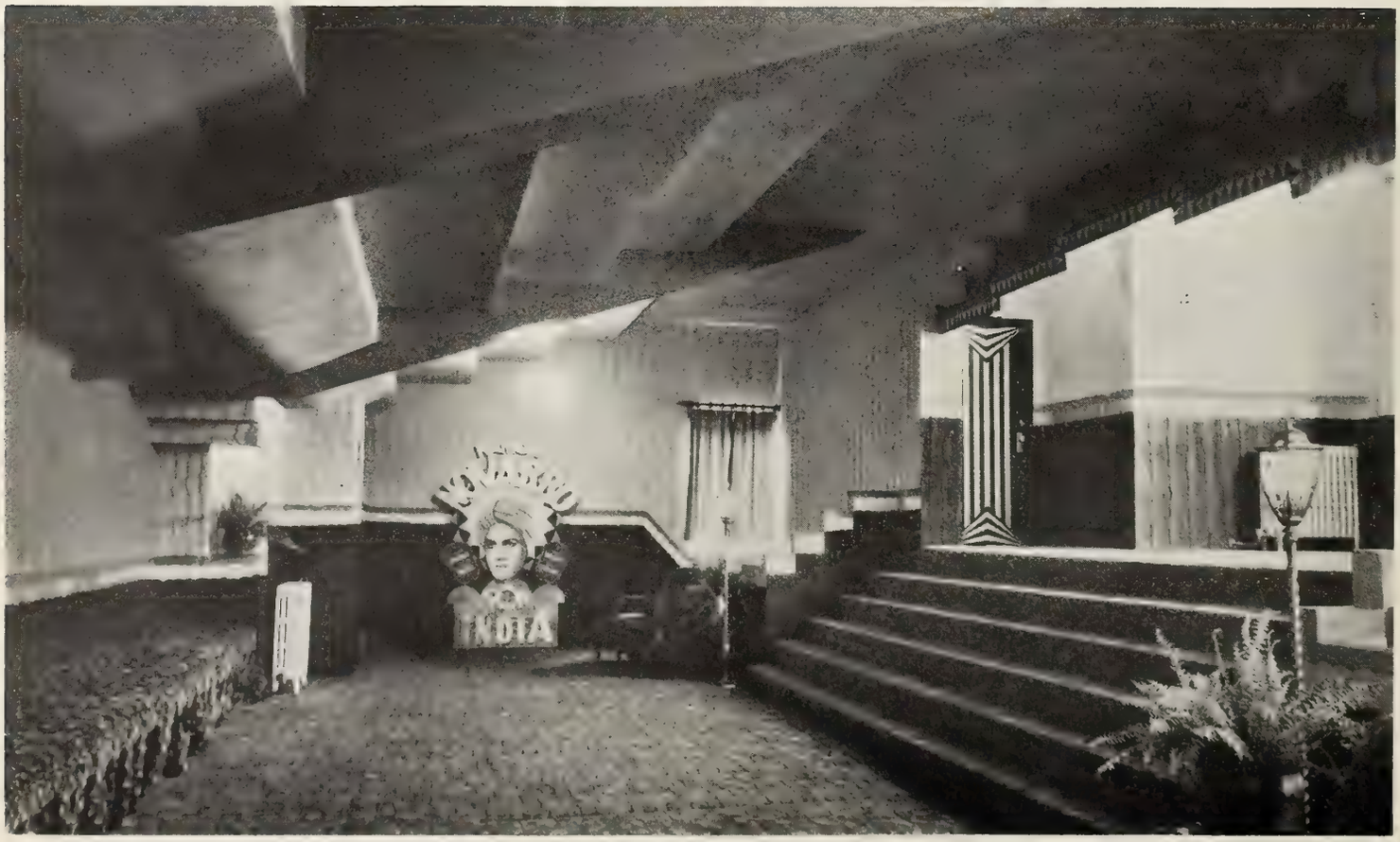
Above: An exterior view showing the front with its blocked facing and semi-Classical treatment incorporating decorative treatment in Italian Renaissance embellishments.

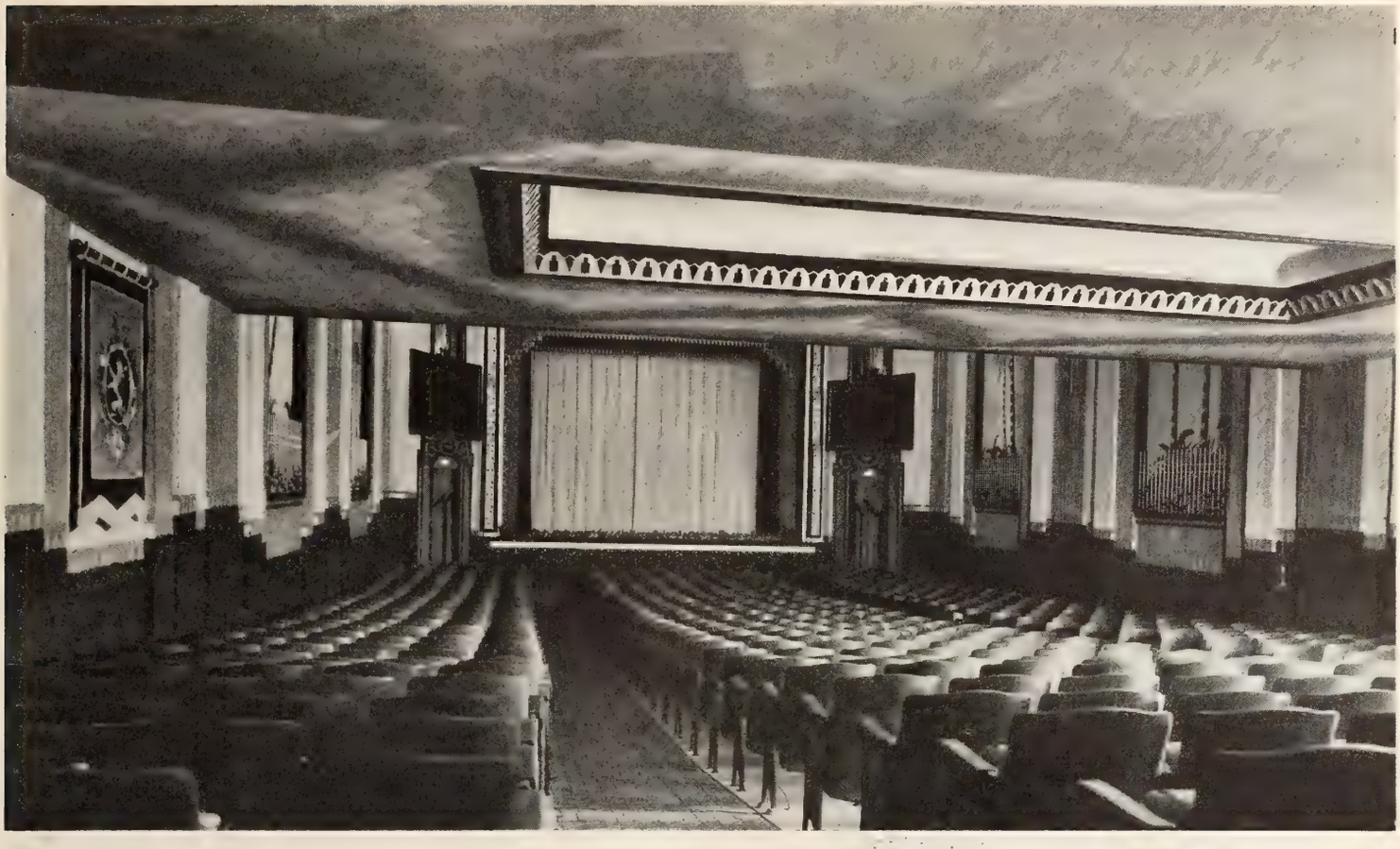
Below: The general lounge reached off a mezzanine level and located in area underneath the balcony rise, providing some auxiliary waiting space most economically.

city enterprise—a special edition of the local paper sought to popularize and glorify the modern film and its theatre in the following naive but doubtless effective reference to the "miracle" of sound:

"It is a fact that before even the original plans of the building were completed, Western Electric engineers were called into consultation in order to approve or reject any part of the plans which did or did not conform to the principles of design and acoustics which must be observed if the theatre building is to form a perfect complement to the sound system. Changes in the plans were designated by the Western Electric engineers and every change that they suggested was made. The building as it exists today is literally built around the sound system, designed primarily to be acoustically perfect. No one will have to strain his ears in the Iola theatre in order to hear or understand the dialogue or obtain the fullest enjoyment from the music which will be presented.

"The equipment which is installed in the Iola theatre is the best achievement of the Western Electric Company, including every improvement which their research laboratories have perfected during the past three years. Not only that, he has signed a contract with the company which guarantees the fact that this equipment which is installed now will still include ten years hence, every refinement and development which may be made during that time. His contract involves a visit by Western Electric engineers every two weeks for ten years, for the purpose of inspecting the equipment, making any necessary adjustments and installing any new improvements which may issue from their research





Above: The auditorium toward the stage. At the ceiling will be noted a recess providing the main sources of illumination. The proscenium is modeled of staggered blocks.

laboratories. During the entire life of this contract, the sound equipment at the Iola Theatre will be exactly as fine as the equipment in the biggest of metropolitan houses in the country.

"Mr. Hensler realizes that the sound system is the very 'soul' of the talking picture and he has spared no trouble or expense in providing the Iola Theatre with the best. Four Western Electric engineers have been in Iola the past two weeks making the installation and conducting tests which have been highly satisfactory. They have announced the system to be perfect in every respect."

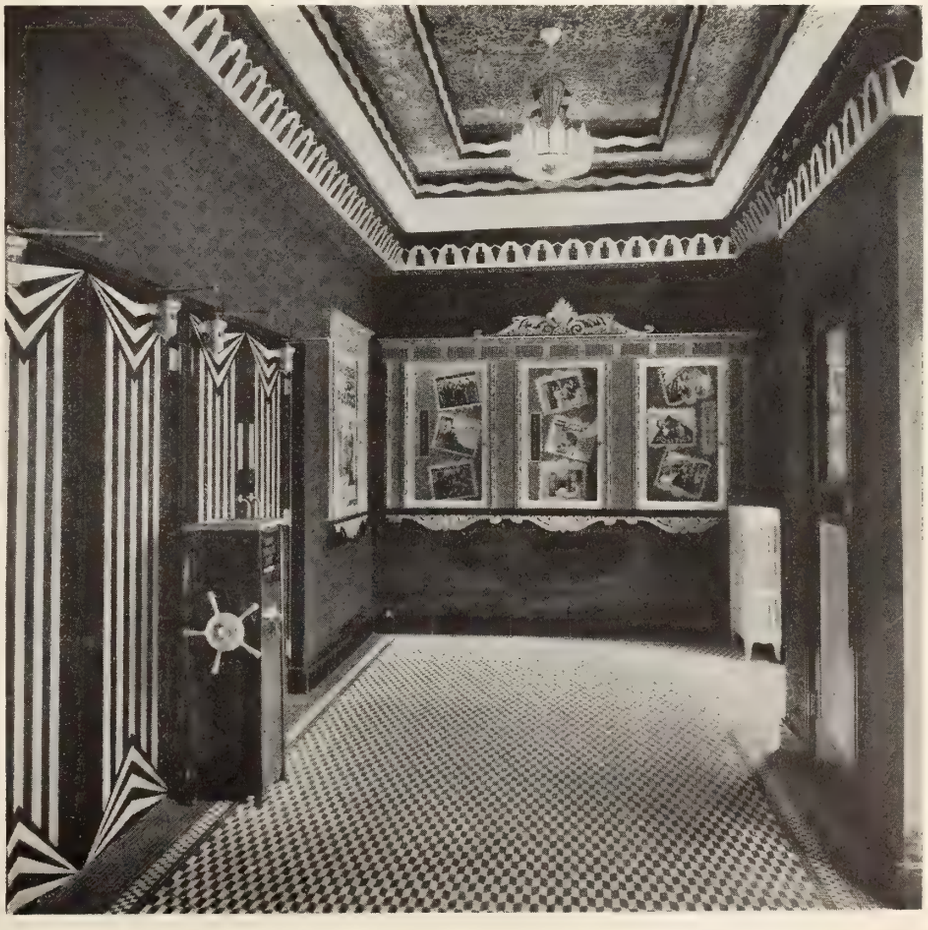
And then there is the direct association of the manager of a new theatre with the community. The effort is familiar enough, but we do not always have evidence of the reaction. Here it is, in a letter from the Iola chamber of commerce to the manager of the Iola:

"Dear Mr. Hensler: Enclosed here please find membership card in this organization.

"The motion prevailing at the weekly luncheon today, by which the appreciation of this body for the wonderful plant you will shortly open, as well as for the distinct contribution to the local payroll during the time of erection and completion, is only a public expression of the sentiment which has prevailed since ground was broken for the magnificent structure."

The Iola theatre has opened with a policy calling for daily matinees at 2:15 p. m., and two evening performances, at admissions prices of 35c for adults, and 10c for children. The Iola is under the personal management of Larry Hensler.

Below: The lobby, a narrow antechamber curving around the rear of the auditorium to provide direct access to the auditorium, mezzanine lounge and to the balcony seats.



CATERING TO A UNIVERSITY COMMUNITY



General view of the auditorium toward the stage.

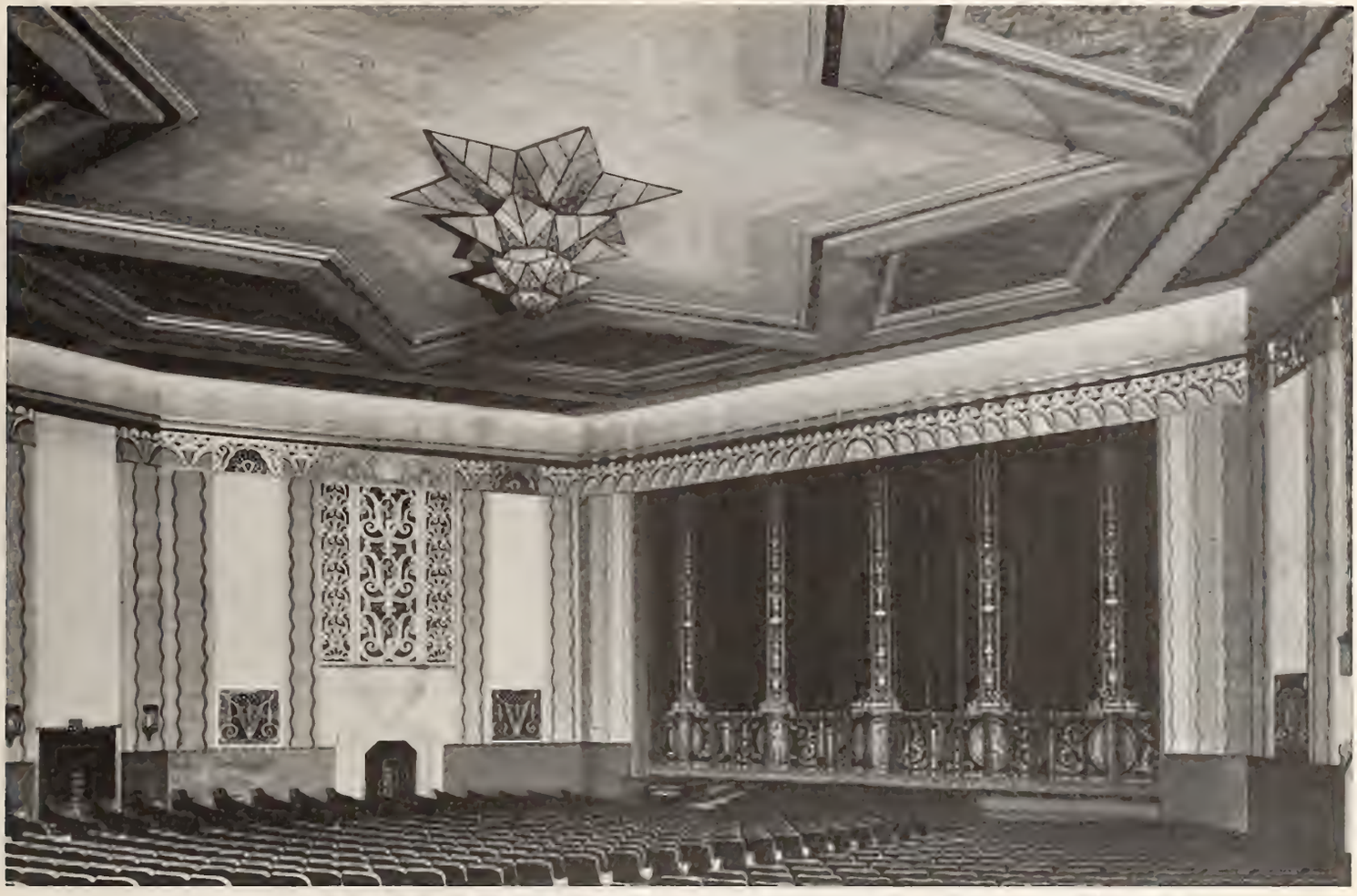


Looking into the lobby from the entrance stair landing.

Fox opens a new theatre in Westwood Village, site of the Los Angeles Branch of the University of California, designed in conformity with local Spanish architecture

LOCATED IN the exclusive and very atmospheric Westwood Village, the newest theatre to be added to the chain of Fox West Coast Theatres, has been designed to harmonize with that site of the University of California at Los Angeles. Westwood Village is becoming nationally famous as a scenic spot. It is gorgeously designed in landscape and architecture. Typically Spanish, it is the result of concentrated effort to make it something entirely different. It is located halfway between Los Angeles and the city of Santa Monica.

Fox West Coast Theatres has adhered to the characteristic architecture of the village in the completion of this theatre in



View of the auditorium toward side wall and proscenium arch.

every respect. The exterior of the building is Spanish. The foyers, lobbies and lounges are Spanish in architecture, design and decoration. In the foyer there are any number of huge arches, supported by columns constructed of red brick, so typical of early Spanish architecture and used very successfully in this case in conjunction with California stucco.

On the other hand, the interior of the auditorium has been designed in *Modern* Spanish. It is highly decorated, and the modern feeling affects a complete change from the balance of the theatre. The painted decorations were executed by the Robert E. Power Studios, and the plans were drawn by P. P. Lewis, Los Angeles architect. The Henry I. Beller Construction Company was the general contractor.

The university colors, blue and gold, have been used both in the decorations and on the stage, and this feature serves to tie the theatre into the campus atmosphere. This decorative plan was even carried out so far as to include a group of university co-eds in classical dance formation on the



Lounge section of the lobby, entrance to retiring rooms at sides.



Detail of furnishings in the lobby.

From the lobby, several sets of doors open into the foyer of the building. Instead of a pretentious, high hallway, bespattered with golden plaster globules, the foyer is a long, low room, with a gracefully vaulted ceiling. This foyer—wide, cool, and tastefully carpeted and decorated—opens on the right of the auditorium. On the left is a broad staircase, lighted from a large window and branching to the right and to the left to the smoking rooms and lounge rooms, and leading to the balcony.

In the auditorium itself further distinctions are to be noted. The proscenium arch and the orchestra pit (both relics of the day of the "opera house") have been done away with. The stage is bordered with a simple decorative motif, and in place of the orchestra pit there has been substituted a bank of wide, sweeping steps, richly carpeted and leading from the floor level of the auditorium to the level of the stage. All lighting fixtures are modernistic in pattern.

Equipment includes modern stage and house lighting on a dimmer system, a large projection room with spots and effects besides the projectors, Western Electric sound apparatus, and a complete air conditioning plant.

title curtain, and school sports are illustrated in the frieze on the asbestos curtain.

One of the outstanding features is the illuminating effect in the tower on the exterior of the building. It is a new innovation in the illuminating field. Glass panels of oval shape, each formed into five straight tubular sections, make up the extreme top of the tower. Back of these sections, a single neon tube is used, but it has the effect of five tubes, and in addition to saving the cost of maintaining extra units, the prismatic nature of the glass gives a diffused glow.

Italian marble has been used in all rest rooms, on the floors, borders and walls, creating an air of immaculateness and harmonizing with the decorative scheme.

The entrance to the theatre is distinctly different from the usual theatre front, for although there is the customary marquee and lobby front, the ticket office is not located in the center of this lobby, nor is it a mere window opening from the side wall. Instead it has been designed as a bright, glass enclosed "island," and it is set well to the front of the entrance, out in the open, where it does not obscure a view of the lobby itself.

Detail of appointments in another section of lobby.



INSURANCE: DECISIONS OF HIGHER COURTS

recent decrees of interest to theatre operators

By LEO T. PARKER

IT IS WELL established law that any *material* violation of one or more clauses in an insurance policy may result in the theatre owner being unable to collect insurance. This rule is applicable to all kinds of insurance policies. However, the courts have generally held that violation of a clause in a fire insurance policy which does *not* cause loss of the property by fire does not invalidate the policy.

For instance, in Hillman v. Empire Mutual Fire Insurance Company (235 N. W. 194), it was shown that a property owner held an insurance policy which did not contain a clause permitting him to operate a moving picture machine in the building. The building was destroyed by fire and the insurance company refused to pay the insurance. It was contended by the insurance company that when the fire started a moving picture machine was being operated in the building *and by reason of the ignition of the films* the fire was generated which burned the building, and that the moving picture films unlawfully established an increased hazard not included in the risk taken by the company.

The property owner introduced evidence tending to show that the presence of the moving picture machine, and the films used in its operation, had nothing to do with the fire but that the building caught fire in the attic. The property owner also introduced evidence showing that the films became ignited from sparks and burning embers which fell from the attic.

The case was tried before a jury who, after considering all testimony, rendered a verdict in favor of the property owner in view of the fact that it was decided that operation of the motion picture machine in the building did *not* result in occurrence of the fire. The higher court sustained this verdict, and said:

"Whether there was such casual connection between the alleged breach of condition of the policy and the loss to the insurer was a question of fact for the jury, under the evidence. The jury determined this disputed question of fact in favor of plaintiff (property owner) and we are bound to give effect to such finding."

Standard Policy Law

THE LEGISLATURES in many states have enacted laws requiring all insurance companies to adopt a standard policy, thus reducing the chances of insurance policies containing clauses intended to relieve the insurance companies from liability when the theatre owner believes he is insured.

Prior to passage of these laws there were as many different contracts of insurance in these states as there were companies. The variations and differences between the conditions of the policies issued by the various insurance companies were almost infinite in number. New clauses and conditions were being constantly inserted, generally ingeniously worded and obscurely printed. One court, in Bourgeois v. Northwestern (57 N. W. 348), said:

"Singularly enough, these new conditions were always in the interest of the insurer, and not of the insured. To meet this condition, the act under consideration was passed. That it is a long step in the right direction cannot be doubted. Under it there can be practically but one form of policy. When a man contracts for insurance, he knows that he is contracting for a standard policy and for nothing else, and he knows that he will get that and nothing else."

It is interesting to observe that in states where the standard policy law is in effect, all clauses included by the company in its policy, without approval of the state commission, are void to the same extent as noncontrolling clauses that contradict controlling clauses in the policy.

For example, in Commercial Union Assurance Company V Preston (282 S. W. 563), it was disclosed that a theatre owner held an insurance policy containing a clause, as follows:

"It being understood that this company shall not be liable for loss or damage to moving picture machines or attachments caused by fire originating within the machines, nor does this policy cover loss or damage to films from any cause."

Another clause in the policy provided that the company would be liable for losses caused by fire to "dynamos, wiring, lamps, motors, switches or other electrical appliances or devices."

A fire started in the film room and destroyed the moving picture machines and other theatre equipment. The insurance company refused to pay the amount of the policy on the grounds that the first mentioned above clause relieved it from liability for damage to the motion picture machines and the films. However, since the insurance company had failed to have the state commission approve the clause relieving it from liability and; also because the last mentioned provision was contradictory to the exempting clause, the higher court held the theatre owner entitled to recover his loss, saying:

"The endorsement relied on to defeat liability for the loss by fire of the moving picture machines and compenarc would seem not only void as never having been authorized or approved by the commission, but it appears to us that it may be inconsistent with the proviso embodied in the policy that the company shall be liable for loss, by fire only, to any electrical appliances or devices insured by the policy resulting from electrical injury or disturbance, occasioned by artificial or natural causes. A fire would originate within a moving picture machine if caused there by electrical injury or disturbance due to artificial or natural causes."

High License Fees

IT IS WELL settled law that any city ordinance which requires payment of license fees is void if its terms are unreasonable. However, the fact that the ordinance exacts what appears to be a prohibitory sum does not result in the ordinance being invalid if the majority of theatre owners may be able to pay the fee.

For illustration, in Levin V City of Asbury Park, (154 Atl. 742), a city council enacted a license law which required payment of $500 per month by all "who are in temporary or transient business."

It was contended that this law was void because the fee was prohibitive to almost all persons who desired to engage in a temporary business within the city. Notwithstanding this argument the higher court held the law valid, saying:

"As to the amount of license fee, we cannot say that it is unreasonable or excessive, in view of the peculiar and temporary character of the business involved. It is fair to say that a high license fee up to the point of being prohibitive may reasonably be regarded as a revenue producer."

Law Invalidates Theatre Lease

THE LAW is well established that at any time a statute is passed which makes performance of a contract an illegal procedure, such contract is automatically cancelled and neither party is bound to fulfill the obligations assumed.

For instance, in Poledor V Mayerfield

(*Continued on page* 54)

MODERN PROJECTION

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WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

•

CARE OF SOUND EQUIPMENT

By AARON NADELL

This is the seventh of a series of articles designed for those directly responsible for the efficient and uninterrupted performance of reproduction equipment in the theatre, with special reference to the part the manager plays in the achievement of such performance. It will be noted that, while the previous articles were presented as by "A Theatre Sound Engineer," this article, as will be the following two, is signed by the author. Because of professional affiliations, Mr. Nadell desired that his discussions be presented anonymously. Now, however, he has consented to identification. More about the author is given in "Notes on Writers and Subjects in This Issue," on page 7. The eighth article in the series will be published in the November 21st issue.

THE CARE of sound equipment—precautions that will prolong its life and inspection that will catch growing troubles before they become serious enough to cause a breakdown—is a portion of projection room practice in which every manager is vitally interested. The small details of this work are, in the nature of things, the concern of the projectionist and the sound engineer. *The supervision of such work, to the extent of seeing that it is done properly, and co-operation with it in the matter of purchasing supplies and equipment, are in the province of the manager.*

Of particular importance is the help any competent manager can give his technical staff by bringing his business training to bear on such questions as those of orderly inspection, economical yet timely replacement, arranging the hours of work and of overtime, and a business-like keeping of records.

In these days especially a fair degree of familiarity with the elementary requirements of caring for sound equipment should be the property of every manager. The facts involved have a most important bearing upon the pressing current problems of new and competing equipment for maintenance, modernization or repair. It is, perhaps, not too much to say that without some degree of acquaintance with those facts no man can make an intelligent and economical choice between the many articles of sound equipment now being offered in a highly competitive market.

I

Records

THERE ARE those who hold that the keeping of records is the most important part of any business. As is the case with any valuable procedure, record-making can be overdone. But in current projection room practice, it seems to the writer, there is far too little record-keeping, and room for a great deal more of it before the stage of too-much is even approached.

Where competing makes of tubes, photocells, exciting lamps, or what-not, are under consideration, life records of each individual item are obviously desirable. The ingenuity and business experience of the manager would seem far better suited than the technical background of the projectionist to devising means and forms for keeping and studying such records. There is excellent reason why a life-record of *every* item of the equipment should be available. There may be only one maker today of the type of exciting lamp, for example, used in some particular projection room, but six months from today a dozen competitors may be offering that same item of equipment. Only a carefully kept set of records will make possible a correct evaluation of the prices or life guarantees that may be submitted.

Inspection forms should not only be filed, but should be so arranged, or else so abstracted, that the history of the projection room over a period of years is available without prolonged study. Such a procedure is perhaps the best possible insurance against repeated recurrence of the same trouble. It is the best possible guide in the matter of replacements, assisting even the most experienced engineer in estimating how much longer some particular part, showing signs of wear, may be expected to last.

Similarly only records can be trusted to reveal accurately the competence and care of the projection staff (or the reverse of those qualities)—to set off in a glaring light any weakness or ignorance in dealing with some especial part of the equipment and therefore make possible the correction of such ignorance or weakness. Inspection forms submitted independently by the projectionists—and filed by the manager—afford a valuable check upon the usefulness and ability of the service engineer. They train the projectionists and inculcate habits of carefulness and attention to detail.

This matter of inspection forms and records would seem to be peculiarly the manager's business. It is in line with his training and experience, and often alien to that of the projectionist or engineer, however competent these may be in their own profession. But to inaugurate a proper set of records, the manager needs either knowledge or advice concerning the broader technical details of his sound equipment.

An outline of those details, necessarily incomplete but obviously broad enough to apply to all types of sound systems and

therefore in need of some revision for every individual case, is given below. The manager may perhaps wish to use it as a basis for consulting with his projection staff. Wherever possible, he will be well advised to add to such a conference a service engineer or other representative of the manufacturing company.

Systematic Inspection

The sound system can be divided, roughly speaking, into six separate portions. These are:

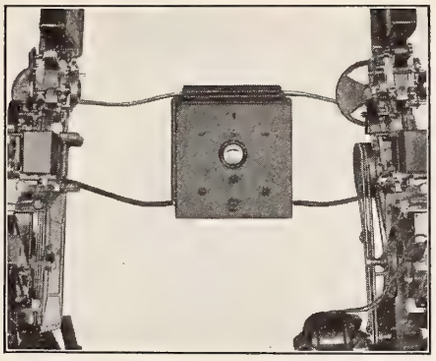
1. *The reproducing system.* The pick-up, whether from disc or film or microphone.
2. *The switching system.* The means, more or less intricate, depending on the type of installation, by which the reproduced sound current is led into the system amplifier.
3. *The system amplifier.* The means whereby the reproduced sound current is magnified to sufficient strength to fill the theatre with sound. The amplifier may consist of several panels, or of only one. For the sake of simplicity the amplifier attached to the photocell (in many installations) may be regarded as part of the photocell reproducing circuit.
4. *The receiving system.* The loud speakers, together with any special "matching panels" which may be used to secure impedance match between the speakers and the system amplifier.
5. *The power supply.* Batteries, motor-generators or rectifiers, including those rectifiers which supply the system amplifier panels, and may or may not be built into them as an integral part of them.
6. *The acoustic system.* The air and surfaces of the auditorium, which govern the quality of the sound after it leaves the speakers, and are in the province of the manager, rather than that of the projectionist.

Thus broken up, the sound installation loses a great deal of its apparent complexity and yields far more readily than it otherwise might to systematic and orderly inspection.

Inspection Forms

Some portions of the sound equipment need daily check. Others can safely go without inspection for six months or longer. Forms can be drawn up for daily, weekly, monthly and semi-annual inspection. A competent projectionist, if thoroughly familiar with his own installation, can be trusted to make out these forms. Where the theatre receives regular sound service, the assistance of the service engineer may be solicited for this purpose.

There is no need of having the forms printed. They may be written or typewritten and pasted up on a cardboard. As the projectionist goes over his equipment, with the form for his guide, he may note on a scratch pad anything he finds that seems to need attention. After completing his inspection, he makes the necessary adjustments, using the scratch-pad as his guide. The name scratch notes later form the basis of his report to the manager as to the results of that day's inspection of equipment.



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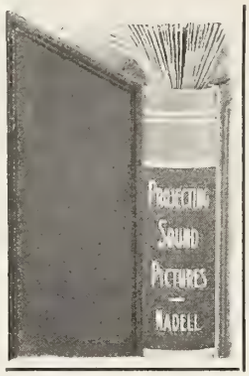
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II

The Reproducing System

(A) Sound-on-Film

THE REPRODUCING system, whether on-film or on-disc, is by all odds the most sensitive portion of any sound installation, and it is in need of the most careful inspection. There are two excellent reasons for this special importance of the reproducing system. One is the fact that it *precedes* the system amplifier. Therefore any trouble that arises in it is amplified to the same degree that the normal sound is. The second reason for the extraordinary attention required by this portion of the equipment lies in the fact that it has to contend with the complications introduced by machinery in motion. The most important items of inspection, in fact, in this part of the installation, are not electrical items at all, but mechanical matters, including those having to do with operation of the projector and the motion of the film.

Difficulties of Sound-on-Film

In sound-on-film projection, two separate and distinct motions are imparted to the celluloid. The first is that intermittent progress necessary for the optical illusion of movement. Below the intermittent sprocket the projectionist provides a loop in his film, a loop in which the jerkiness deliberately imparted to the celluloid is absorbed. Thereafter the progress of the film is, or should be, flawlessly smooth and steady under penalty of that jerkiness in the sound which is known as flutter.

The intermittent motion of the film, which is achieved through an intentional jerkiness in the operation of the projector head, results in mechanical vibration of the projector and of all equipment associated with it. Whenever, through any fault in the mechanism, that vibration becomes excessive, the very delicate apparatus used in sound-on-film reproduction may absorb some portion of it. The consequence will be projector noise heard through the sound.

To create the dual motion, both intermittent and steady, which is required for sound-on-film projection, involves an elaborate system of gears, belts or chains, all driven by a common motor, and all likely to wear and cause trouble.

Further to complicate the picture, there is the powerful current required by the projector arc, and the erratic currents drawn by arc feed motors and changeover relays, all of which have been known to create trouble in sound-on-film.

What have been listed so far, are, more or less, to be classed as *accessories* to the film reproducing equipment. Before proceeding to consider that equipment itself, it may be well to indicate here some of inspection requirements of these accessories.

Motor

The interests of clarity may perhaps be served by beginning at the motor. This motor must work smoothly and steadily. Any irregularity in its performance will be transmitted past all "vibration filters" and result in flutter. The motor should be checked for proper speed, smooth operation, evidences of overheating, and for adequate lubrication. In addition, the brushes require special attention. The brushes are the sliding contacts by means of which current is introduced into the rotating coils of the motor armature. Any excessive sparking between these brushes and the commutator on which they rest may be picked up by the reproducing system and appear in the sound, easily recognizable as a crackling or hissing noise.

Gears, Etc.

Gears, belts or chains driven by the motor may be next to be inspected. The first two, as well as the pulleys on which belts move, are to be checked for proper lubrication. Gears are to be observed from time to time for evidences of chipping or of wear that may on some occasion cause a breakdown in the show. Chains and belts must be watched for proper tension (they tend to stretch with use).

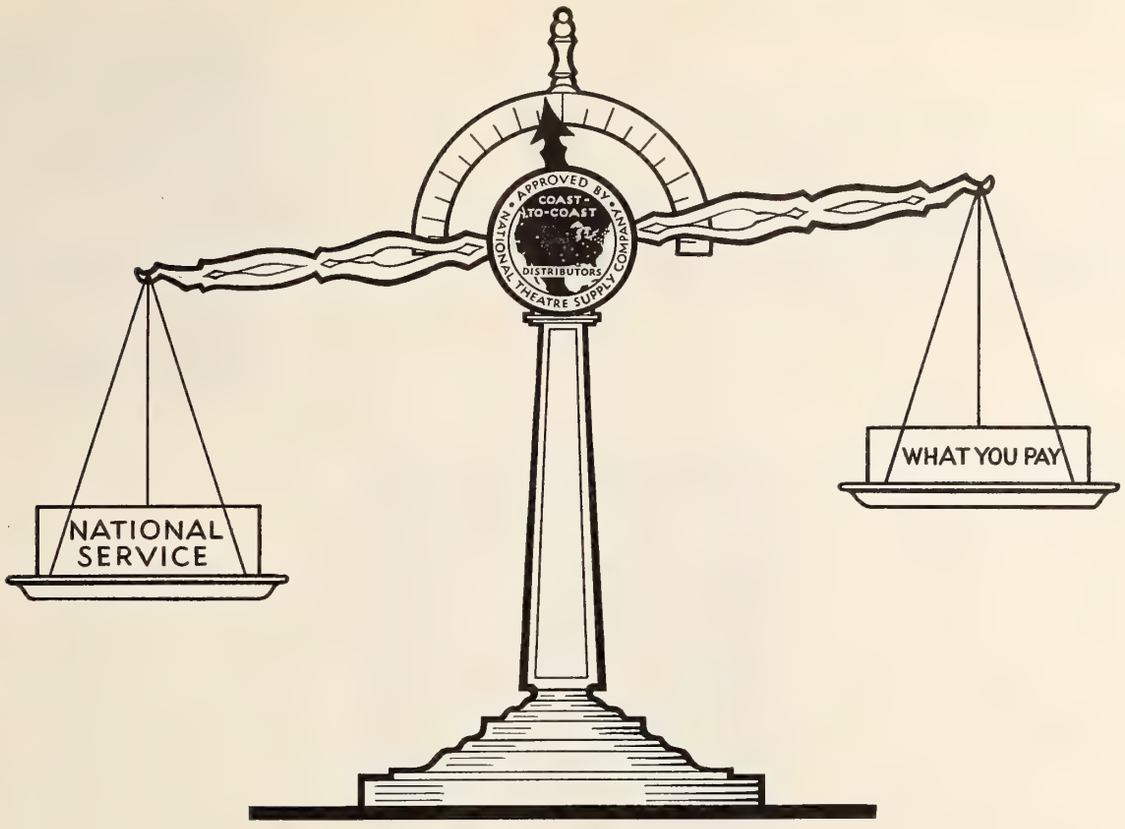
Another item to be included under this head is the check for flutter, which will appear if the "sound sprocket" is moving irregularly, or if some other portion of the equipment, such as the take-up on the lower magazine, is exerting an erratic pull on the film to such an extent as to defeat the efforts of the steadiest sound sprocket. The ear is the best means for detecting flutter. This check is almost entirely the responsibility of the manager. The projectionist, who has to contend with the noise of his machines, cannot always hear this trouble in his monitor horn, even after it becomes so conspicuous as to be distinctly annoying to an audience. The manager and his staff in the auditorium should be listening for flutter at all times, and note which projector is in use whenever the trouble appears. This is one of the matters in which the best projection staff is nearly helpless without co-operation from the front of the house—the managerial staff, ushers or paid observers.

Other Circuits

The grounding of the projector base is to be inspected from time to time, as a precaution against stray pickup from the arc lighting circuit. All connections and grounding of the arc feed motors, and of changeover devices, are to be similarly checked, and care must be taken to insure that feed motors and changeovers operate smoothly and without excessive sparking, which may be picked up by the reproducing system.

Alignment

If the sound track is not in perfect alignment at the point where it passes through the beam of the exciting light, noise will follow, known variously as "airplane noise," "motorboating," "sprocket-hole noise," "framingline noise," and by still other names. The alignment of the sound track is not a matter for even daily inspection. It should be checked several times in the course of a show by simple observation of the light, *and by the ears of the manager and his staff*, listening for any evidence of airplane noise. In the comparative silence of the theatre they will



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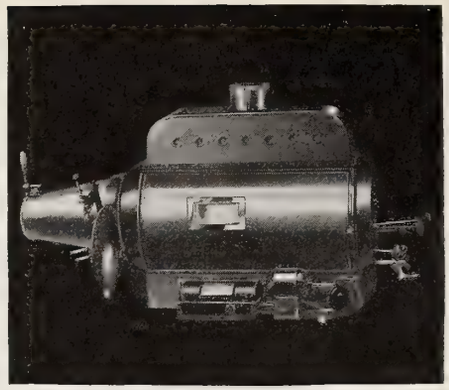
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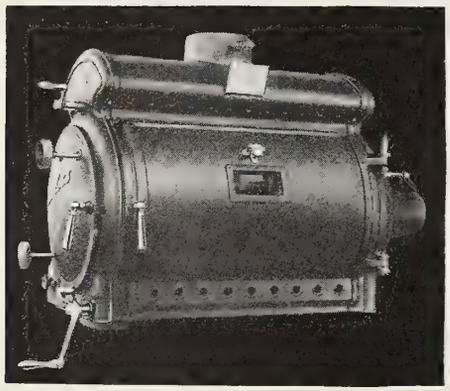
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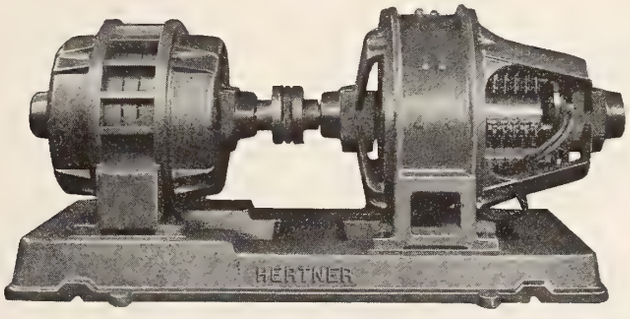
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hear slight traces of it sooner than the projectionist will in his noisy booth.

Dirt

Dirt on, or in, the path of the sound track will give rise to noisy sound. The manager can and should listen for evidences of this. The projectionist should check his equipment for dirt or grease every time he threads up, and check his film every time he re-winds it.

The Film Reproducing System

The accessories to sound-on-film reproduction having been reviewed in the briefest possible outline (the details are more numerous and will vary according to the make and type of installation), the requirements of the film reproducing system, itself, as distinct from its accessories, may be seen to have lost much of their apparent complexity.

This system consists essentially of a photoelectric cell, a light for exciting the cell into action, and a means for focussing this light into a very narrow beam at the point where it crosses the sound track. The markings recorded on the sound track will then vary the amount of light reaching the cell. The response of a photocell to light of varying intensity is to create an electric current of varying strength—in this case, a "sound current."

Exciting Lamp

In inspection of the lamp, the following are to be observed: *Darkening of the glass,* which progresses with use and renders the lamp unfit when it becomes exessive; *sag or slope of the filament,* which makes proper focus impossible, and is also a condition likely to become worse with use; and *firmness of contact,* between the lamp and its socket, and between the socket and the clips in which it is usually held.

An imperfect contact will result in small variations in the strength of the current by which the lamp is lit. This, in turn, gives rise to a flickering in the light; a flickering which may be invisible to the eye but which will be visible to the photoelectric cell, and which, consequently, will appear in the speakers as noise.

Lens Assembly

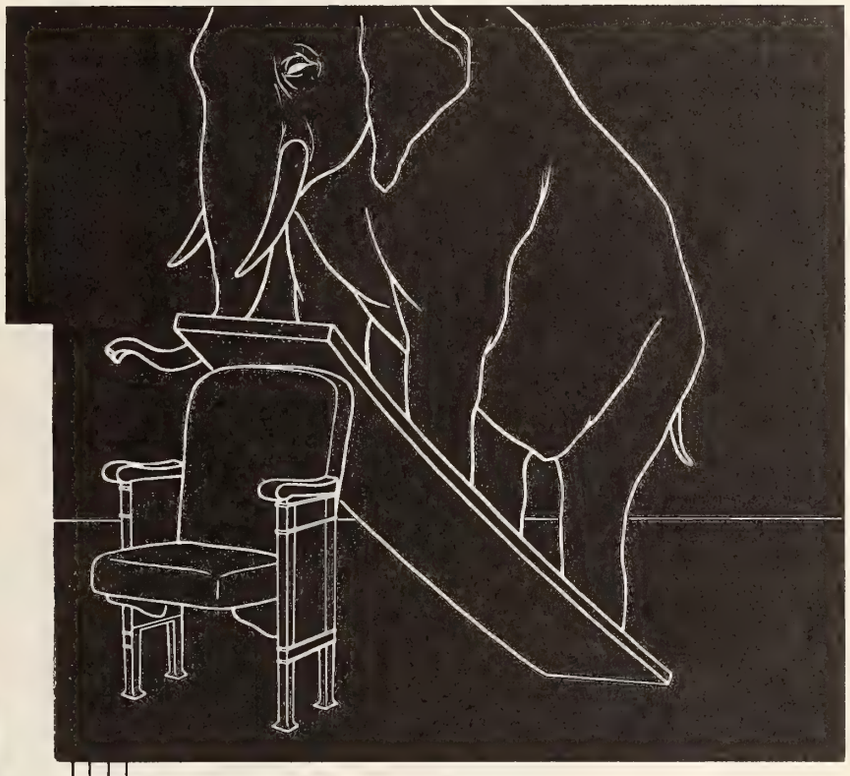
The lens system, by means of which the exciting light is focussed upon the sound track, must be checked for evidence of oil seepage. A slight amount of oil, leaking into this lens system, will make a good focus, and therefore, good sound, impossible. This condition can most easily be observed when the light coming from the lens system is permitted to fall upon a piece of white paper, or a white calling card. If the light shows yellow there is oil in the lens barrel. Sound from that projector will be low in volume and poor in quality.

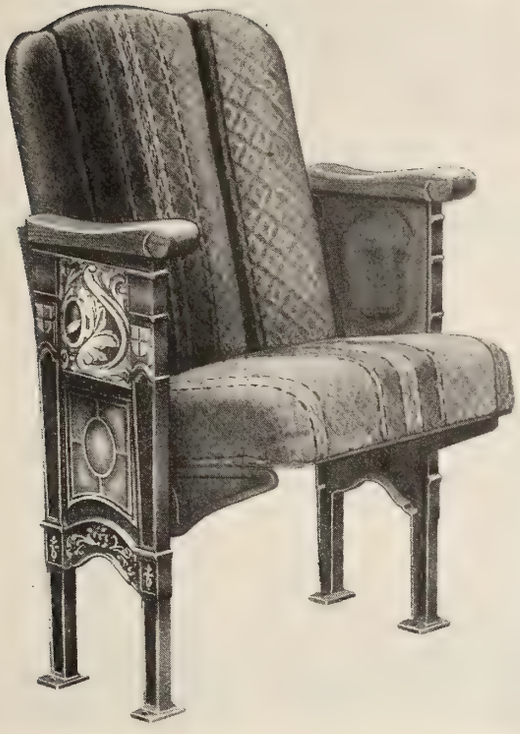
The exposed surfaces of the lenses are to be wiped clean at least once a day. The sound gate should be checked for dirt each time the projector is threaded.

Photoelectric Cell

The cell ordinarily needs no inspection

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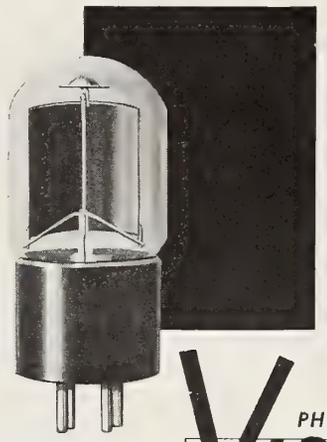
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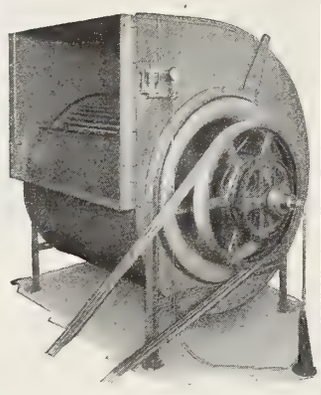
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beyond an occasional cleaning of its surface at the point where the light shines through it, and periodic check in some installations to make certain that it has not shifted out of position.

The Photocell Amplifier

In many sound installations a small amplifier is mounted on the projector. This amplifier will require close attention. In most cases it will be equipped with spring suspension, as a precaution against vibration. Such spring suspension should be examined weekly to make sure the amplifier hangs clear of its supports and does not touch them at any point.

Rubber pads, often used beneath photocell amplifiers, may come in contact with oil from the projector, and warp: This is an item to be checked weekly in most installations.

III
The Reproducing System
(B) Sound-on-Disc

THE MECHANICAL requirements of sound-on-disc are the most important. The electrical end is simple and gives little trouble. Should the volume drop or the quality of sound deteriorate, the simplest remedy is to replace the reproducer.

Mechanically, inspection is required for the lubrication of gears, of mechanical filters, and of the flexible couplings often employed between the turntable and the motor. The latter should be changed if they have come in contact with oil.

The turntable must be level in every direction, and the reproducer arm must move freely and with no tendency to drift either way if left to itself.

All needles should be inspected before being placed in their cup as fit to use. Where the turntable support can be moved from position, the alignment of the flexible shaft between turntable and motor should be inspected daily.

IV
Auxiliary Reproducing Systems

Non-Synch

NON-SYNCHRONOUS inspection should provide for occasional check of the speed and condition of the motor, as well of observation in the auditorium of the quality and volume of sound.

The volume control for the non-synch equipment needs much the same care as to cleanliness required by any variable, pressure contact, except that less frequent inspection is necessary in many cases. Wherever the non-synch is located away from the grease and carbon dust of the projection room, and especially where the pressure contacts are placed inside a dust-proof or nearly dust-proof box, a semi-annual observation of these items will often be sufficient.

Announcing Microphone

The microphone may "pack" if dropped or jarred. An occasional meter reading of the current through each "button" is advisable, especially in theatres where the announcing system is seldom used, in order

to make sure that it will be ready should some emergency occur to call upon it.

The Switching System

Switching systems vary widely in construction and in circuit. When sturdily built, they seldom give trouble as long as they are kept clean. Some may need inspection and cleaning only once a month; some not that often. Others may require attention once a week, or even more frequently. The same considerations apply to rheostats and all variable contacts. In general, the nearer a pressure contact is located—electrically—to the soure of the sound current, the more attention it will require. Its troubles will be amplified to a greater extent.

The Amplifying System

Amplifiers may be examined weekly for evidences of overheating. All pressure contacts, including those between the tubes and the prongs in the tube sockets, should be inspected monthly, at least, and cleaned as needed.

Meter readings should be checked daily, and if a portable tube-and-panel tester is available, its weekly use is indicated.

Receivers and Acoustics

These are largely in the province of the manager. Wherever more than one horn is used, the interests of good distribution require a test of all receivers daily, to make sure that none has burnt out. Aside from this test, the manager and his assistants should check, several times a day at least, to ascertain that sound is of equal volume in every portion of the auditorium. This precaution is of especial importance after exceptionally loud sound, as well as in theatres where the speakers are moved to clear the stage for vaudeville, and where there is any possibility that they may not be replaced properly after the screen has been lowered.

Acoustics need be re-checked only after re-location of the speakers, remodeling of the theatre, installation of new seats or new carpets, or similar extensive work. Otherwise they will change only with the ebb and flow of audiences. But when such inspection does become necessary it should be made repeatedly, under every possible audience condition, and in every portion of the auditorium, until the entire acoustic situation is thoroughly understood.

The Power Supply

All meters require observation daily, if not oftener. Storage batteries are to be inspected daily for cleanliness, need of additional water, and state of charge. Dry batteries should be checked for voltage and noisiness at least once a week—more often immediately after installation—and again as they grow old. Motor-generators for power supply need frequent observation for over-heating, condition of bearings and of brushes, and lubrication. Rectifiers for charging batteries, or for direct power-supply, need daily meter observations to show that they are providing sufficient current, and an occasional inspection for signs of overheating.

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Bulletins on New Theatre Projects

Supplementary to the department, Theatre Projects, a special service is conducted by Better Theatres consisting in the issuance, at intervals between issues, of bulletins giving the latest information concerning theatre construction activities. These bulletins are mailed direct to those interested upon application and approval.



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Catalog Bureau

Better Theatres Catalog Bureau was recently revised and an up-to-date list of the equipment and supplies used in the motion picture theatre appears on page 65. Turn to it, and if there are any items in which you would like special information, write their proper numbers in the coupon, add your name and address and mail the coupon to Better Theatres. This service, of course, entails no obligations to anyone.

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Outside Power Sources

Power regulation in many portions of the country not infrequently gives rise to sound troubles. Sudden or prolonged surges have been known to burn out amplifiers or cause other, equally serious damage. Wherever poor regulation is suspected because of excessive meter readings, the power company should be asked to install a recording voltmeter, and the records thus obtained should be submitted to careful scrutiny. "Power control" panels, including either rheostats or transformers, can be purchased, and such should be installed as a precaution wherever poor regulation obtains. The meters with which such panels are equipped will serve as a permanent check upon line voltage.

V

Special Apparatus for Inspection and Repairs

Tube and Panel Testers

IN A PREVIOUS article, mention was made of tube testers which could also be employed to check up on the amplifiers or other panels in which tubes are used.

Such testers are now available for every tube of a type common in radio receivers, and for many of the smaller tubes of other types. They are very inexpensive, none costing over one hundred dollars, and some as little as ten or twelve dollars. The exhibitor whose sound system uses radio-type tubes will often do well to provide his staff with one of these test-sets.

Some sound systems, however, are so lavishly equipped with meters as to make an independent tester unnecessary, but these systems are in the minority. In all other cases, periodic use of a special tester will prolong the life of tubes, predict coming trouble, and help locate trouble more quickly when it does occur.

Volume Indicators

The volume indicator is another inexpensive piece of equipment, and almost an economic necessity. This instrument sometimes puzzles the non-technical because it is commonly calibrated in decibels. But the decibel is a simple unit of measurement, no more mysterious than an inch or a volt. Reading the strength of sound currents, the volume indicator makes possible quick and easy adjustment of volume, and in combination with a reel or record of the more important sound frequencies, adjustment and improvement in quality.

Sound Frequencies

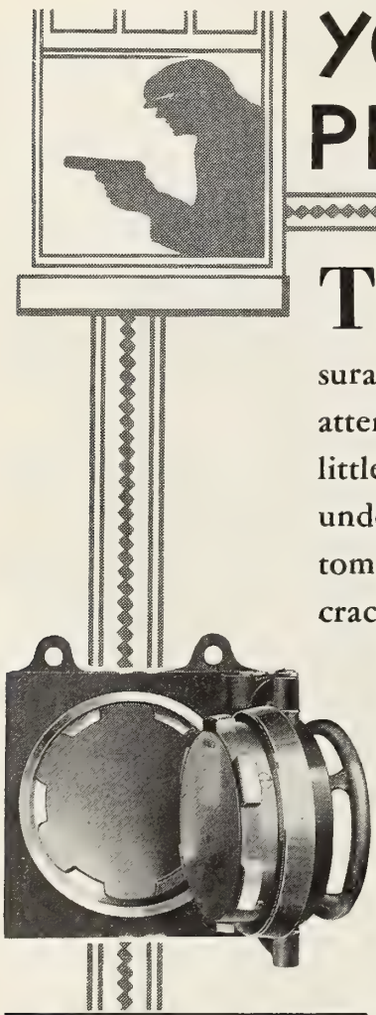
Sound, as everyone knows, is a wave motion of air or other conducting medium. It may be allowable to repeat here that the lowest tone that can be heard by the human ear occurs when the air waves follow each other at a frequency of 16 per second. A frequency of 16,000 per second represents approximately the highest audible tone. A good average sound system for theatre use will be capable of reproducing with approximately equal volume, all frequencies from about 60 to about 6,000.

If a reel or record of a number of typical frequencies is played in the ordinary way, and a volume indicating instrument connected in the loud speaker circuit, adjustments for better quality can be made more easily and more quickly than by any other practical method. Such a test will indicate substantially equal reproduction of all frequencies—or the reverse, which is bad sound and therefore trouble. The same test will locate the cause of such trouble more quickly than any other known means.

Where the theatre has a public address system which is independent of the sound installation, a volume indicator affords an ideal check upon distribution. In this case the indicator should be connected in the speaker circuit of the public address system. A multiple-frequency record or reel is then played at normal volume. The public address microphone is carried to every portion of the auditorium, and the volume readings for each frequency and every position of the microphone are recorded.

The entire multiple-frequency reel is not necessary. An eight-foot loop of each of half-dozen frequencies is all that is required. The balance of such a reel may then be cut into other loops, which may be held in reserve or disposed of to other theatres.

This article brings us near the end of the esential factors of which the manager should have some working understanding. There are, however, a few more points of knowledge that would be of service, and the two articles required for them will close the series.



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THE YORK Round Door Chest does more than reduce your insurance costs. It actually discourages attempts at burglary. For this sturdy little safe has a reputation in the underworld as an extra tough customer. Even the most experienced cracksmen have never been able to open one. A YORK Chest is the best protection you can get for your cash.

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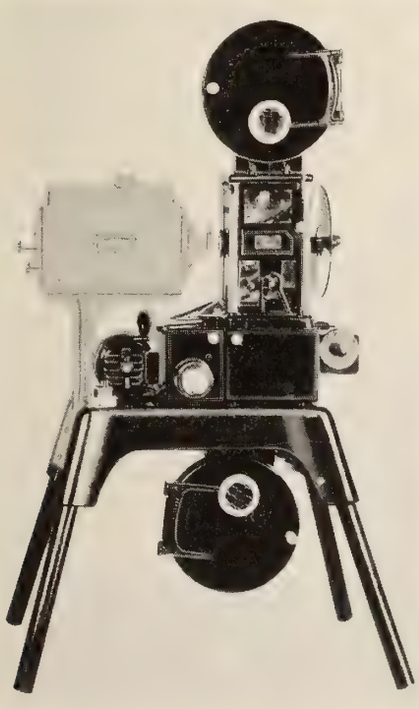
PROJECTION MART

Equipment News and Comment

FOR SMALL THEATRES

● The unit picture-sound projector incorporated in the latest Motiograph model is well known to both projectionists and sound engineers. Now, however, the Enterprise Optical & Manufacturing Company of Chicago, the manufacturers, has developed equipment of this type specifically for the smaller theatre, and these columns have been in communication with O. F. Spahr, president of that pioneer projector company, about it, particularly with reference to the situation which this development was intended to meet. The reply, in part, is as follows:

"Since it is now an undisputed fact that motion pictures with sound are a permanent institution, and since almost without exception the larger theatres are already wired for sound, sound equipment for the smaller theatre becomes a very pertinent issue.



Motiograph Model B sound projector.

"Thousands of these smaller theatres have been getting along more or less satisfactorily with various types of disc reproducing equipment. These ran the gauntlet from home-made affairs, with crude radio amplifiers and speakers, through various types of systems to elaborate equipment of the costlier class.

"While it is undeniable that many of the smaller theatres were enabled to keep open and operate with this disc equipment, the fact must now be faced that such equipment is no longer entirely adequate, and these theatres face the necessity of changing to sound-on-film reproducing equipment, which is now generally considered as the standardized system of recording and reproducing.

"Sound equipment for the smaller theatre presents a rather complicated problem with many different angles to consider. First, of course, is the question of finance. Most small theatres are operating with very limited capital, the income in many cases being very small, due perhaps to competition with larger theatres where first-class projection and sound reproduction is the usual order. Therefore, in order to live financially, the small theatre must install sound equipment that will deliver quality reproduction and in comparison with the larger competitive theatre. Such equipment is not 'cheap' and cannot be marketed at a 'cheap' price. The problem, therefore, becomes one of furnishing the smaller theatre with quality sound reproducing equipment at a *low* but not a cheap price. Then this equipment must be sold under a financing plan which will be within the financial limitations of the smaller theatre.

"This brings up another angle: the question of good projection. The smaller theatre at the present time having been forced to install some kind of disc sound equip-

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ment, and having suffered somewhat from the general depression, has almost universally allowed its projectors to get along with the least possible up-keep expense. This, together with the fact that disc equipment of the cheaper types are almost invariably connected to the small theatres' projector mechanisms, promoting rapid wear and general depreciation of the projector mechanisms, has resulted in a condition such that before theatres having worn projectors can install sound-on-film equipment and expect to get good results in both projection and sound reproduction, these theatres must either purchase new projectors, or rebuild the present ones, which in many cases are either obsolete types and not adaptable to sound-on-film, or are so worn that rebuilding would not be a profitable investment.

"It was to meet this situation that we designed the Model B sound projector equipment. This is a complete sound projector equipment especially designed for the smaller theatre. It includes many novel features, retaining the same standard mechanism and sound-on-film reproducing unit, as are supplied with the larger theatre equipments manufactured by this same company."

The amplification part of this Model B system consists in an especially designed amplifier of rack and panel construction having the two photoelectric cell amplifiers built in as a part of it. The amplifier is positioned between the two projectors and includes the equipment for sound change-over. The system is entirely a.c.-operated, there are no batteries, motor-generator or like equipment used.

Different types of speakers are provided, according to the individual requirements of the theatre. The company has prepared a financing plan for purchase by extended payment.

TUBE TESTING

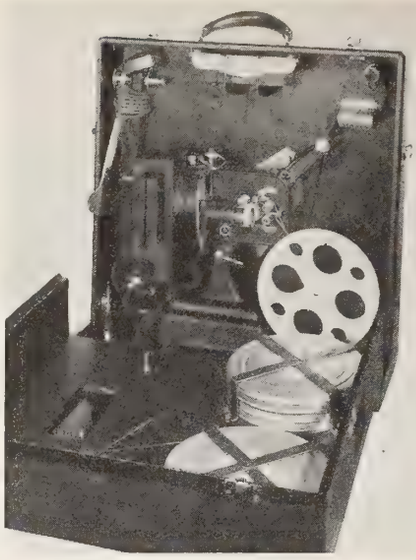
● Referring to the submission of tubes to a test before purchasing, W. L. Krahl, chief engineer of the Arcturus Radio Tube Company, declares that only two tests really mean anything to the customer—they being, a test of mutual conductance, and one for plate current. And he further holds that the plate current reading is the most important determinant of efficiency, since it is a monitor of the major tube characteristics.

As to plate current readings, these, he says, should be approximately uniform and come within the limits specified by the manufacturer. Arcturus' own method is to supply dealers a test meter which gives the plate current and filament emission readings by a change in grid bias.

BUSINESS BOOMING!

● In case you are human and are as ready to grin over good news as you are to buy some potassium cyanide over bad news, here's something to cheat your official pharmacist out of a sale:

The International Projector Corporation (Simplex) has had to speed up production *—because of greatly increased business!*



New 16-mm. sound-projection equipment. Called the Animatophone, it is the product of the Victor Animatograph Corporation and was evolved by A. F. Victor

A substantial portion of the increased business, it is learned, is due to the demand for product a little out of International's former line. A lot of interest, apparently, is being shown in the company's 16-mm. Pockette camera, 16-mm. Casette projector, and 35-mm. portable projector. Specifically, the added activity means a working week of 54 hours, instead of 48 hours. What a help to the fellows working this winter for International!

REMOTE CONTROL

● A new system of remote control has apparently made its appearance in England, a device of this kind being brought out under the trade name of Acme, according to *The Bioscope,* London film paper, which has just printed an account, in part, as follows:

"The Acme Remote Control is a system for controlling fader setting instantaneously by means of two push buttons. It means that the manager—or, better still, a member of the staff specializing in it—can control the sound volume instant by instant throughout the picture. It means that crashes, gun-shots, shouts can be emphasized at will. It means that bursts of laughter or applause, for which the producer of the film has not budgeted, need never rob the rear of the house of the meaning of the dialogue. It means, in fine, perfect control of sound volume, provided it is intelligently used.

"From the point of view of the sound monitor, the control consists of a small oblong box, about four inches by two, on which are mounted two push buttons, one red, the other black. Every time the red is pressed the fader is moved *up* one step. Every time the black is pressed it moves *down* one. The buttons can be pressed at any speed, and the fader can be taken up or down three steps in half a second just as easily as it can be moved once.

"The operation of the press-buttons works a pair of solenoids by the action of which the fader arm is automatically rotated. There is no electric connection to the fader at all, merely a mechanical connection to the contact arm. This is important, because firms supplying sound equipment quite rightly object to any interference with the wiring of their sets. But the contact arm has to be rotated anyway, and if one chooses to do it by mechanical means instead of by hand, there is no question of damage to the equipment.

"The only connection between the monitor and the projection room is a thin flex. The solenoids and the gearing by which the faders are operated are mounted in a contact box fitted on the wall of the projection room. During the ticklish moments of the change-over the projectionist can, by means of a small switch, cut off the monitor control; he can then change over without interference and can immediately restore the monitor to control afterwards. Of course, no indication of this is given to the audience. Projectionists are sure to welcome this device; it relieves them of all responsibility in regard to volume without imposing any restrictions. No longer need attention be distracted from the machines by buzzer calls to alter volume. The monitor is entirely responsible for the sound volume, and no projectionist, however skilled, can hope to judge volume in the auditorium from the results coming from the speaker in the booth.

"The Acme Control is an Australian device, and has been in use for some three years there."

NEW PHOTOCELL

● A new type of photoelectric cell has just been brought out by the Weston Electric Company, under the name of Photronic cell.

This cell contains no liquid, gas or vacuum (if anything can be said to *contain* a vacuum!), and the manufacturers assert that this characteristic results in constant output and a peculiar immunity to chemical or physical change, further stating that it can be exposed to direct sunlight without deterioration, that it has neither dark current nor drifting, and that it even is non-microphonic.

The cell employs a highly sensitive disc (probably of the metallic character developed by this company and used in its light measuring instruments), and this disc transforms the light energy directly into electrical energy without the use of any auxiliary voltage. Current is thus developed to operate relays directly without the use of batteries or other energizing apparatus.

BY WAY OF NEWS

● Offices of the Western division of the Arcturus Radio Tube Company have removed to the first floor of its present address, 1855 Industrial Street, Los Angeles. This office, which is a direct factory branch, is under the supervision of L. P. Naylor, former sales manager.

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You are, in your dealings with E. E. FULTON COMPANY,

Buying Wisely

One of the rules of good business is to buy wisely. . . .

Some interpret this to mean that the wise buyer must drive the best bargain possible.

IT DOESN'T MEAN THAT AT ALL.

It means that in buying equipment and supplies, he should make sure that he is getting the dollar's worth. When he has done that, he has fulfilled his duty to his company and to the industry in which he is engaged.

A buying policy based on a live and let live basis is a wise policy. It builds an industry and makes it a potent factor in the commercial structure of the nation.

E. E. FULTON COMPANY

E. H. Fulton.

President

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MAJESTIC THEATRE, EAST ST. LOUIS, ILL. Installed Fulco Projectors Dec. 28th, 1928. Have been running 14 hours a day continuously for a period of two years and nine months..

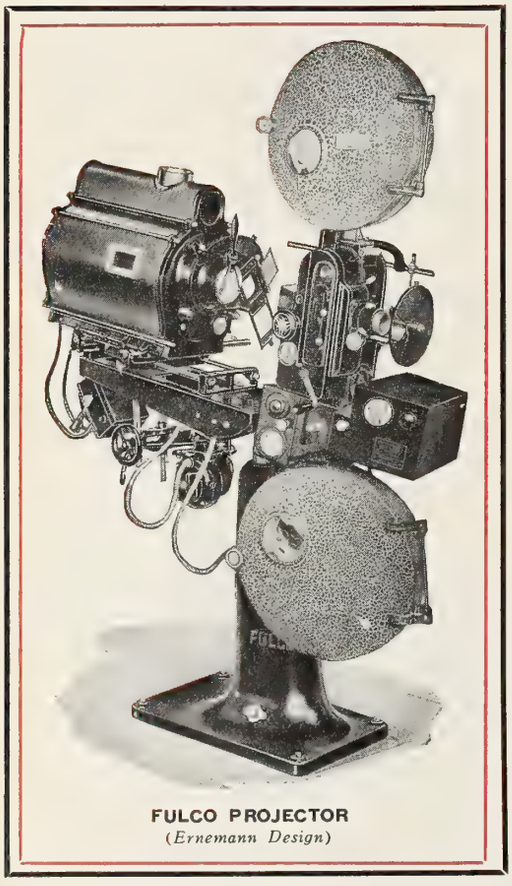
Total Cost of Replacement of Parts

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Bona Fide Facts About Projector

ECONOMY

JUDGE'S SEAT



FULCO PROJECTOR
(Ernemann Design)

Put yourself in a "Prove It" state of mind. Be critical, as every good Judge must be. Now, with both favor and prejudice forgotten, approach the selection of Projectors with an open mind. Call for the evidence.

An actual comparison will bring out the facts. Try it. You will then realize that this matter of deciding what is best in Projectors is really simple. Get all the facts. Our representatives will be glad to assist you in your search for the whole truth. Then let the evidence lead you to a choice.

Compare!

See a Fulton Representative Now for Comparisons of Construction and Operating Features of a . . .

Neither you nor we will have reason to regret a decision made in this way.

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Executive Offices: 1018 So. Wabash Ave., Chicago

Factory: 2001 So. California Ave., Chicago

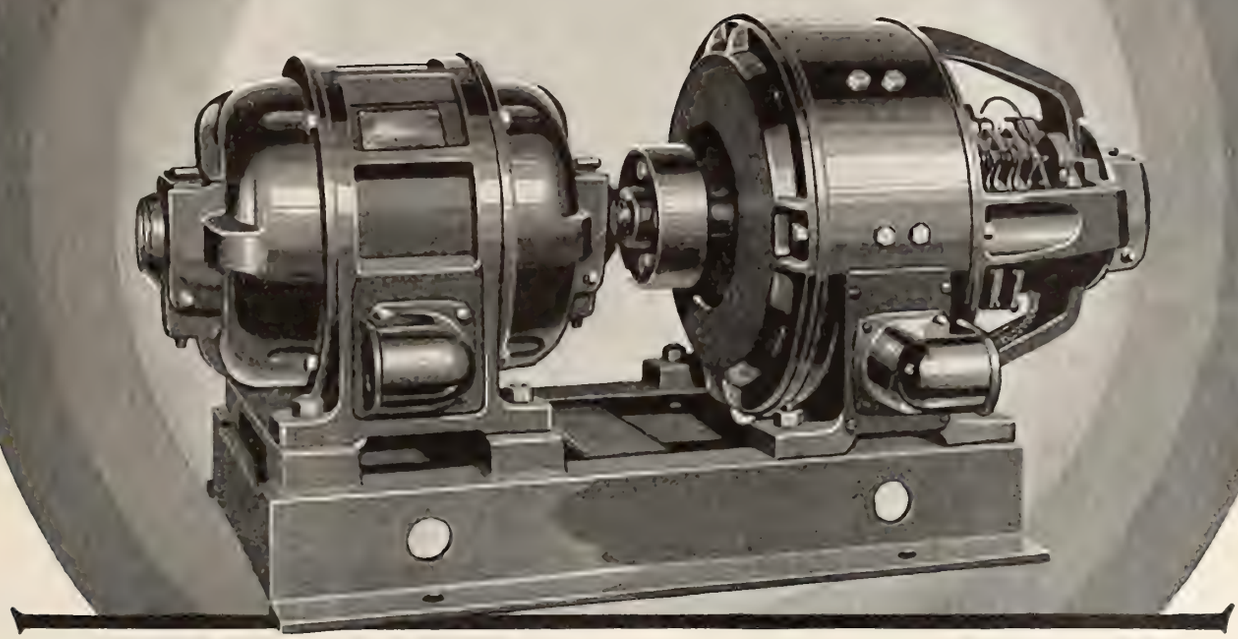
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G-E Motor-Generator Sets

DEPENDABLE STEADY EFFICIENT QUIET



Ask the projectionist who has used them; he appreciates their unvarying excellence.

GENERAL ELECTRIC motor-generator sets for projection purposes together with attendant control are distributed by the E. E. Fulton Company. Complete information may be obtained at any office of the E. E. Fulton Company; or, if more convenient, address your inquiry to the nearest G-E office.

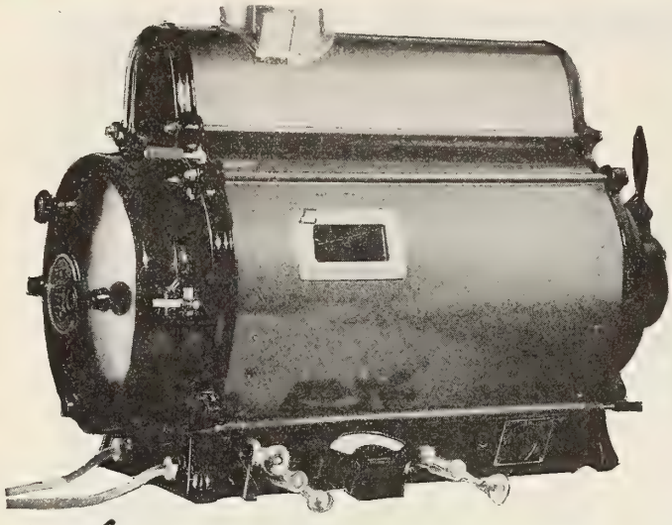
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MINUSA CINE SCREEN CO.

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The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

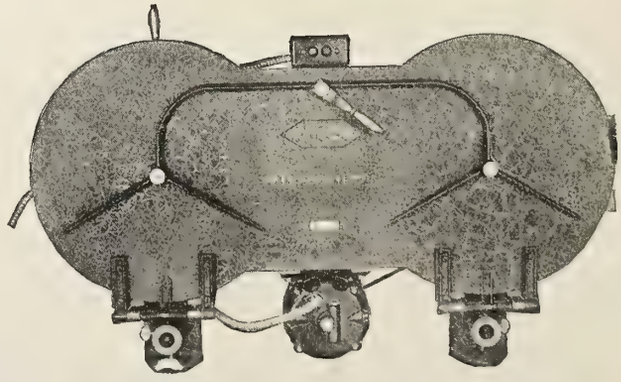
A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.

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reduces aperture heat by 70%, minimizes effect of warped and buckled film, and keeps the film free from dust and dirt. The results of a test made by the Massachusetts Dept. of Public Safety in a Boston theatre on January 19, 1930, are as follows:

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Aperture Heat: 1250° F.
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Aperture Heat: 340° to 350° F.

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We know you will be with Fulco Projectors. They are not only without a peer from every standpoint of quality performance, but they render that quality performance at a maintenance cost that is practically negligible. Tests have proved this. That's why we are able to give you such a definite and amazing GUARANTEE with every Fulco projector.

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Some of the air
Some of the time

but

You *can't* keep out
All of the air
All of the time

THE BLIZZARD COOLING AND VENTILATING SYSTEM brings in the *right* amount of air at the *right* time.
Send us the dimensions of your auditorium. We will figure the system necessary to give correct ventilation at all times.
If you are interested in the newest in washed air cooling, ask about our BLIZZARDAIRE also.

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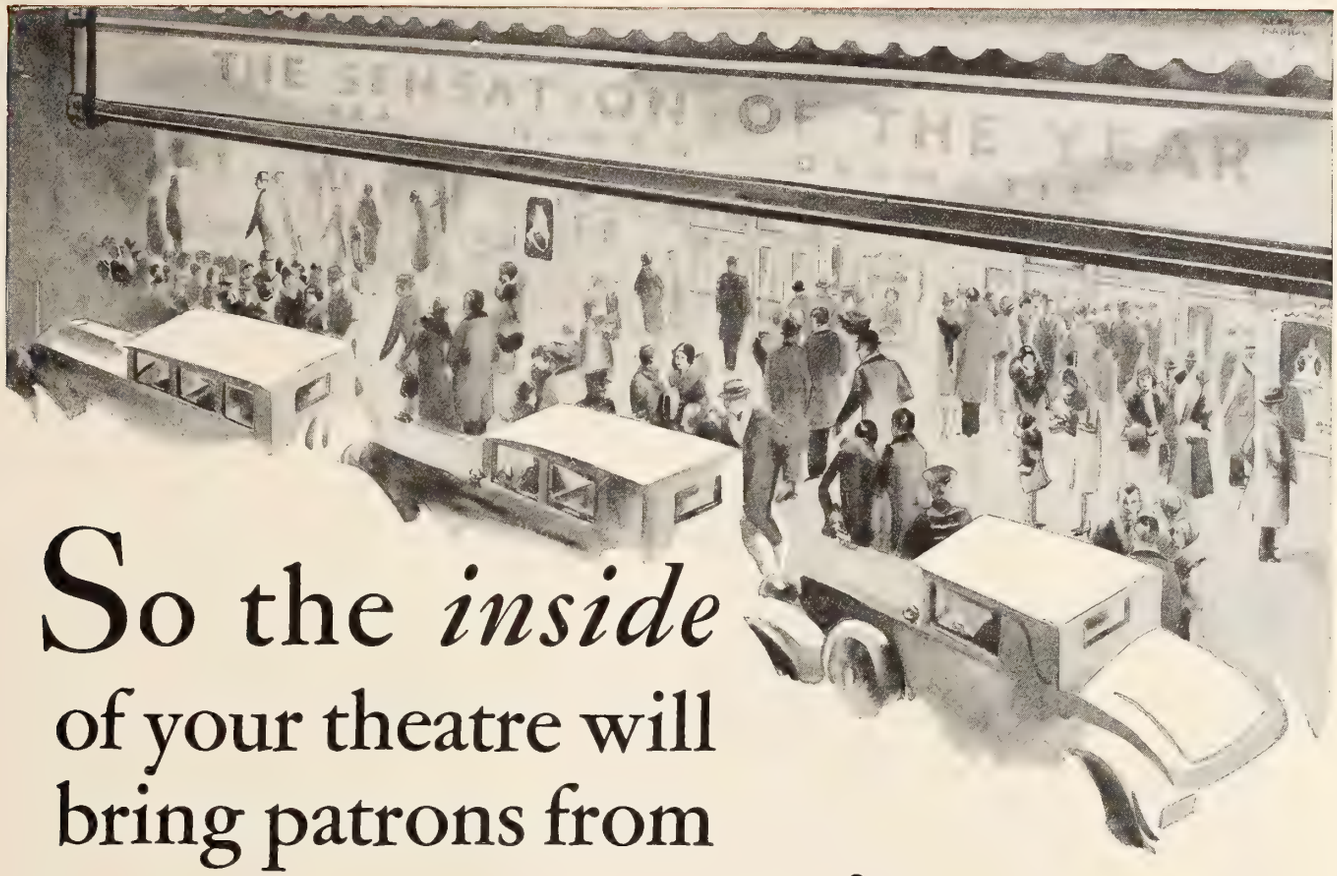
Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

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NOW the spotlight is turned from the *outside* of the theatre to the *inside.* From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

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Address.....

Theatre.....

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One-Contract Plan Assures Satisfaction

Maximum efficiency at minimum cost results are assured every new theatre enterprise or complete renovation job engineered under the Fulton One-Contract Plan.

The One-Contract Plan means that all phases of the enterprise are carefully considered in relation one to another, not by a single specialist but by various experts and engineers, each working independently, yet co-operatively and with full knowledge and understanding of each other's activities.

Under the scrutiny of these engineers, faults of plan or proposed equipment specified in original plans are unerringly spotted and rectified in advance of installation.

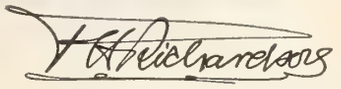
Equally important to the completed job is the assurance of proper installation—your guarantee of proper performance from the right equipment.

Thus the One-Contract Plan offers a sure check on lost motion, wasteful purchases and insurance that real economy will prevail from start to completion of the theatre job.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





REVIEWING THE FALL MEETING OF THE S. M. P. E.

WHOEVER selected the meeting place for the fall convention of the Society of Motion Picture Engineers, surely might be classed as an expert picker. The New Ocean House at Swampscott, Mass., was an ideal meeting place. It is a place of beauty and had most excellent accommodations for the convention. The only complaint that I heard came from the women. The service is American plan, and the cuisine was both excellent and generous. Hence every woman at the convention added substance to her beauty, and that to the ladies, of course, means tragedy.

The total attendance, including women, was near 200. Many of the leading companies in the industry were well represented, and the sessions were well conducted and of absorbing interest.

Then each evening we were treated to a presentation of new and interesting films. These shows were put on by Projectionists Jack Kanosky and James Donovan, members of Lynn-Salem local No. 245. The work was excellent, considering the disadvantages encountered in all temporary installations. The equipment consisted of two Super-Simplex projectors equipped with Peerless lamps and RCA Photophone sound apparatus.

On Wednesday afternoon the engineers and their ladies enjoyed various trips arranged for them by the committee. On Wednesday evening in the main ball room of the hotel we were treated to a most unusual banquet—unusual in that it was in honor of the pioneer workers in the motion picture field.

After the banquet, President Crabtree presented certificates of honorary membership in the Society of Motion Picture Engineers to Thomas A. Edison, George Eastman, Frederick E. Ives, Louis Lumiere, Eugene Augustin Lauste and J. A. LeRoy. Details of the banquet will be given further along.

As I have many times said in days past and gone, attendance at the meetings of the S. M. P. E. has two distinct points of value. First, opportunity is afforded those who attend to meet engineers engaged in fields of scientific work and investigation other than their own. The opportunity afforded to discuss their own problems with workers in other fields, and to discuss the problems of the other fellow with him, is of very large value. One thus receives a wider comprehension of the work in the industry, considered as a whole. No man can possibly attend the meetings without receiving very substantial benefit—or at least if he doesn't receive substantial benefit, it is no one's fault but his own. Because of the benefit so derived, men are frequently able thereafter to produce better work in their own field of labor.

The other benefit is from the opportunity of hearing various papers read, and the discussion upon the various points raised in these papers.

At several meetings the society committed the error of having programs of too-great length, with the result that there was very little opportunity for discussing the papers. The principal benefits to be derived from the reading of the papers is to an important extent due to the fact that there are present anywhere from 50 to 150 men who have direct interest in the paper, and most of them have more or less knowledge of the things treated therein. If, then, after these men have heard the paper read, there is opportunity to discuss the statements made in the paper, or the conclusions drawn, it is evident that when it is all finished and done the body will, as a whole, have come pretty close to reaching the kernel of that particular nut.

At the last meeting there was ample opportunity for discussion of all papers, and that was as it should be. The papers covered almost every field of motion picture work. Many of them will sooner or later be published in the official journal of the society, and relatively few of the papers would be of interest to the average theatre man.

The Banquet

AT THE BANQUET, retiring President Crabtree made an address of great interest. Said he, in part:

"There is hard work ahead for our Society. The present problem of the industry is not that there is any immediate need for new tools, but that the industry should better know how to use the tools which it now has at its disposal.

"One of the most striking facts which the visitor from the East to Hollywood observes, is that the quality of sound reproduction in the screening rooms of the studios is better than that which exists in the majority of theatres throughout the country. The inferences from this are twofold; namely, that the present size of the sound track is adequate for the industry's immediate needs; and that the sound reproduction in the theatres has not kept pace with recording in the studios. This is due to several causes, including deficiencies in the maintenance of equipment, imperfect release prints, and imperfect projection.

"In many cases imperfect maintenance and operation may be attributed to the fact that the projectionist is not always kept on his toes by virtue of his isolation. Even the most aggressive surgeons and professional men attend clinics at least once a year in order to keep in touch with the latest developments. It is the duty of projectionist organizations to establish corresponding seminaries in key cities, which projectionists from all theatres should be obliged to attend, substitutes being supplied to their own theatres during their absence. Also more projectionists should be permitted to attend S. M. P. E. conventions. The resulting stimulus and acquaintance with men who are striving to improve the motion picture could not help but result in a marked improvement of both picture and sound quality in the theatre.

"There also is much room for improvement in theatre showmanship. The motion picture theatre of today is too much of a machine. It lacks soul and personality. More atmosphere and glamour could be created by added individuality in the presentation of the picture. Neither sound nor picture is a perfect replica of nature, but after four years of evolution of sound, as reproduced at present in conjunction with motion pictures, it is more true to nature than is the picture, which lacks both color and depth. The reproduction of speech is quite satisfactory, but the reproducible frequency range is inadequate to simulate orchestral music. The patron, however, may

Every RACON *Product Acoustically Perfect!!*

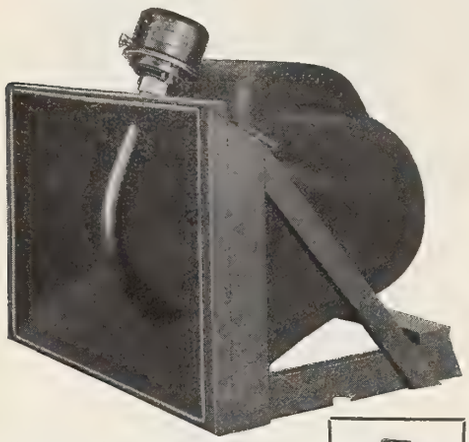


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387 FIRST AVENUE, NEW YORK
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

not realize these shortcomings if he is placed in a mood of willingness to believe by means of suitable atmosphere.

"The problem of the quality of release prints is also an urgent one. The difficulty involved is to produce release prints that are replicas of the best print which the original picture and sound negatives are capable of producing. To an impartial observer, it would appear that the quality of sound in the case of release prints, is in many cases not equal to that of the first print produced in Hollywood."

Of color, the retiring president said: "Color is the only immediate available variant from the black and white picture. It has little box office value at present, because the public thinks of colored pictures in terms of some of the wretched ones which it has already seen. You have seen some excellent examples of color in motion pictures during our convention, which were adequately, sharply defined. When similar films are generally available, the public will undoubtedly register appreciation.

"The next innovation will probably consist of impartation of depth, both to picture and sound. Demonstrations at our convention have indicated that the possibility of securing stereoscopic motion pictures without the use of auxiliary devices is not as remote as we had previously supposed."

Mr. Crabtree also predicted the probability of the outdoor theatre attaining popularity during the coming summer. "The public," he said, "is outdoor-minded."

He also expressed disbelief that the 16-mm. film in the home would ever become a serious competitor of the motion picture theatre. "In the home," he said, "man is too inherently lazy to set up and operate a projector to exhibit pictures other than those of his own making."

In closing, he said, "Better business is a question of each doing more and better work—the making of better tools—doing better work with existing tools—better stories—better direction—better acting—better laboratory work and better projection. So long as we continue to provide better entertainment, the continued success of the motion picture business is assured."

I feel it but right and proper that the work of retiring President I. J. Crabtree be very highly commended. When Mr. Crabtree took office, which he held for two terms, there were many who felt just a little bit dubious. They felt that while Mr. Crabtree is a very well liked gentleman and a very able scientist, he was perhaps not entirely adapted to that particular office. I, myself, felt that way, but those fears proved to be *entirely groundless.* President Crabtree has literally accomplished wonders during his term in office. I don't believe there is a member in the whole society who does not feel sincere friendship for the president and regret that he is leaving. Fortunately, his place will be taken by another very able gentleman, Dr. Alfred N. Goldsmith of the Radio Corporation of America.

An Excellent Exhibition

AT THE convention a most interesting and instructive exhibit of new equipment was conducted by manufacturers. I am sorry that in the rush of the convention I was unable to secure a complete description of all the things shown, and I desire to say that if the manufacturers of the equipment not fully dealt with will forward complete descriptions, I will be glad to consider their publication in next BETTER THEATRES.

Among the various things displayed was a rear shutter, the sponsor of which is the Chicago Cinema Equipment Company. This company also exhibited certain other apparatus, which will be described in another issue.

General Radio exhibited an assortment of power level indicators, distortion factor meters, oscillators, etc., all of which bore the earmark of excellence in construction (though, of course, such instruments are rather out of the field of this department, and therefore we don't feel competent to judge as to anything more than their appearance).

Our old friends, Bausch & Lomb, showed us their newest things in the way of Super-Cinephor lenses, as well as various other things. The Bausch & Lomb lenses have always been high-grade, and we have no doubt that the newer things will sustain the reputation of that company.

The Motion Picture Lighting Company displayed their latest recording apparatus, and a 2,000-watt spotlamp.

E. S. Porter, who for so many years was head of the Precision Machine Company, but who now is with the International Projector Corporation, displayed his first projector, used in the Eden Musee, on 23rd Street, in New York City in 1897. Incidentally, this projector has a double shutter, rotating in opposite directions and located between the aperture and projection lens. The intermittent movement is of the single-pin type, which may still be remembered by old-timers. It worked in an oil box.

On behalf of the International Projector Corporation, Friend Porter showed us a new motion picture camera that he has evolved. It looks almost exactly like a big opera, or field glass, and if you ask me, it is one of the most unique creations it has been my pleasure to examine for quite some while. There was also another miniature camera on display, but I described it in the department some while ago. The company also displayed its Acme portable, 35-mm. sound projector.

The Strong Electric Corporation showed us its portable reflector lamp, a well made piece of apparatus.

The Mackler Film Renovator Machine was displayed by the Marver Products Company, Inc.

The Weston Electrical Instrument Company had a most interesting exhibit of equipment, consisting of a service test set designed for servicing amplifying equipment, instruments for general sound measurements, etc., and a new photoelectric cell known as a photronic cell.

Electrical Research Products had on display its new re-recording machine—an impressive piece of apparatus. They also exhibited some exceptionally interesting sound

meters, and a densitometer, by means of which the density of films may be accurately measured in decibles by a direct reading. This is indeed a rather remarkable machine. It should be a very valuable one, too.

The Eastman Kodak Company displayed a sensitometer, while the Akeley Camera Company, Inc., showed a Model-A recorder with double track aperture, which may be used for film identification. There was also a footage numbering device that may be used in connection with any recording system, and a color film magazine of 1,000-foot capacity.

The Newmade Products Corporation showed us a film storage cabinet. I was at one time a witness to a fire test made of this cabinet, and am prepared to say that it is certainly very thoroughly fire-proof. It is designed to connect with the air by a vent of ample size. The one on display accommodates eight 2,000-foot reels. However, as many of these as are desired may be mounted upon one another, the entire bank connecting to one vent pipe.

The Wisconsin Chair Company gave us, for the first time, an exhibit of their chairs, which are mostly metallic and very handsome. The chairs were displayed in connection with the reversed floor slope plan presented to the convention by a New York architect, Ben Schlanger—a plan, by the way, which looks very promising.

The Westinghouse Manufacturing Company exhibited a thermionic tube lighting control system. Oscar B. Depue had an interesting one-operation, continuous automatic sound-on-film printer, a 16-mm. optical reduction machine, and a 35-mm. effect printer for studio work. There was also a Bipack color printer, printing from two negatives and a double and getting a positive in one operation, a dark room model of a 16-mm. automatic contact printer, and Bipack magazine for taking colored pictures.

Brenkert displayed its latest development in high intensity lamps, a fine looking piece of equipment adapted for use on any make of projector. There is absolutely no copper in the interior of the lamphouse. Nothing but nickel casting on nickel leads is used throughout.

RCA Photophone had on display a small sound head for theatres seating up to 500; also, a regular sound head for theatres seating up to 1,200, and amplifying panels.

The G. P. Goerz American Optical Company exhibited its Cine-Panor projector for 16-mm. equipment. It is equipped with an anamorphosing, or compression lens system for the projection of wide field pictures with a regular 16-mm. equipment. This equipment is placed in front of a regular camera lens to compress a 50% greater horizontal field into the camera aperture. But more of this will told later on.

The Keasbey & Mattison Company exhibited its new asbestos screen, called the "Visibestone Sound Screen." It is composed entirely of a rather open fabric, woven from heavy asbestos threads, and is therefore thoroughly fireproof. The record of tests shows a light loss of 28.5% at a 1% viewing angle, or practically straight in front.

FALL BUYERS NUMBER

November 21st issue of

BETTER THEATRES

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The Equipment Index

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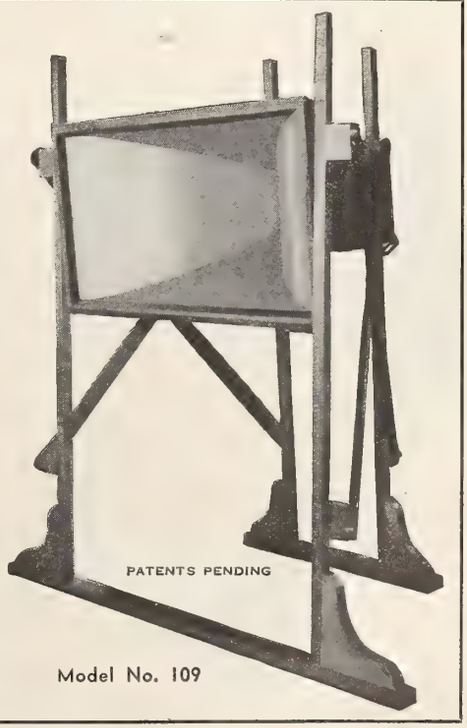
If the Wright-DeCoster No. 109 Theatre Reproducer does not improve your sound reproduction, your money will be refunded. All you'll be out will be your transportation charges.

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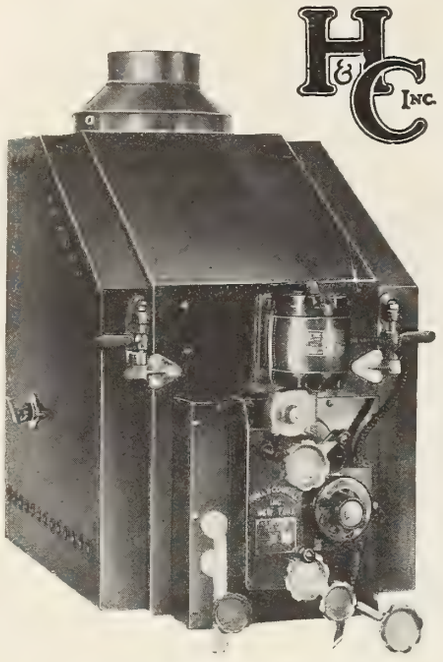
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Super-Lite Lens

The Perfect Screen Lens
Adaptable to Any Projector



The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

USED BY LEADING THEATRES EVERYWHERE

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ROCHESTER, N. Y., U. S. A.

The surface is treated with some sort of coating of a nature that seems to make for almost perfect diffusion, hence the loss at greater viewing angles, I believe, would be not largely in excess of the loss from straight-in-front. In other words there should be practically no "fade-away."

The surface would certainly provide maximum sound passage for the open space between threads is approximately 1/32 inch, though some of this space is of course filled with lint and with the substance with which the surface is coated.

The fabric is light in weight and can be very easily stretched into a smooth surface. It has, however, the disadvantage of seams, though representatives of the company assured me that usually the seams are almost entirely invisible.

I cannot, of course, speak with authority upon the efficiency of this screen, but it has one decided merit in that it can be thoroughly cleaned with a sponge and a solution, which to all intents and purposes means that an entirely new coat is applied to the fabric. We understand that the intent of the company is to push this screen, and since the company is a $7,000,000 institution, we doubtless will have opportunity to witness this screen's theatre performance in the near future.

A VISIT TO SEVERAL THEATRES

WHILE ATTENDING the S. M. P. E. convention, I was invited by Stanley Sumner, managing director of the University theatre in Cambridge, and his chief projectionist, Charles Parshley, to visit their theatre. They were kind enough to come to Swampscott and take Friend Daughter and myself over, and while the available time was short, still we were glad to go.

The two gentlemen first of all took us down to Boston where, after navigating that crazy mess of streets down near North Station, we landed at the Lancaster theatre, which I have wanted to visit for a long time because my old friend Arthur Grey, now passed into the shadows of the Great Beyond, had charge of projection there for some years, and during that time he told me a lot about the theatre, its owner Mr. Dimick, and its house manager, Miss M. O'Leary, who, I am told, is a very able manager, and certainly a most charming lady. Mr. Dimick, unfortunately, was away—a disappointment, for I wanted to meet that gentleman. After a pleasant and profitable talk with Manager O'Leary, we went up to the projection room, shook hands with Projectionists E. Foulds and A. Conely, who were then on duty, and looked over the place in which Friend Grey had worked for so long a time.

From the Lancaster we traveled over to the Metropolitan theatre, in which Thad Barrows, president of local No. 182, IATSE & MPMO, holds forth as chief projectionist.

The Metropolitan is Boston's largest motion picture palace, seating 4,726. It is a Publix house and a beauty. I must congratulate that circuit upon the most excellent illustration it here affords of the fact that level projection is not impractical. That is to say, it is not impossible to locate the projection room where it should be located. Chief Projectionist Barrows advises me that the results are most excellent.

The projection room is located in the most expensive part of the theatre, the loge balcony. Thus situated, it has not proved a source of the slightest annoyance to patrons. The projection angle is only 4°. The room is of ample proportions and is equipped with three Simplex projectors, a dissolving stereopticon, an F-7 and F-3 Brenkert, two Mestrom Ballena spots equipped with colors and dissolving irises.

The room was clean as a new pin. Everything was in first-class order. I make that last statement without the formality of a detailed examination of the equipment, believing that to be unnecessary in the case of such a workman as Thad Barrows.

While we were there, aside from Chief Projectionist Barrows, Ernest Costa and Harold Sheerer were on duty. The projectionists who were off duty were Harry Rosendorf, Leo Westfield and Paul Brown. Incidentally, Barrows has been shooting shadows at the screen for 25 years, starting with the Howard Motion Picture Company in 1906—came darned near beating me, but I have two years the best of him.

The Metropolitan is really a beautiful theatre. So far as I was able to determine, the location of the projection room does not detract from the appearance of the auditorium, though it is granted that there is one disadvantage in such a location where stage shows are given; namely, that it places the spots almost on a level with the eyes of the performers.

The sound is Western Electric. The projectors are equipped with Hall & Connolly high intensity lamps, using 125 amperes. The tone of the light is pure, and except in the case of a few occasionally rather absurdly dense scenes, the screen was adequately illuminated.

At the rear of the room are storage cabinets, a long table with all paraphernalia placed on it in order—nothing scattered around. At one end of the room is a brass mounted tool rack that Barrows has had for many years. (I printed a picture of this board several years ago.) The ventilation is exceptionally good in this room.

The Metropolitan is managed by a most able man, Henry Taylor. Lack of space alone keeps me from giving a complete history of his interesting life. He is one of the type who makes the phrase, "the show must go on," really mean something. Taylor started his career at the Globe theatre when it was operated by the now famous Weber and Fields, in 1903. Since that time he has filled every position from usher on up, missing none. He deserves high praise for his excellent work, as well as his ability to "get along" with his entire staff.

Out at Cambridge we visited the University theatre, a house seating 2,040. It has a very substantial and a most comfortable appearance. The picture is 17 feet, 4 inches wide. Its light tone is excellent,

and the brilliancy of the screen all that is required for comfortable viewing.

Up in the projection room, Charles Parshley holds sway as chief projectionist. At the time of our visit, Jack Rosenberg and Jake Alramovitz (neither of them of Irish extraction!) were on duty. The off-duty projectionist was George Loumin. The projection room of the University is so perfectly clean that a table cloth might be spread upon the floor without getting soiled. The equipment was in the same condition. Not a speck of dust or dirt anywhere. The floor was waxed and polished. I compliment the projectionists most heartily upon the condition of the projection room, of the three Simplex projectors and the Brenkert spotlights and F-3 effect projector. The W. E. sound equipment was also in excellent condition, as was evident by the sound produced.

Referring again to cleanliness, let me say that not only was everything in the projection room itself clean, but the same was true of the two rooms adjoining, which house the lockers, rheostats and a Hertner upright Transverter.

The light sources are Peerless reflector, using 18 amperes. The room is supplied with a porcelain basin with running water, hot and cold. The projectionists are all members of Boston local No. 182.

Chief Projectionist Parshley advises me that his employers are always willing to grant any reasonable request for equipment or supplies. That is as it should be, too. Wise exhibitors and managers take that course. Having done that, however, they are entitled to expect maximum service in the projection department. Unfortunately, we still have unwise exhibitors and managers who try to skimp in the matter of filling projection room requisitions, which course leads invariably to unfavorable results, and they hurt the box office.

A very wise thing that Manager Sumner does, is to carefully rehearse each show, setting down each scene of each reel with the fader setting at which it is to be projected. Good procedure, gentlemen! Managers such as Mr. Sumner do things that way. They prepare carefully to get good results, hence they get them. I might add that the entire theatre is in keeping with the projection.

While in Boston I talked with many members of local No. 182. One-eighty-two is one of the "ground floor" locals. She received her charter April 10, 1910, which may not seem so far back, but just the same at that time there were very few locals of projectionists anywhere.

The Boston men have used reason and common sense in their dealings with friend employer, hence there has never been any labor trouble more serious than verbal arguments—which, of course, must and will occur now and then. The present official roster is, Thad C. Barrows, president; Myer Bexorne, vice president; Albert R. Moulton, financial secretary; Joseph H. Rosen, treasurer; James F. Burke, business representative; and Ernest F. Costa, Bernard McGaffgan and John Fullick, executive board.

The men of 182 are respected by the exhibitors. Under the leadership of President Barrows, they voluntarily reduced their wage scale during the past summer. I am told 182 was the first local in this country to suggest such a thing to their employers when, because of the business slump, it became evident that the scale was really a burden. The local has always been very willing to co-operate with the small, independent exhibitor. The present wage agreement expires in September next year.

Jimmy Burke has been in office for 15 years, as also has President Barrows. I and Brother Burke seldom meet without being in the exact center of a high-temperature scrap within two, or at most, three minutes. However, we are nevertheless very good friends, for after all our differences are honest ones on both sides, and each knows that the other has, in his own way, done the best he was able to do for the profession he loved, and for the men engaged in it.

The local headquarters are at 116 Broadway, Boston, in the heart of the film and theatrical district. The rooms occupy the entire second floor. They are comfortably, though modestly furnished, and have the latch string always hanging out for visiting projectionists.

WIDE FILM IMAGE ON 16 MM. STOCK

AMONG THE displays at the S. M. P. E. fall meeting, was the "Staats-Newcomer-Goerz Cine-Panor Anamorphosing," or "Compression," lens system for the production of wide-field motion pictures with regular 16-mm. equipment. Says the maker:

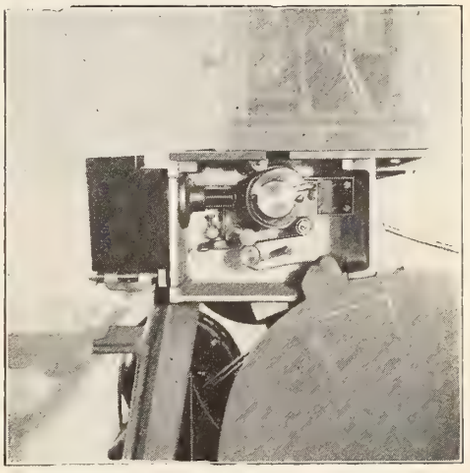
"Placed in front of the regular camera lens, this cylindrical lens system compresses a 50% greater horizontal field into the regular picture aperture. The vertical field, and consequently the height of objects, remains unchanged. This new lens may be used with photo lenses from one inch to four inches telephoto. The same Cine-Panor is placed in front of the projector lens, whereupon it reconstructs the compressed image into normal perspective, so that a screen image is produced which is twice as wide as it is high, the height being the same as in normal projection."

I have seen this reconstructed picture projected. The results were good. The picture produced was something like 20 inches high by twice that width. The definition apparently suffered only slightly—not enough to be readily sensed.

In the illustrations you see one with a scene compressed into a picture aperture of normal proportion. This is the image as it will appear on the film after processing. In the other you see the same scene as projected by the Cine-Panor. You will observe that the former view embraces the same subject matter as far as concerns the horizontal and vertical field, but all horizontal dimensions are compressed to two-thirds their actual proportions.

The lens is so mounted on the projector that it may be swung into, or out of, place

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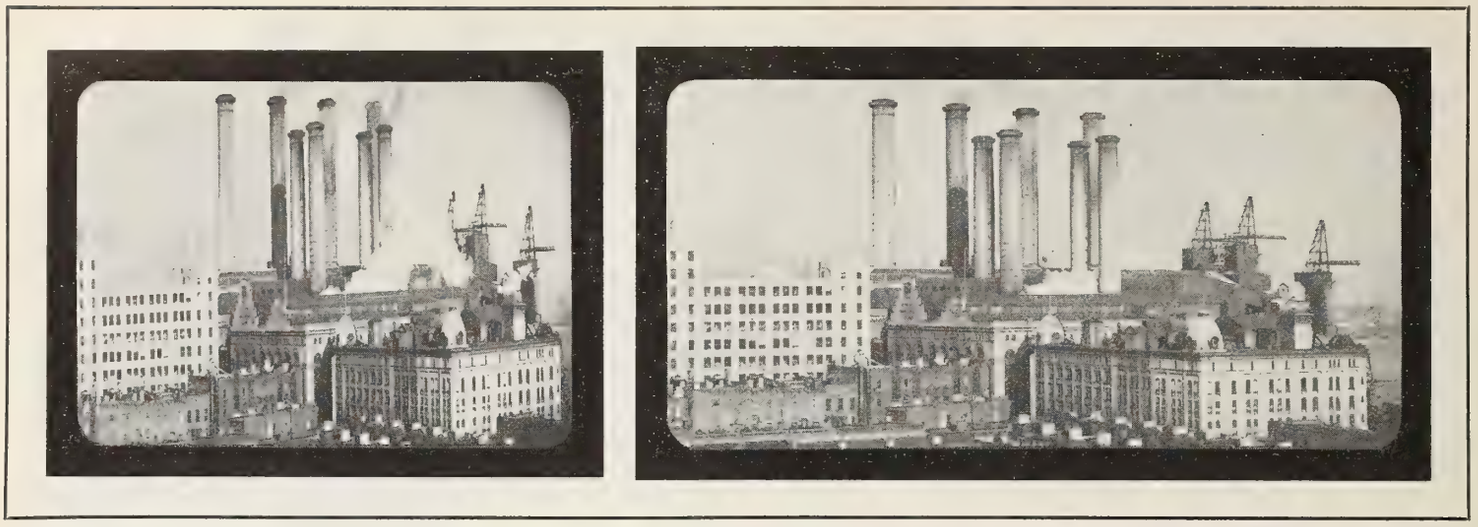
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instantly. The man in charge may, therefore, at will, either project a picture taken normally, or a wide field picture made with the Cine-Panor. The same lens serves to take and project the wide field picture.

A CHEERY BUSINESS SIGN

MANY YEARS AGO I told this industry (in the old *Moving Picture World*), that so long as the motion picture industry kept its entertainment both good and clean, it had little need to worry about hard times, for the reason that in times of financial depression the people, needing amusement and entertainment more than ever, turned naturally to the cheaper forms of entertainment.

Lately the calamity shouters have outnumbered the shouters at a negro camp meeting. "Ruin," "going-to-the-canines," and like expressions, have been so common that I had been wondering if I might not perhaps reap wealth by having some neat signs printed bearing those expressions, the said card to be equipped with a neat ribbon so that it might be hung from the neck, thus saving a lot of energy expended in talk.

And now comes the International Projector Corporation with another tale. That corporation has a huge factory. It fills almost twelve floors of a building one full block long. Such a plant is able to turn out a lot of finished goods in 24 hours, to say nothing of a year. Yet that factory has just been compelled to extend the working time of its entire factory staff to 54 hours a week, instead of 48 as heretofore, and in addition, is going immediately to put on a *night shift.*

A MATTER OF GOOD MANAGEMENT

NOT AT ALL infrequently this department receives letters from able conscientious projectionists who feel discouraged for the reason that, while the theatre management demands co-operation from them in every possible way, it is unwilling to give co-operation in return.

The effect of such a situation is decidedly bad. It reacts to set up a feeling of indifference on the part of the man who feels that the management is unappreciative. Such a feeling will inevitably manifest itself either in careless work, or in work which is not up to the highest standard.

Men in any line of work, if treated fairly and given a bit of appreciative encouragement, will try to give the best possible service in return. That is, they will if they are real men. Even those who are lacking in manhood will certainly do better work when encouraged and treated fairly than they will when discouraged by unfairness on the part of the man over them.

On the other hand, if the theatre manager be unfair, demanding full co-operation from the projectionist, but refusing to give any in return, don't you yourself believe the effect must and will be bad? Don't you believe men treated thus will not make much effort to give the best possible results, and to produce results as efficiently and economically as possible?

It would seem to me that, so far as is possible, directors of projection for theatre chains ought to have authority to deal with managers who refuse to give proper co-operation to the projectionist. I well know that directors of projection have troubles of their own, and plenty of them. It is only relatively recently that the heads of theatre chains have been willing to invest their director of projection with any real authority. Gradually, I believe, the tendency will be to add to that authority, which still is much too limited. However, remembering that the entertainment value of every production will, in the very nature of things, be less than it might be if projection be done in anything less than a perfect manner, in both picture and sound, it would seem that heads of theatre chains might well consider the matter of enabling their directors of projection, if necessary, to force theatre managers to give proper co-operation to the projection staff.

It is fully realized that this is a very difficult matter to handle. It will not do to oppose the views and methods of theatre managers too much, but after all it is not unreasonable to expect a manager to co-operate with the projection staff.

UNWISE PROCEDURE

I HOLD it to be no privilege of mine to tell Europe what it ought to do with reference to projection affairs. I do, however, hold it to be my right to offer respectful criticism of projection procedure.

Many of our citizens, some of them highly efficient, practical motion picture-sound projectionists, and others well versed in projection affairs, have visited Europe during the past decade. Invariably, insofar as concerned France, Germany and some other countries, their criticism of projection has been very sharp. In fact, projection in France has been criticised about as sharply as is possible, with Germany a close second. England has got off better, but the general opinion has been that results even there are decidedly below the level of the United States and Canada.

This brings me to the point of discussing the reasons for this state of affairs. Taking England, for example: That country has available, and in most instances is using, equipment in every way equal to our own, though in most cases not so elaborate. However, there is one highly important feature in projection affairs which English exhibitors and her trade papers do not take into consideration. In fact, they entirely ignore it. I refer in this case to the almost entire failure to turn the spotlight to any degree toward projection.

For more than a a year I wrote on projection affairs for one of the leading British trade papers. I found the management of the paper quite averse to the publication of anything except technical matter intended to be purely educational to projectionists. I am not intending in this to criticize the paper in any way. I am merely setting forth a fact.

Now, the publication of a certain amount of technical matter is most excellent, provided it is in a form that can be assimilated and understood by the average projectionist. However, it is, in my opinion, equally important that matter be published designed to raise the morale of the men—matter designed to instill in them a pride in their work, and thus create in their minds a desire to do the very best work that is possible with the equipment provided.

That has been my general line of procedure for the past 22 years in this work. That it has been very successful has been admitted by even those who hate the very ground upon which I walk because I have stepped too heavily upon their pet projection corns.

In England the men are not protected by an effective organization, with the result (not a criticism, but just fact) that the employer, taking advantage of the fact, pays the least possible wage that men can be secured for.

Gentlemen, that is not a procedure calculated to attract to the business of projection men of high ability, which is required to get the best result before the audience with the finely adjusted, highly delicate equipment now provided. That is one very serious mistake the European exhibitors make, and one reason why projection in those countries is criticised. I venture the assertion that by the reason of the poor results low wages indirectly bring about, the exhibitors of Europe lose a great many times more at the box office than would be sufficient to raise wages to the point where better results would be had. Brains are required to place motion pictures and sound before audiences at their best, and if you want brains, gentlemen, you have got to pay for them.

Another element of equal importance is found in the fact that in Europe the projectionist still is looked and treated merely as a mechanic. According to all accounts, he is regarded nothing more than a hired man placed upon about the same level with the usher. Such treatment operates to retard high-grade work. Men treated thus seldom have any pride in their work. They enter the projection room imbued with the idea of doing as little as they can and still get by.

I think the idea back of this kind of treatment is largely the fear that if treated differently, the men will demand more money, forgetting that more money means better men—men who will give more efficient work and better results, all of which means better box office results.

We have in New York City one theatre that pays its projection staff $686.50 per week, not including overtime. This theatre of course has vaudeville, but the far greater part of its program is motion pictures. It uses the same pictures that are used in Europe, or at least they are largely the same. It is seldom you can enter this theatre from 2 o'clock in the afternoon till 10 at night and get a seat without waiting. Its prices are 50 cents in the afternoon, and 85 cents in the evening.

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BILLY REED: FOR 35 YEARS A PROJECTIONIST



IN GOING over some old papers the other day, I found the accompanying picture of William Reed, the man whom William T. Rock and Walter J. Wainright, 'way back in 1896, engaged as projectionist for their motion picture theatre in New Orleans, one of the first to be established. And "Billy" Reed is projecting motion pictures today!

Rock and Wainright purchased from Raff & Gammon in New York the rights for the state of Louisiana for the exhibition of motion pictures with the Vitascope, invented by Thomas Armat of Washington, and manufactured by Thomas A. Edison. This Vitascope was the first projection machine in the world with which commercial results were achieved, and it became the parent mechanism of the whole art of projection. This machine was the ninth of those manufactured.

At that time Reed was a sort of inspector for Edison, looking after the latter's Kinetoscope, of which there were a considerable number scattered throughout New York, Boston, Providence and other cities. When Rock and Wainright purchased their Vitascope with which to exhibit the embryonic *moving* pictures, they took Reed with them to New Orleans to run the machine for them. At first the show was put on in an amusement park there, but in the fall of 1896, the two pioneer exhibitors opened up a theatre in Canal Street, with "Billy" Reed as chief projectionist and sole member of his own staff. The accompanying picture was taken at about that time.

Today Reed is a projectionist in Atlantic City, N. J., where he is a member of Local No. 310, I A T S E & M P M O. Thus he must be the dean of American motion picture projectionists.

Because of this, I have often thought that the projectionists of this country might want to present him with some token in commemoration of his venerable position in American projection. For example, an engraved gold case for his I A card. A small sum apiece would do it.

What do you boys think about it?

ACOUSTIC TREATMENT FOR THE HORN AREA

BELIEVING that a man who has for years successfully held the position of Director of Projection for a huge theatre chain like Publix, ought to have most excellent first-hand knowledge of such matters, and having had many requests from small town projectionists and managers for advice concerning sound treatment for screen surroundings, I invited Harry Rubin, director of projection for Publix, to express his views, which he has done, as follows:

"Insofar as concerns light absorbing material for masking in the screen, in my opinion, based upon much practical experience, black velour is quite satisfactory for that purpose. Sound treatment for the screen surroundings is, however, something else again. It is a much more complicated matter.

"The kind of treatment demanded depends largely upon the amount and nature of the space behind the horns. If there is but little space behind or above the horns, we usually wrap or box the horns in Ozite, Elrap or some similar sound absorbing material and let it go at that. On the other hand, if there is considerable space behind the horns, backed by a hard surface wall which will reflect sound well, or if there is a high grid above them, we find much more careful treatment is necessary.

"Taking one of our own theatres, for example, the rear wall is some 20 feet behind the horns, and presents a surface which reflects sound well, so that sound striking this wall and being reflected back from it reaches the ears of the audience something like one-twentieth of a second later than the sound coming directly from the horns. The result, of course, is a sort of 'fuzziness' in the sound as heard by the audience.

"Formerly in this theatre we used a velour drop behind the horns. In addition, we now use a sound-proofing box around the horns. (By sound-proofing is meant that the box is covered with material which absorbs sound) to prevent any considerable amount of it reaching the rear wall. The 'fuzziness' is thus reduced so that it is not objectionably noticeable.

"If a more elaborate treatment had been needed, the sound-proofing box might have been made to extend around the horns to the edges of the screen. This would have acted still further to prevent sound from reaching the back wall. In addition, it would have served to prevent any echo there might have been from passing back through the screen to the auditorium of the theatre.

"Even where the wall is close behind the screen, high grids give some trouble. Sound echoes from the fly loft ooze back, to some extent, into the theatre, arriving as much as a second later than the direct sound. To meet such a condition—we cover the horns with sound-proof boxing, and if further treatment is needed, we close in both horns and the rear of the screen, to prevent so far as possible the sound from passing out into the auditorium."

We thank Director Rubin for his cooperation in this matter. A study of what he has said will, I think, reveal the fact that problems of this kind are largely arrived at through the application of common sense.

PAPER, FILM AND FIRE

J. R. SEBASCON of Minneapolis, Minn., says, "We always call on you when we want something, don't we? Well, this time I want to know what the temperatures are at which ordinary paper and nitro-cellulose film is set on fire, and just why burning film makes such a fiercely hot fire. In my theatre, in a small town 50 miles from this city, a lot of loose film caught fire a week ago. It was amazing what a hot blaze it made. I thought blaze was blaze, but this seemed hotter than any fire I ever before knew of."

Blaze is blaze, Friend Sebascon, but loose film makes far more blaze in any given space of time than some less inflammable substance, such as coal, for example, would. The reason the fire is so hot is because there is so much of it. If coal would burn as fast as film, I think an equal quantity of it would make exactly as hot a fire, or practically so. But it burns slowly, by comparison, hence does not produce so much heat per unit as does the celluloid.

As to blazing temperatures, according to the best authority I am able to dig up, paper ignites only at a temperature of about 600 degrees, Fahrenheit. The temperature necessary to set it ablaze varies between about 600 and 700, according, I believe, to the structure or composition (or both) of the paper.

Nitrate film will decompose at temperatures approximating 300 degrees Fahrenheit or, if the exposure be prolonged, at a considerably lower temperature. The actual heat produced by film combustion is approximately the same as that produced by burning wood, but its rate of combustion, when in a loose pile, is close to 20 times as fast, bulk for bulk. I have made several inquiries but have been unable to secure any reliable data as to the exact temperature at which film will ignite when thoroughly dry. It is presumed to be not very far from its decomposition temperature, however.

TECHNICAL ASPECTS OF MODERN DESIGN



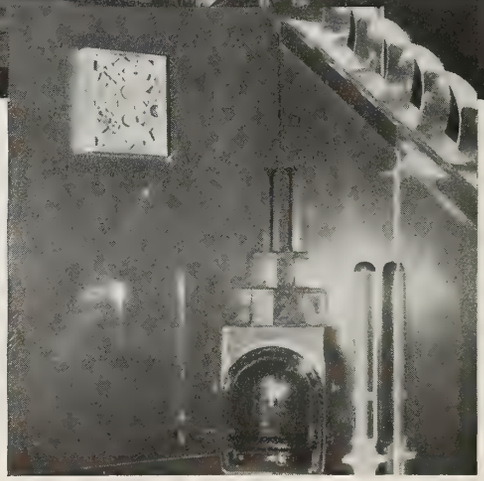




Picturing in a new way the "architecture" of a theatre—the ultra-modernized Earl Carroll in New York City

IN this and the following two pages we see the dynamic feeling for the materials of architecture reflected in Earl Carroll's new home for his revues —but with the camera focussed upon those features of the design that represent the modern theatre's true organic structure. Here are the aesthetic values propounded by the interesting Austrian, George Keister, and the architectural efficiency contrived by Thomas W. Lamb—but the lens has pointed out those fundamental contributions of the modern theatre engineer. For example, the top view: The console of the "light organ," a pre-set dimmer control system based on today's science of electronics and permitting lighting control from in front of the stage (as Earl Carroll himself demonstrates with some pulchritudinous assistance). The center view shows the immense auditorium seating 3,000, and it is possible to see at the stage apron the trap out of which rises the microphone shown at right—part of the Western Electric address and amplification system distributed throughout the house, this "mike" being used for specialty numbers and combined effects that may be reproduced on and off the stage.







Top view: The mezzanine foyer of the Carroll, showing the stairs leading to the balcony—and the ornamental grille at the stair wall that conceals one of the loudspeakers in address system.

Middle view: Here another grille used ornamentally as a part of the very design, but really concealing, in the main lobby, another loudspeaker—used especially for announcements.

Left: A view of the auditorium from the balcony at show time that indicates the part illumination plays in the whole decorative scheme. Note also the four loudspeakers across the proscenium arch.

technical aspects of modern design





Top view: The lounge located underneath the balcony, with its illumination sources largely incorporated in the very design with mirrors, between metallic-draped pilasters, "amplifying" light.

Middle view: An entirely discreet glimpse of the dressing room where no dressing to speak of is done by the chorus—with special emphasis on the speaker which has done away with a call-boy.

Right: The "heart" of the illumination system, as the console is the "brain." This is the lighting control panel, the electronic tubes of which are at front; and the reactors on the shelves.



technical aspects of modern design

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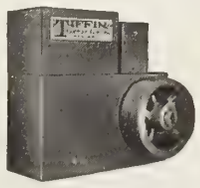
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Insurance: Decisions of Higher Courts

(*Continued from page* 21)

(176 N. E. 32), a lease contract was held void because after the contract was signed a city ordinance was enacted which prohibited rebuilding of the building, which was damaged more than 60 per cent by fire. This court said:

"The ordinance and the refusal of the building commissioner to grant the permit prevented his compliance with the terms of his contract; therefore we were justified in holding that the lease was at an end. . . . If one covenants to do a thing which is lawful and a statute comes in and hinders him from doing it, the covenant is repealed."

Also, in Metzgar V Conley (82 Ind. App. 520), where a theatre building was almost completely destroyed by fire a short time before a lease therefor was to take effect, the court held that the owner was not bound to rebuild and repair the same and put it in condition for use as a theatre for the reason that the lease was discharged by the destruction of the building.

In still another case (126 N. Y. S. 135), it was shown that a building was leased "to be used and occupied for the purpose of a place of amusement for the exhibition of moving pictures and for no other purposes whatsoever." The licensing of such shows in buildings of this nature was subsequently prohibited by an ordinance. The theatre owner or lessee was discharged from his obligation to pay rent accruing after the passage of such law.

Law of Mechanic's Liens

VARIOUS STATES have enacted laws which require property owners to receive statements under oath from all laborers, subcontractors and materialmen. Failure to do so renders the property owner liable for any unpaid accounts although the principal contractor is paid in full.

For example, in Chapel State Theatre Company V Hooper, (175 N. E. 450), it was disclosed that the Chapel State Theatre Company signed a contract with a principal contractor whereby the latter agreed to build a theatre for the company for $876,756.95. The principal contractor sublet a portion of the work to a subcontractor at the price of $86,965.68. The subcontractor purchased from a materialman material of the value of $15,870.69, which material was used in the construction of the building, and no part of which was ever paid for. The principal contractor paid to the subcontractor money from time to time aggregating $40,000, all of which was expended for labor on the subcontractor's contract. The subcontractor failed to complete the contract and the materialman filed a mechanic's lien on the building to recover $15,000 from the theatre company. The latter attempted to avoid liability by proving that it had paid the principal contractor in full.

However, since the theatre company had failed to obtain sworn statements, in accordance with the state law, showing that all materialmen had been paid in full, the higher court held the theatre company liable for payment to the materialman, and said:

"It is not the design of the mechanic's lien laws to protect the wise and the diligent from the mistakes of the improvident. It might easily occur that a low bid of a subcontractor, made through mistake or inadvertence, would enable the principal contractor to make a large profit, while the laborers and materialmen, or the subcontractor, might suffer loss. Losses to subcontractors are not always due to a low bid, or to improvident or wasteful execution. They are frequently caused by unforeseen obstacles. . . . In the event of the failure to require such certificates to be furnished before making payment to the contractor, the owner bears the risk of the distribution of all payments made to the contractor ratably among all unpaid subcontractors, materialmen, and laborers."

Liability of Contractor for defects

AS A GENERAL rule where a building contractor has honestly endeavored and *substantially* but not fully performed a building contract, he may recover the contract price, less a deduction to compensate the owner for failure to fully complete the contract. In other words, where defects or omissions in a theatre building are of such a character that they may be remedied, the proper rule for measuring the amount of payment recoverable by the contractor for his work is the contract price less the reasonable cost of remedying the defects or omissions, so as to make the building conform to the contract.

On the other hand, it is important to know that various courts have held that if the defects are so serious that they cannot be remedied, the contractor's measure of recovery is the original contract price less a sum equal to the difference between the value of the building as completed and the building *as it should have been completed.*

Frequently it happens that a theatre building contains a latent defect that the owner cannot reasonably discover at the time he takes possession. For instance, the material of which it is constructed may be of an inferior quality, or the work may have been so imperfectly done as to render the building or structure of little use or slight value. In such case the owner, although having paid for the building, is entitled to recover damages for the contractor's breach of the contract *at the time he discovers the defects or after he has had reasonable time and opportunity, by due diligence, to have discovered the defects.*

The latest case involving these important points of the law is Eckhardt V Harder, (294 Pac. 981).

The facts of this case are that a contractor and an owner entered into a contract by the terms of which the former agreed to construct a building. Immediately after the building was completed the owner took possession of it. About six months later one side of the structure began to settle, cracks appeared in the floor and the roof sagged due to insufficient bracing.

The owner sued for damages, and the higher court held the contractor liable, saying:

"If the building was to be constructed in a first class workmanlike manner, and it had the defects above mentioned, and we think the evidence unquestionably shows that it had such defects, then it was not completed in substantially the manner required by the contract. If it was not completed in substantially the manner required by the contract, the respondent (owner) was entitled to damages in a sum equal to the difference between the value of the building as completed and its value, had it been completed in the manner provided by the contract. . . . It is manifest that to measure the owner's damage by the cost necessary to make the building conform to the contract would often be an injustice, because in many instances such cost would amount to almost as much as the original contract price."

Ambiguous Clauses

VARIOUS TERMS are utilized in plans and specifications to define to the contractor the particular kind and grade of work and materials required to be used in specified locations.

Generally speaking, when interpreting the legal meaning of a term used in plans and specifications the court accepts the customary meaning usually recognized by contractors in the locality in which the contract is made. If the custom does not clearly indicate the kind of material intended to be used, the court will refer to a standard dictionary to determine the rights and liabilities of the parties.

For illustration, in the recent case of Gattegno V The Parisian (35 S. W. [2d] 483), it was shown that a property owner entered into a lease contract by the terms of which he agreed to alter certain parts of the premises. One clause of the lease contract provided:

"The space and openings overlooking the corner room from the mezzanine floor shall be enclosed with 'invisible glass.'"

When construing the legal meaning of this term "invisible glass," the court said:

"It is clear that the parties by the use of the expression 'invisible glass' meant opaque and translucent glass, thus giving plaintiff the right to light as it then existed through the space and openings overlooking the adjoining corner room from the mezzanine floor, and that the court properly so interpreted the lease."

Tenant Who Breaches Lease

THE RULE is well settled that upon breach of a lease contract the

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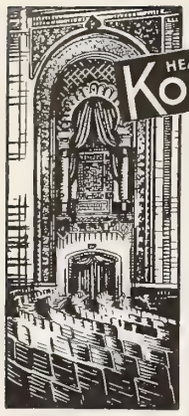
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owner of the property has three remedies: First, he may sue the tenant as each installment of rent becomes due, or for the whole thereof when it becomes due; second, he may treat the lease as terminated and retake possession of the premises and use the same for his own purposes; or, third, he may retake possession of the premises for the tenant's account and hold the tenant liable in damages for the difference between the rentals provided for in the lease and what in good faith he was able to procure from a reletting.

On the other hand, it is well established that a landlord who elects to take possession and re-rent the property cannot sue and recover damages until the lease has expired.

For instance, in the late case of Treff V Gulke, (297 Pac. 978), it was disclosed that a tenant rented a building under a lease contract. Before expiration of the contract the tenant abandoned the premises. The owner took possession of the property and after several months re-rented it to another tenant. Then the landlord sued the original tenant for damages. However, since the landlord did not wait until the expiration of the lease term before filing the suit, although the lower court held the landlord entitled to a recovery, the higher court reversed this verdict, and said:

"The rule is well settled that where a lease has been repudiated by a tenant, and the premises abandoned . . . the landlord has a choice of but two remedies: He may rest upon his contract and sue for each installment of rent as it falls due. If this alternative be selected, obviously the action must be limited to accrued installments, and no recovery can be had for future installments, because, the lease being still in existence, no obligation to pay the rent arises until each installment falls due. He may take possession of the premises, relet the same, and recover from the tenant any damages suffered thereby. Such damages will be the difference between the amount secured on the reletting and the amount provided for in the original lease. . . . In the present case, the respondent (landlord) having elected to take possession of the premises and relet the same, and to rest upon his action for damages, we must conclude, upon the authority, that his action was prematurely begun, and that the judgment awarding damages to him must be reversed."

Liability for Injury

GENERALLY SPEAKING, a theatre owner will not be held liable in damages for an injury sustained by a patron, unless the evidence clearly indicates that the injury resulted from negligence on the part of the theatre owner or his employes. Moreover, assertions made by the patron that the theatre owner was negligent must be proved conclusively, or the patron will *not* be held entitled to a favorable verdict.

For example, in the late case of Minton V Creer, (154 Atl. 712), it was shown that a patron sued a proprietor to recover damages for an injury alleged to have been sustained when he slipped on oil which he testified dripped from the door hinges. However, since this contention was not conclusively proved, the higher court held the proprietor not liable, and said:

"No proof was offered as to the exact nature of the grease or oil, or that it actually came from the mechanism of the door, or that the door either had been lubricated or required such treatment."

Use of Premises Not for Public Use

IT IS WELL established that a theatre owner, or other operator of an amusement place, is bound to use care to maintain that portion of his premises safe which is intended to be used by patrons. However, this rule does not apply to parts of the premises *not* intended for public use.

For illustration, in Karlowski V Kissock (175 N. E. 500), it was disclosed that a property owner permitted an organization to use his ground for the purpose of staging an amusement for charitable purposes. A child was injured as a result of a defective condition on a portion of the premises not intended by the property owner to be used by the patrons. He sued the property owner for damages. In holding the latter *not* liable, the court said:

"Negligence is the doing or the omission to do some act in violation of a legal duty. There can be no negligence where there is no duty. . . . He (property owner) simply responded to a request that unused land might be temporarily devoted to some charitable end. His permission was wholly gratuitous. . . . His duty was to abstain from reckless, willful or wanton misconduct. He is exonerated from liability to the plaintiff in these circumstances."

Jury's Decisions

GENERALLY SPEAKING, a higher court will not reverse a jury's decision unless the evidence indicates conclusively that such decision is improper in consideration of the testimony submitted.

For instance, in Kress V Stewart (38 S. W. [2d] 189), it was disclosed that a patron made inquiry for the location of the restroom. She was directed upstairs where it was situated. The floor of the restroom was approximately eight inches above the hall floor through which she had proceeded to the restroom. The patron stumbled on the step and was seriously injured. She sued the proprietor for damages and proved that no light was provided at the entrance of the restroom. The counsel for the proprietor argued that the patron was negligent and therefore not entitled to damages. In upholding the jury's decision which held the proprietor liable in damages, the court said:

"As the jury determined the fact issues in favor of appellee (patron) and we have no authority to disturb the findings based on the evidence.

Duty to Remove Snow

IT IS WELL settled that a theatre owner may be liable for injuries sustained by pedestrians as a result of failure of the former to clear the sidewalk of any obstruction, such as snow or ice. Ordinarily, removal of such obstructions re-

lieves the theatre owner from further obligations.

For example, in Mahoney V Perreault (175 N. E. 467), a pedestrian sued to recover damages for an injury sustained as a result of slipping on an icy sidewalk.

There was evidence tending to show that on the Saturday before the accident there had been a heavy fall of snow, which ended the next day, and that on the following Monday, Tuesday and Wednesday the snow had been shovelled off the concrete sidewalk in front of the premises and placed upon the grass plot or tree belt. It is the contention of the pedestrian that her injuries were the result of negligence of the property owner in shovelling snow from the sidewalk upon the grass plot where it melted and ran upon the sidewalk forming ice. It was also contended that the property owner was negligent in failing to spread upon the sidewalk sand or ashes. In holding the property owner not liable, the court said:

"The undisputed evidence shows that after snow fell upon the concrete sidewalk it was removed by the defendant (property owner) by throwing it upon the grass plot. So far as appears there was no other place where he could have deposited it unless he threw it into the street thereby impeding travel, or caused it to be carried away. . . . The defendant (property owner) violated no duty he owed the plaintiff by clearing snow from the sidewalk in front of his premises. He acted within his rights in shovelling it upon the grass plot. . . . A landowner cannot be held liable if he shovels snow from the sidewalk in front of the walk and the curb and it melts and runs over the walk and thereafter ice is formed. . . . This court has repeatedly held that the owner of premises abutting upon a public way has no duty to keep the way clear from snow, ice or water which is upon it from natural causes, or to guard against accident by placing sawdust or other substances upon the sidewalk."

Contributory Negligence

THE LAW IS well established that a pedestrian who is contributory negligent and fails to use care to prevent an injury cannot recover damages from either a theatre owner or a city for an injury caused by a defective sidewalk.

For illustration, in Sloan V American (37 S. W. [2d] 884), it was disclosed that a pedestrian fell into an open elevator shaft which was in the center of the sidewalk. He sued the city and the property owner for damages. During the trial it was proved that a wire screening three and one-half feet high surrounded the hole and that the pedestrian walked against this screening while watching a man across the street. In view of this testimony the higher court held the pedestrian not entitled to recover damages, and said:

"The appellant (pedestrian) was proceeding along the sidewalk in broad daylight. The elevator opening, or at least the barriers 3½ feet high, were plain to be seen. He was not frightened or acting in an emergency. He could have glanced forward from time to time observing his course, but he did not. He could have seen the obstruction a long way ahead. His excuse for not doing so is that he lit a cigarette, and thereafter kept his eyes on a man on the other side of the street. . . . A footman must use ordinary, that is, due care to avoid injuring himself. Such care is the care of an ordinary person under like circumstances. Such care is broad enough to create the duty to look and see where one is going, as well as the duty to avoid danger when actually discovered. . . . He need not be watching at every footfall for defects, but he should act like a prudent person, who makes reasonable use of his eyes while walking. He cannot shut his eyes, or blindfold himself, or walk backward, or not look about him at all, or, under the assumption that no defects exist walk heedlessly into obvious ones."

Compressor Motors in Cooling Plants

(*Continued from page* 11)

to speed and be synchronized before the clutch is thrown in and allowed to gradually pick up the compressor load. This is also costly and increases the space required for the equipment.

Various unloading devices are now being experimented with by different manufacturers, and it is possible that before long they will remove the obstacle of automatic operation of synchronous-motor driven plants. Unloading devices have been used successfully on air compressors and although the conditions are somewhat different for refrigerating machines, it should be possible to work out this system. The torques given in the above table are, of course, standard and it is possible for engineers to design motors with considerably more starting and pull-in torque. In doing so, however, it is necessary to increase greatly the size of the machine and usually operate at leading power factor. The inrush is also greatly increased, so often the advantages are not worth the increased cost.

WHILE MOST CO_2 compressors can be started by the standard synchronous motors, provided they are bypassed, the single-cylinder horizontal compressor requires in the neighborhood of 70% starting torque, and manufacturers of motors supply special designs for this application.

An important characteristic of a compressor load is the fact that it is pulsating,

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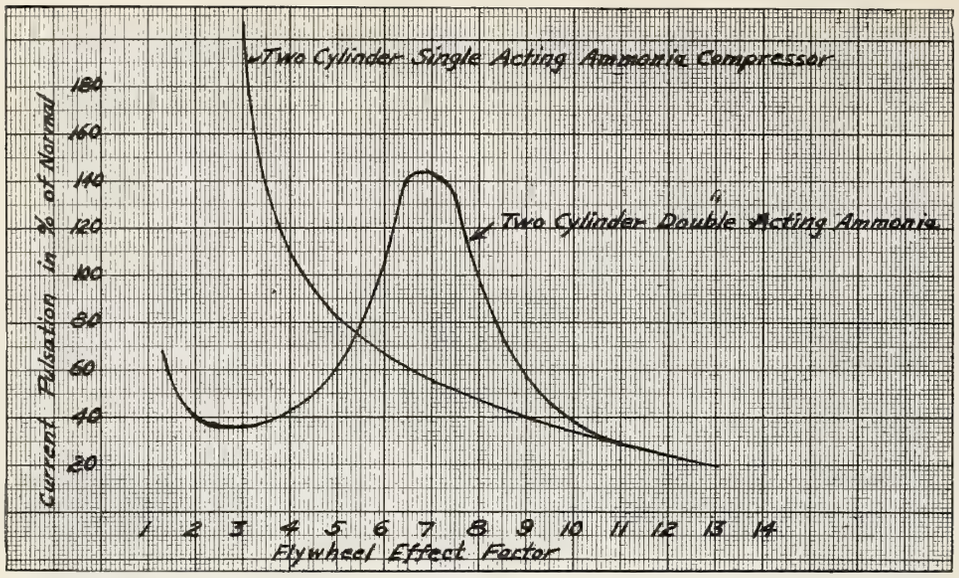


Chart showing flywheel effect on current pulsation.

and this in turn draws a pulsating current from the power company's lines. Motor and compressor manufacturers have experimented for years on the correct application of flywheels to limit this current pulsation to values which the power companies feel will not affect their service to other consumers. A standard current pulsation of 66% or less has been found suitable for most power company requirements, although certain territories require 40% or less for most installations. Since these values have been fixed, and particularly since the speeds are increasing, it is usually economical, both from the cost and space saving standpoint, to incorporate the flywheel effect required in the rotor of the motor. As the flywheel effect required, assuming everything else the same, varies inversely as the square of the speed, low speed machines may occasionally be supplied with an auxiliary flywheel, or economies can be effected by placing the rotor on the outside, since the flywheel effect of any rotor varies as the square of the distance from the center of the wheel to the effective center of its weight. For most compressors the greater the flywheel effect, the lower will be the current pulsation.

However, it is interesting to note that in the case of two-cylinder, horizontal, double-acting machines, this is true to a certain point, beyond which increased flywheel effect tends to increase the current pulsation. Still further increase of flywheel effect will again bring the current pulsation down, but as the cost for this extra-large effect is usually very heavy, it is always desirable to try to design the equipment for the lower values. A curve showing this condition, with a typical curve for the two-cylinder, single-acting machines, is shown in the accompanying chart.

From the foregoing, it is evident that the slow-speed synchronous motor does not lend itself to starting against full load. This is a characteristic of its design and it should not be expected to perform the impossible. When an attempt is made to start the motor against an excessive load, the rotor may not turn. Should the motor be left on the line in this condition, it is very liable to become damaged. It is evident by again referring to the table that the locked rotor inrush is about 300%, and this excessive current is more than the windings can continually stand. When the rotor is free to turn, the inrush falls as the speed increases, and thus for normal operation, the inrush is usually figured at 75% of the locked rotor value, which would be approximately 225% of full load current. The writer has been on jobs where the operator was trying to start the unit by throwing the motor continually on the line, although the rotor remained at a standstill. Upon investigation, it was found that the compressor was not unloaded, and the rotor couldn't be turned over with a crowbar. As soon as the condition was remedied, the unit operated satisfactorily.

OFTEN THE LOAD on a compressor is such that the motor can start to turn over and come up to probably 50% or 75% of its speed, but cannot come up to a point close enough for synchronizing. If the motor is permitted to operate in this condition, which is as a squirrel-cage induction motor at reduced speed, it will be damaged in a short time. Fortunately the cost of pushbutton starters for synchronous motors is not much greater than that of hand-operated starters, and instead of the operator being in full control and able to keep the motor on the line and in synchronizing, this can be taken care of by the starter. By obtaining starters with the proper features, it is possible to protect almost completely the motor against poor handling. This brings us to the subject of the synchronous motor control.

The function of the starting control is not only to throw the motor on the line and then to switch the direct current to the field circuit when the proper speed for synchronizing is obtained, but also it should protect the motor against excessive loads, single phasing, voltage failure, etc. Protection against loads should not only be on running loads, but on starting loads as well, for any continuous excessive load will damage the motor. Any control will usually have overload protection, but when these overloads are set to stop the motor when the load reaches from 110% to 125% of normal, they cannot be used in the same circuit for starting protection and are either cut out of the starting circuit altogether, or on the better equipments, are used to protect the motor during starting by some means which will proportion the starting current to a value on which the overloads will operate. If this latter feature is installed on the control, and the operator holds the starting button trying to start against a dead load too excessive, or one which cannot be brought up to speed, the main switch will not stay in.

It was previously explained that the discharge resistance was used also in starting so the control will then be arranged to insert this resistance in a closed circuit with the field during starting, and remove it from the circuit during running conditions. This is accomplished by the field switch with an auxiliary contact, but before discussing this, it might be well to understand the method of synchronizing.

The tabulation indicates a pull in torque of 40%, which is at about 95% speed. Therefore, the motor must be synchronized at this speed. There are various methods of doing this, but whatever method is used, it must be relied on to act shortly after the motor reaches this speed and never before. As the motor speeds up, the current —induced in the field—falls, and this can then be employed as a means of synchronizing. Also, under normal conditions, the motor will come to speed in a definite period of time, which may also be used, provided precaution is taken that it will not synchronize after the elapsed time if conditions are not correct. Depending on the method used, the relays will serve to actuate an automatic contactor called the field switch, which places the direct current on the rotating field. This switch has an auxiliary contact that cuts in and out the field discharge resistance. The exciter motor-generator set is either started by a separate pushbutton before the main motor is started, or it can be arranged to start on the same pushbutton as the motor. If a belted generator is used, excitation will be available when the motor comes up to speed.

THE WRITER believes the operator can better care for a plant if he understands the functions of the equipment, as here explained. In addition it may be of value to mention a few other factors.

The exciter brushes should be inspected and cleaned at stated intervals. Often the top brush sparks excessively, and the operator cannot seem to determine the cause. The reason is usually because it is carrying twice the load it was designed for, due to the lower brush sticking in the holder and not touching the commutator. Exciters are very often mounted on the floor. The lower brush is hard to get at and is never cleaned. Often oil dripping from an overflowing bearing binds the carbon dust in this holder, when all other brushes are apparently clean.

EQUIPMENT AFFAIRS

General Equipment News and Comment

NEW S. M. P. E. HEAD

● An event of importance to the theatre equipment field in general was the election of Dr. Alfred N. Goldsmith, vice president and general engineer of the Radio Corporation of America, as president of the Society of Motion Picture Engineers. The vote, taking place at the fall meeting of the society at Swampscott, Mass., places at the head of the industry's principal clearing house for ideas in all kinds of motion picture engineering, a man who carries not only the prestige of one of the world's great industrial organizations, but a man who is also intimately identified with many activities of scientific importance.

In succeeding John I. Crabtree as president of the S. M. P. E., Doctor Goldsmith assumes responsibility for carrying on the work of an enterprise which, during Mr. Crabtree's incumbence, developed greatly as an agent of advancement in this industry, with its significance to the equipment manufacturer becoming more and more apparent.

Doctor Goldsmith has always been active in activities beyond his immediate field of endeavor. He is a former president of the Institute of Radio Engineers, and was only recently appointed to the board of the American Standards Association. He conducted the radio research laboratory and taught electrical engineering at the College of the City of New York from 1907 to 1917.

Besides the affiliations mentioned, he is a fellow of the Institute of Radio Engineers, fellow of the American Institute of Electrical Engineers, a member of the American Association for the Advancement of Science, of the Acoustical Society of America, and of the American Physical Society. He is also an honorary member of the Radio Club of America.

Doctor Goldsmith assumes the presidency of S. M. P. E., not without a record of official service to this organization of motion picture scientists, having served at one time as chairman of the ways and means committee of the society—when, we take it, ways and means were an all-important matter. His direct connection with motion picture affairs began with his appointment as vice president in charge of engineering of RCA Photophone.

VENTILATING EXHIBIT

● In January, from the 25th to the 29th, the American Society of Heating & Ventilating Engineers will hold its second exposition. Much of the work of this organization is, of course, not of direct interest to the motion picture theatre owner or architect. But since many phases of air conditioning are extremely important to the theatre, some of the developments that will undoubtedly be brought out at this exposition, should have definite interest to the film world.

It should have, perhaps, unusual interest —at least if air conditioning engineers are alert to the possibilities in this field. Most theatres, for instance, are not equipped with air conditioning facilities in keeping with the demands of the public or commensurate with the advancements of this science. This is not only true of small cities, but it is the common condition among neighborhood houses in large cities.

One reason for this deficiency is the high cost of proper air conditioning equipment. The average theatre cannot afford it. In other words, the average theatre cannot afford to be comfortable unless the weather permits it to be. Unquestionably, the time is coming when we shall not have to be dependent upon weather or climatic conditions in any public building—perhaps not even in the home. The theatre, however, has to adjust itself very nicely to the reactions of the public to any sort of stimulus, because it is a place where a great variety of people gather in large, compactly allocated numbers, for the purpose of enjoying themselves. It therefore cannot afford to wait while air conditioning technics takes its own good time in evolving reasonably economical means of modern ventilating and cooling. The theatre therefore represents a field in which the American Society of Heating & Ventilating Engineers might well show its most immediate interest. If it can provide for the average theatre, it can provide for any other type of building.

A feature of the 1932 exposition, which will be held in Cleveland, will be the oil burner, gas heating and domestic stoker displays, which probably represent the modern methods of fueling.

RUG REHABILITATION

● A process of renewing rugs has been evolved by the Nu-Process Rug & Carpet Dyers of Chicago, the general manager of which is Jack Kaplan, formerly of Radio-Keith-Orpheum, Loew and B & K.

The company declares that the process permits renewal of rugs in eight hours with the result being sun-proof, color-fast and impervious to stains.

FUTURE OF LIGHTING

● Even though the light-producing efficiency of the incandescent lamp is less than 10%, few, if any, radical improvements can be expected in it. That rather

(*Continued on page* 66)

A New Type Of Theatre?

The industry has been wondering about certain small theatres that have made their appearance during the last six or eight months, with others promised.

Some call them automatic theatres. Some call them by names less publishable. Are they only for newsreels? Or do they represent a deflation of the deluxe house?

What are they, then, as a business venture—and how best to plan them, in both architecture and operation?

Because these are all very interesting questions, a serious, energetic attempt will be made to answer them in the Fall Buyers Number—next Better Theatres. There will be articles—sketches—plans.

In the Fall Buyers Number —the November 21st issue

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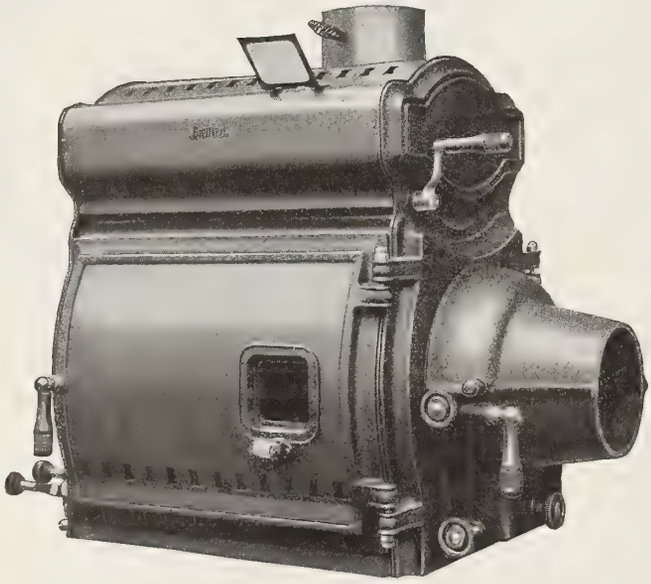
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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on October 20. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Arizona

HOT SPRINGS—C. M. Jenkins plans the erection of a one-story brick and stone-trim picture theatre.

California

LOS ANGELES — M. M. Hansen, 6025 Hollywood Boulevard has plans in preparation for proposed new theatre to be located on Wilshire Boulevard.

District of Columbia

WASHINGTON — Bids have been asked by J. J. Zink, architect, 2826 Overland avenue, Baltimore, Md., for a one-story brick, steel and concrete theatre to be located on Connecticut avenue, near Newark street, for H. M. Crandall, 4530 Sixteenth street. Cost estimated, $250,000.

Georgia

STATESBORO—Ernest Collins, this city and Vidalia, Ga., who recently acquired two store properties, plans converting into modern theatre. P. G. Walker will be in charge of the work.

Louisiana

ABBEYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, for a modern brick theatre, 50 by 121 feet.

Maryland

CUMBERLAND — Capitol Theatre Company, Mrs. Grace Fisher has plans by Hodgens & Hill, 130 South Fifteenth street, Philadelphia, for a one-story modern brick theatre.

Massachusetts

NEWTON—Garden City Auditorium, Inc., 75 Deerfield street, Boston, Mass., has plans by Henry & Richmond, 12 West street, Boston, Mass., for a two-story brick and stone-trim theatre to be located at 1300 Washington street, West Newton. Cost estimated, $150,000.

New Jersey

ENGLEWOOD—M. & R. Realty Company, S. Lippman and L. Gottlieb, 401 East Twenty-seventh street, Paterson, N. J., has plans by Eugene DeRosa, 18 East Forty-first street, New York, for a two-story brick theatre, store and office building to be located at 16 West Palisade avenue. Cost estimated, $150,000.

RED BANK—Boylan & Levine, architects, 143 Albany street, New Brunswick, N. J., are taking bids on general contract for a two-story brick theatre for the Red Bank Amusement Company.

*WESTFIELD — Realty Investment Company, R. L. De Camp, secretary, 566 Colonial avenue, will not rebuild Rialto Theatre. Plans call for a two-story brick and steel building. Project in abeyance. Architect not selected. Cost estimated, $150,000.

New York

LARCHMONT—Palley & Rosenthal, care Bronxville Theatre, 80 Kraft street, Bronxville, N. Y., plans erection of a new theatre, store and office building at Palmer avenue and Chatsworth street. Cost estimated, $150,000.

*NEW YORK — Melrose Bond & Mortgage Corporation, P. Murphy, president, 560 Melrose avenue, has plans by Eugene DeRosa, 18 East Forty-first street, for a two-story brick theatre to be located at Grand Concourse and Mt. Eden avenue. Project in abeyance. Cost estimated, $175,000.

North Carolina

CANTON—Strand Theatre, W. H. Odum, manager, plans the erection of a balcony theatre on State Highway No. 1P at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1250. To be equipped with upholstered opera chairs, Simplex machines, Western Electric devices. To be operated by Mr. Odum and M. C. Sprinkle, proprietor of the Canton Ice & Coal Company.

Texas

HOUSTON—William Horwitz plans about four community center picture houses. Construction to be under the supervision of Eddie Bremer. Plans in preparation.

Remodeling

Massachusetts

NEW BEDFORD—Zeiterion Realty Company, 674 Purchase street, has plans by F. A. Walker, First National Bank Building, for the remodeling of a one-story brick theatre on Union street. Cost estimated, $150,000.

New York

NEW YORK — Alurion Realty Corporation, W. T. Knight, president, 60 Wall street, will take bids early in November on general contract for alterations to theatre at 254 West Forty-second street. Thomas W. Lamb, architect, 707 Seventh avenue. Cost estimated, $500,000.

Contracts Awarded

California

LOS ANGELES—Walter H. Leimert Company, 8107 Vermont avenue, has awarded the contract to Lindgren & Swinerton, Inc., 225 Bush street, San Francisco, for the erection of a reinforced concrete theatre. Cost estimated, $200,000.

LOS ANGELES—West Side Land Company, 4322 Crenshaw Boulevard, has awarded the general contract to Lindgren & Swinerton, 523 West Sixth street, for the erection of a new theatre. Cost estimated, $140,000.

LONG BEACH — United Artists Theatres of California has awarded the contract to Henry Beller Construction Company, 6513 Hollywood Boulevard, Los Angeles, for the erection of a one-story reinforced concrete theatre, 100 by 144 feet, to be located at 209-23 E-Ocean Boulevard. Cost estimated, $118,000.

Connecticut

OLD LYME—R. G. Bloomer, Ridgewood, N. J., has awarded contract to Pieretti Brothers, Centerbrook, N. J., for the erection of the one-story brick Colonial Theatre, 60 by 145 feet. Cost estimated, $150,000.

Maryland

FEDERALSBURG — Federalsburg Amusement Company has awarded the contract to H. T. Seymour, Easton, Md., for the erection of a one-story brick theatre, 105 by 50 feet.

Massachusetts

BROOKLINE — Paramount - Publix Theatres, Paramount Building, New York, has awarded the contract to F. J. Van Etten, 250 Stuart street, Boston, for the erection of a new theatre.

Missouri

MONETTE—M. E. Gillioz, contractor, has started work on brick, terra-cotta and stone-trim Georgian-Colonial type theatre at Sixth street and Broadway, 54 by 140 feet, with seating capacity of 712. Estimated cost, $75,000.

Pennsylvania

BRADFORD—Imperial Chain Theatres, Inc., Clark Building, Pittsburgh, Pa., has awarded the contract to Miller Construction Company, Empire Building, Pittsburgh, Pa., for the erection of a one-story brick theatre, 80 by 145 feet, including wing 24 by 80 feet, with seating capacity of 1,600. Cost estimated, $200,000.

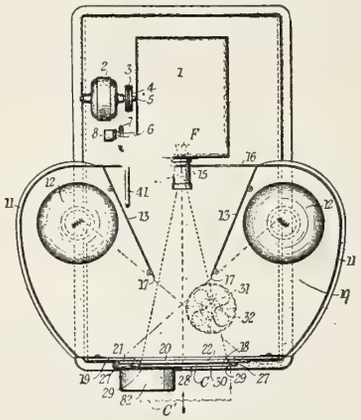
Virginia

ROANOKE — Community Theatre Corporation, C. G. Lindsey, president, has awarded the contract to Eubank & Caldwell, Boxley Building, for the erection of theatre on Granda road, Virginia Heights, with seating capacity of 1000. Cost estimated, $150,000.

VIRGINIA BEACH—C. M. Bayne and R. B. Walls, 734 Shirley avenue, Norfolk, Va., have awarded the contract to R. P. Richardson & Company, National Bank of Commerce Building, Norfolk, for the erection of a two-story brick fireproof theatre at Sixth street and Atlantic Boulevard. Lessee Roland Amusement Corporation, W. F. Crockett, president. Rudolph, Cocke & Van Leeuwen, architects, Arcade Building, Norfolk. Estimated cost, $40,000.

New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

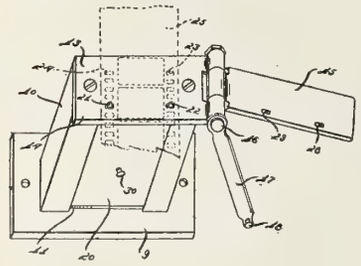
1,763,231. MOTION-PICTURE TITLE-MAKING MACHINE. Edwin C. Fritts, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 26, 1927. Serial No. 215,609. 17 Claims. (Cl. 88—16.)



1. In a photographing machine, the combination with an enclosed chamber having an exposure opening therein, of means for evacuating air from the chamber, whereby a card to be photographed may be held against the exterior edges of the exposure opening, and a camera on that side of the opening toward which the card is held and focused on the plane of the opening for photographing that side of the card so held that faces the chamber.

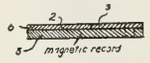
6. In combination, a support for an object to be photographed, a motion picture camera positioned to photograph a card at the support, a film footage indicator, a measuring device mounted on the support and controllable by a card positioned thereon for controlling the operation of the film footage indicator.

1,771,394. FILM SPLICER. Jacob Antonuk, Hamtramck, Mich. Filed Feb. 20, 1928. Serial No. 255,569. 1 Claim. (Cl. 154—42.)



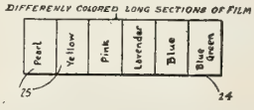
A device of the class described, comprising: a block having a groove formed in one face; a plate slidably mounted in said groove; a pair of spaced prongs projecting upwardly from the upper edge of said plate; a supporting plate mounted on said block and provided with openings for the reception of said prongs; a presser member swingably mounted on one end of said supporting plate and positioned with one of its edges set inwardly of one of the edges of said supporting plate and provided with openings for the reception of said prongs; and a cutting member swingably mounted and adapted upon swinging movement in one direction for pressing closely against said edge of said supporting member.

1,808,046. FILM OF MAGNETIZABLE MATERIAL FOR EPISCOPIC PROJECTION. Heinrich Küchenmeister, Berlin, Germany. Filed Jan. 30, 1928. Serial No. 250,734, and in Germany Feb. 7, 1927. 11 Claims. (Cl. 88—16.2.)



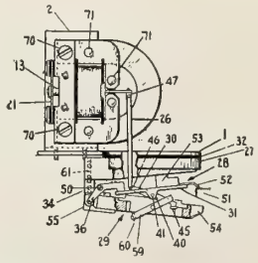
1. A moving picture and sound record band consisting of a metal band having a magnetic sound record, and of a coating extending over the surface of said band, said coating being provided with photographic sound and picture records for episcopic projection, at least one of said last two records overlying said magnetic record.

1,769,518. FILM FOR PICTURE AND SOUND REPRODUCTION. Loyd A. Jones, Rochester, N. Y., assigner to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Apr. 12, 1929. Serial No. 354,650. 12 Claims. (Cl. 88—162.)



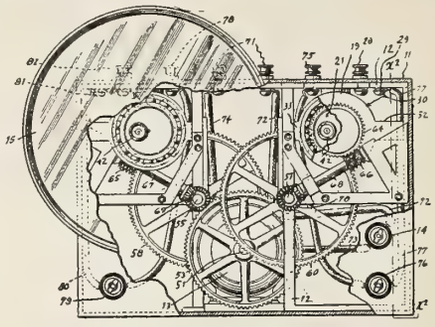
8. A series of strips of motion picture film each having a photographic layer over its entire area and a uniform dye layer over its entire area, the dye layers of the several strips being visibly differently colored but having to approximately the same limited degree the characteristic of transmitting radiations in the same definite portion of the spectrum, whereby said film strips are adapted to have sound and picture records formed thereon and to be assembled together sequentially for the projection of series of differently tinted motion pictures and for the uniform reproduction of sound by means of a cell predominantly sensitive to radiations in said definite portion of the spectrum.

1,762,175. ELECTRIC SOUND RECORDING AND REPRODUCING APPARATUS. Charles Huenlich, Bloomfield, N. J., assignor to Thomas A. Edison, Incorporated, West Orange, N. J., a Corporation of New Jersey. Filed Oct. 13, 1928. Serial No. 312,228. 11 Claims. (Cl. 179—100.41.)



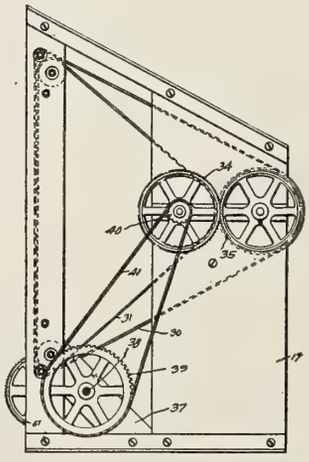
11. An electrical sound recorder and reproducer, comprising, in combination, a frame, a pair of floating supports, carried by said frame, recording and reproducing levers carried by said supports respectively, a magnet, an armature mounted for vibration in the field of said magnet, and with which each of said levers is arranged to have vibration-transmitting connection, and means for establishing and for rendering inoperate at will vibration-transmitting connection between said armature and one of said levers.

1,769,608. TELEVISION DEVICE. Frank Ryuzo Tanimoto, Los Angeles, Calif. Filed Sept. 1, 1928. Serial No. 303,587. 4 Claims. (Cl. 178—6.)



1. In a television device, the combination with a frame, of an impressing cylinder operatively mounted therein, means for actuating the impressing cylinder with a high speed of rotary movement, a reflector at one end of the impressing cylinder and arranged to project light fluctuations into the cylinder, means within the reflector for translating electric energy into light and light into electric energy, a projecting and rotatable lens analyzer at the opposite end of the impressing cylinder, means for actuating the rotatable lens analyzer with a relatively slower speed of rotary movement, projecting lens mounted in the rotatable lens analyzer, said projecting lens having inclined and eccentric axis, and a projecting screen mounted in the wall of the housing and in axial alignment with the projecting and rotatable lens analyzer and impressing cylinders.

1,768,893. TELEVISION APPARATUS. Ernest Deutsch, Chicago, Ill. Filed May 9, 1929. Serial No. 361,824. 7 Claims. (Cl. 178—6.)



1. In a device of the character stated, cooperating means having angularly disposed openings therein, means for operating said first named means to successively move portions of said openings into alignment whereby the portions of said openings will align in a plane extending transversely of said first named means, and means for moving said first named means whereby said portion of corresponding openings will successively move into alignment in planes parallel to said first named plane but disposed from alignment therewith.

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Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Amplifiers.
14 Arc lamps, reflecting.
15 Architectural service.
16 Arc regulators.
17 Artificial plants, flowers.
18 Automatic curtain control.
19 Automatic projection cutouts.
20 Automatic sprinklers.

B

21 Balloons, advertising.
22 Banners.
23 Baskets, decorative.
24 Batteries.
25 Bell-buzzer signal systems.
26 Blocks, pulleys, stage-rigging.
27 Blowers, hand.
28 Booking agencies.
29 Boilers.
30 Bolts, chair anchor.
31 Booths, projection.
32 Booths, ticket.
33 Box office safes.
34 Brass grills.
35 Brass rails.
36 Brokers-Theatre promotion.
37 Bulletin boards, changeable.

C

38 Cable.
39 Cabinets.
40 Cameras.
41 Canopies for fronts.
42 Carbons.
43 Carbon sharpeners.
44 Carbon wrenches.
45 Carpets.
46 Carpet cushion.
47 Carpet cleaning compound.
48 Carpet covering.
49 Cases, film shipping.
50 Cement, film.
51 Cement for fastening chairs.
52 Chair covers.
53 Chairs, wicker.
54 Chairs, theatre.
55 Change makers.
56 Changeable letters.
57 Change overs.
58 Cleaning compounds.
59 Color hoods.
60 Color wheels.
61 Condensers.
62 Controls, volume.
63 Cutout machines, display.

D

64 Date strips.
65 Decorations.
66 Dimmers.
67 Disinfectants—perfumed.
68 Display cutout machines.
69 Doors, fireproof.
70 Draperies.
71 Drinking fountains.
72 Duplicating machines.
73 Dynamic speakers.

E

74 Earphones.
75 Effect machines.
76 Electric measuring instruments.
77 Electric fans.
78 Electrical flowers.
79 Electric pickups.
80 Electric power generating plants.
81 Electrical recording.
82 Electric signs.
83 Electric signal and control systems.
84 Emergency lighting plants.
85 Engineering service.
86 Exit light signs.

F

87 Film cleaning machines.
88 Film processing machines.
89 Film rewinders.
90 Film splicing machines.
91 Film tools.
92 Fire extinguishers.
93 Fireproof curtains.
94 Fireproof doors.
95 Fireproofing materials.
96 Fixtures, lighting.
97 Flashers, electric sign.
98 Flood lighting.
99 Floorlights.
100 Floor covering.
101 Floor runners.
102 Flowers, artificial.
103 Footlights.
104 Fountains, decorative.
105 Fountains, drinking.
106 Frames-poster, lobby display.
107 Furnaces.
108 Furniture, theatre.
109 Fuses.

G

110 Gelatine sheets.
111 Generators.
112 Golf courses, miniature.
113 Grilles, brass.
114 Gummed labels.
115 Gypsum products.

H

116 Hand driers.
117 Hardware, stage.
118 Hearing devices.
119 Heating systems.
120 Horns.
121 Horn lifts and towers.

I

122 Ink, pencils for slides.
123 Insurance.
124 Interior decorating service.
125 Interior illuminated signs.

J

126 Janitors' supplies.

L

127 Ladders, safety.
128 Lamps, decorative.
129 Lamp dip coloring.
130 Lamps, general lighting.
131 Lamps, incandescent projection.
132 Lamps, high intensity.
133 Lamps, reflecting arc.
134 Lavatory equipment, furnishings.
135 Ledgers, theatre.
136 Lenses.
137 Letters, changeable.
138 Lights, exit.
139 Lights, spot.
140 Lighting fixtures.
141 Lighting systems, complete.
142 Linoleum.
143 Liquid soap.
144 Liquid soap containers.
145 Lithographers.
146 Lobby display frames.
147 Lobby gazing balls.
148 Lobby furniture and decorations.
149 Lobby merchandising.
150 Lockers.
151 Lubricants.
152 Luminous numbers.
153 Luminous signs, interior, exterior.

M

154 Machines, display cutout.
155 Machines, ticket.
156 Machines, pop corn.
157 Machines, vending.
158 Marble.
159 Marquise.
160 Mats and runners.
161 Mazda projection adapters.
162 Mazda regulators.
163 Metal lath.
164 Metal polish.
165 Miniature golf courses.
166 Motors, electric.
167 Motor generators.
168 Motors, phonograph.
169 Motion picture cable.
170 Musical instruments.
171 Music publishers.
172 Music stands.

N

173 Needles, phonograph.
174 Novelties, advertising.
175 Nursery furnishings and equipment.

O

176 Oil burners.
177 Orchestra pit fittings, furnishings.
178 Organs.
179 Organ novelty slides.
180 Organ lifts.
181 Organ heaters.
182 Ornamental fountains.
183 Ornamental metal work.

P

184 Paint, screen.
185 Paper drinking cups.
186 Paper towels.
187 Perfumers.
188 Phonograph motors.
189 Phonograph needles.
190 Phonograph turntables.
191 Photo-electric cells.
192 Photo frames.
193 Pianos.
194 Plastic fixtures and decorations.
195 Plumbing fixtures.
196 Pop-corn machines.
197 Positive film.
198 Posters.
199 Poster frames.
200 Poster lights.
201 Poster paste.
202 Portable projectors.
203 Pottery decorative.
204 Portable sound equipment.
205 Power generating plants.
206 Printing, theatre.
207 Programs.
208 Program covers.
209 Projection lamps.
210 Projection machines.
211 Projection machine parts.
212 Projection room equipment.
213 Public address systems.

R

214 Radiator covers.
215 Rails, brass.
216 Rails, rope.
217 Rectifiers.
218 Reconstruction service.
219 Records.
220 Record cabinets.
221 Recording, electrical.
222 Redecorating service.
223 Reflectors.
224 Refurnishing service.
225 Regulators, Mazda.
226 Reels.
227 Reel end signals.
228 Reel packing, carrying cases.
229 Resonant orchestra platform.
230 Reseating service.
231 Rewinders, film.
232 Rheostats.
233 Rigging, stage.

S

234 Safes, box office.
235 Safes, film.
236 Safety ladders.
237 Scales.
238 Scenery, stage.
239 Scenic artists' service.
240 Schools.
241 Screen masks and modifiers.
242 Screen paint.
243 Seat covers.
244 Seat indicators, vacant.
245 Signs, directional.
246 Signs, marquise.
247 Screens.
248 Seats, theatre.
249 Signs, parking.
250 Signals, reel end.
251 Sign flashers.
252 Sign lettering service.
253 Slides.
254 Slide ink, pencils.
255 Slide lanterns.
256 Slide making outfits.
257 Slide mats.
258 Shutters, metal fire.
259 Soap containers, liquid.
260 Sound equipment.
261 Sound-proof installations.
262 Speakers, dynamic.
263 Speed indicators.
264 Spotlights.
265 Spring seats, interchangeable.
266 Stage doors-valances, etc.
267 Stage lighting equipment.
268 Stage lighting systems.
269 Stage rigging-blocks, pulleys.
270 Stage scenery.
271 Stair treads.
272 Statuary.
273 Stereopticons.
274 Sweeping compounds.
275 Switchboards.
276 Switches, automatic.

T

277 Tapestries.
278 Tax free music.
279 Telephones, inter-communicating
280 Temperature control apparatus.
281 Terra cotta.
282 Terminals.
283 Theatre accounting systems.
284 Theatre dimmers.
285 Theatre seats.
286 Tickets.
287 Ticket booths.
288 Ticket choppers.
289 Ticket holders.
290 Ticket selling machines.
291 Tile.
292 Tone arms.
293 Tool cases, operators'.
294 Towels, paper.
295 Trailers.
296 Transformers.
297 Transparencies.
298 Turnstiles.
299 Turntables, phonograph.

U

300 Uniforms.
301 Upholstery material.

V

302 Vacuum cleaning equipment.
303 Valances.
304 Vases, stone.
305 Ventilating fans.
306 Ventilating systems.
307 Vending machines.
308 Vitrolite.
309 Volume controls.

W

310 Wall coverings.
311 Watchman's clocks.
312 Water coolers.
313 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[9-26-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

The Screen: A Problem in Exhibition

(*Continued from page* 14)

a disconcerting factor in achieving the much desired illusion.

THE size of the screen is subject to the physical dimensions of the theatre structure, the distance sacrificed between the screen and the first row of seats, the shape of the screen, the location of the balcony, and the width of motion picture film. Present screen sizes are not determined by the physical dimensions of the structure. They are determined by the sight line characteristics of the seating arrangement of the particular theatre, which in most cases limit the size to a much greater extent than do the dimensions of the structure.

A maximum screen size is desirable, among other reasons, to eliminate the feeling of viewing a small picture, obviously framed on a wall, and to convey instead the impression of the very large proscenium opening of the legitimate theatre, and also to allow for new photographic effects. Therefore it will be necessary to adjust the sight line characteristics of motion picture theatres to allow for larger screens. The shape of the screen governs the size of the screen in the following way. The height of a theatre structure at the screen is usually an optional dimension, while the width is always fixed by the limits of the theatre property. Therefore, if the screen is to be much wider than it is to be high, the height of the screen in theatres which are not very wide would be noticeably limited.

Smaller theatres are becoming more popular since the advent of the "talkie," and it is very important to get as large a screen as possible into them. Another important reason for a maximum-sized screen is that of obtaining a more flexible play of the scale of images, objects and backgrounds in relation to the size of the spectator. Given this play, the producer has a new means for heightening the ultimate effect of his product.

Determination of the shape of the screen is also dependent on the selection of the rectangle that has the most pleasing proportion. The viewer should be allowed to concentrate his eye on the focal point of the composition of the picture, without being conscious of the frame of the picture. The shape of the screen should be such as not to force the head of the viewer to move in a horizontal or vertical direction in following the action or details displayed on the screen. An extremely wide screen causes a disturbing horizontal movement, and the present shape of the screen causes a likewise vertical movement. The screen having the proportions of three parts in height, to five parts in width, proves to be the most desirable shape for eye and bodily comfort. It has, in addition, the best possibilities for good picture composition, and has not the square effect of the present screen.

These proportions also make possible the maximum enlargement of a screen within a particular theatre structure. The 3-to-5 screen has been found to lend itself better to seating arrangements than the still wider screen, causing less waste areas between the screen and the first row of seats. A screen that is too wide also causes a too-distorted view from the extreme side seats. All of these considerations should be given careful study before a standard shape is determined for the screen.

At present two proportions are being considered by the industry: The 1-to-1.8, and the 1-to-1.67, the latter being the 3-to-5 proportion mentioned before. The latter proportion seems to answer more readily the needs of exhibition.

Now all these considerations should form the nucleus for a new form of motion picture theatre. Truly, the motion picture awaits a home of its own. In spite of the addition of sound, *the film has not yet made its greatest appeal.* To realize this maximum appeal, the science and art of exhibition must *equal the importance of the art of production.*

Equipment Affairs . . . . . Equipment News and Comment

(*Continued from page* 59)

astounding view (in the light of modern scientific accomplishments) is taken by L. A. Hawkins, engineer of the General Electric research laboratory, as he expressed it at the silver anniversary meeting of the Illuminating Engineering Society in Pittsburgh the other day.

The observation proves to be coincident with the passing of the Maker of Electric Light—as we know it—Thomas Edison. Edison, it may be noted, believed 30 years ago that the carbon filament lamp was not capable of radical improvement. Similarly, perhaps Mr. Hawkins is wrong—and doubtless he hopes so. However, he stated that we have a firmer basis for our beliefs.

"All known elements in the periodic table which could possibly make good lamp filaments have been tried. No other element can compete with tungsten. Of that we are reasonably sure. Some alloy of tungsten, or some other compound, might conceivably have advantages over the pure metal, but all likely alloys and compounds have been tried out, and although a few were found which gave slightly higher efficiencies than tungsten, they possessed inherent disadvantages which outweighed their merits. Krypton gas would be better than argon in our lamps, and xenon would be better yet, but both occur in the atmosphere in such minute quantities compared with argon that their extraction would be relatively very expensive, and their use would make our lamps very costly, too costly for the relatively small increase in efficiency which they would give.

"Surely, however, we should not be forever content with the low efficiency, less than ten per cent of the theoretical possible efficiency of a light source, which is the best we can obtain from our best incandescent lamps today. Of course we shall not remain satisfied, but for materially higher efficiencies we must look to other light sources than an incandescent body.

"The sodium-vapor lamp is the most efficient artificial light source, approaching a practical device, which has yet been produced, but much work remains to be done before an adequate commercial life is to be had, for sodium has the mean habit of attacking ordinary glass. Good progress has been made in the production of sodium-resisting glass, and some day the sodium lamp, because of its high efficiency, several times that of the Mazda lamp, and in spite of its rather unpleasant characteristic color (yellow), is likely to be used, alone or in combination with other lamps, for color correction, where high luminous efficiency is the main desideratum."

Explaining

. . . the absence from this issue of the department, Planning the Theatre, which is due to an unusual press of architectural responsibilities upon its editor, Peter M. Hulsken, requiring extensive traveling. It will be resumed in the next issue.

BY WAY OF NEWS

- Carpet orders from theatres recently filled by Bigelow-Sanford, include William A. Brady's Playhouse and the Majestic, both in New York. The former took 600 yards of Bigelow Oxley in a golden color, while the latter was supplied 800 yards of Bigelow Lansdale velvet in a Roman scroll design.

Westinghouse has just consummated an extensive reorganization of its sales department under the direction of O. F. Stroman, industrial sales manager. Two assistant sales managers, and 14 divisional managers have been appointed, and there is also provision for the grouping of specialized engineers with every sales division. Bernard Lester and C. B. Stainback are the new assistant sales managers.

REPAIR—REPLACE NEWS

VOL. 1, NO. 1 OCTOBER, 1931

REPLACE WITH SIMPLEX PROJECTORS

Neglect Is Poor Economy

"It is an excellent thing that theatre owners are coming to the greater realization of the importance of good projection. In the past there has been too great a tendency to believe that all expenditures for the proper maintenance of equipment and the betterment of projection were a waste of time and money. Good projection can only be secured by having good men, good working conditions and standard equipment kept in first class condition at all times. Projection rooms are under weekly supervision by inspectors of the Department, but will not compel repairs and replacements unless it is necessary to do so. NEGLECT, HOWEVER, IS VERY POOR ECONOMY AND THEATRE OWNERS AND MANAGERS SHOULD NOT WAIT UNTIL THEY ARE COMPELLED TO MAKE REPAIRS. Equipment kept in the right condition insures the safety of audiences, adds to their pleasure, reduces damages to film and I sincerely believe increases box office receipts."

BART F. GREENE
Chief Inspector of the Bureau of Gas & Electricity, City of New York

The Effect of Motion Pictures on the Eyes

(Presented before the Society of Motion Picture Engineers.)

Under favorable conditions moving pictures do not cause serious eye fatigue, but it must be borne in mind that several very important elements are necessary to make these "favorable conditions."

If the eyes of the observer are normal for distance vision or corrected for refractive defects the owner should not experience discomfort in viewing motion pictures provided certain other conditions prevail.

PROPER PROJECTION IS AN IMPORTANT FACTOR IN THE ELIMINATION OF EYESTRAIN AND EYE DISCOMFORTS and here again great improvements have been made in the mechanical field.

Any unsteadiness or jerkiness will produce eyestrain as a result of the abnormal burden placed upon the extrinsic muscles of the eye in their effort to keep the eyes in alignment with uncertain and erratic movements of the pictures on the screen.

GUY A. HENRY
General-Director of the Eyesight Conservation Council of America

The Economy of Good Equipment

We wonder how many readers of our department took note of Harold B. Franklin's article in the *Showman,* published in the *Motion Picture News* of May 5. I have always been a great admirer of Mr. Franklin's methods, and in looking over his article find many valuable pointers that intelligent managers everywhere ought to take note of.

Let me quote one sentence, in which he says, "It is not necessary for a manager to be able to understand the details of projection, but the successful manager should be able to distinguish good from bad projection, and THE PROGRESSIVE MANAGER KEEPS ABREAST WITH THE IMPROVEMENTS THAT ARE BROUGHT FORTH IN THE FIELD."

Which leads us up to the subject of projection. We were very much surprised to find in our travels that this very important item in theatre operation has been sadly neglected in many of the smaller towns. We happened upon a theatre in a town about twenty thousand population, and the theatre appeared to be quite modern and up-to-date, with the exception of the picture on the screen. And when we reached the booth, we found equipment so ancient, as booth equipment is judged today, that it would look far better reposing in a museum. The projectors were of a very old model, the lamps were the old type arc, and the generator was a big affair that belonged in the same museum with the rest of the equipment.

Without treading on the manager's toes (and he, by the way, was one of the owners of the theatre), we tried to show him what a mistake he was making, both from the standpoint of good projection and economy in operation.

At this time it is not our intention to take upon ourselves the recommendation of any particular type of equipment for the booth as we are selling nothing but ideas, but we do know that NEW EQUIPMENT WOULD HAVE PAID FOR ITSELF IN THIS THEATRE IN JUST ABOUT A YEAR, NOT TAKING INTO CONSIDERATION THE MARVELOUS IMPROVEMENT IN THE PROJECTION.

Managers Round Table Club
CHARLES E. LEWIS

REPAIR WITH GENUINE SIMPLEX PARTS

Poor Projection Means Poor Business

GOOD PROJECTION REQUIRES GOOD PROJECTORS. Poor screen results will do more to injure a theatre's reputation and patronage than any other single factor. Bad projection and good business are never companions. Show me a theatre where proper projection standards are not maintained, and I shall show you a theatre where business is in the same category as its projection.

WILLIAM F. CANAVAN
International President, I.A.T.S.E. & M.P.M.O.

Fire Prevention

In the afternoon session, after reports of officers, Fire Marshall of Canada, Grove Smith, gave a fine address which was warmly applauded. He pointed out the excellent record of fire prevention in Canada and stated that a majority of the modern theatres were fire proof. HE LIKEWISE ADVISED THAT NO OLD PROJECTION MACHINES SHOULD BE USED.

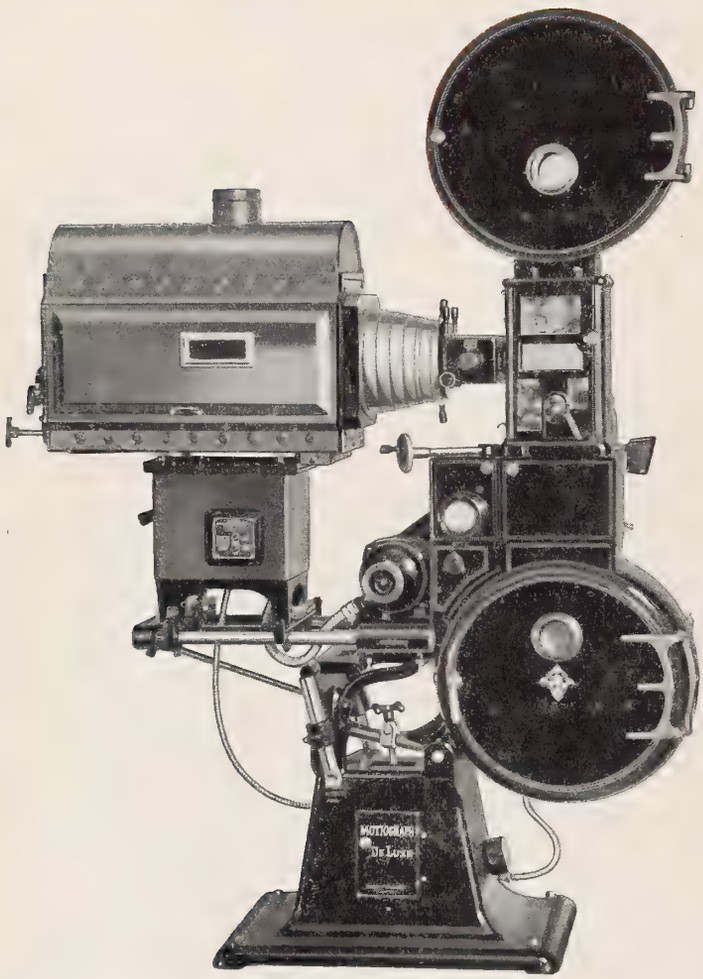
"Exhibitors Daily Review," Thursday, Oct. 18, 1928

Simplex
The International Projector

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT IS ACKNOWLEDGED THE FINEST *UNIT THAT MONEY CAN BUY



MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT IS ALL NEW EQUIPMENT FROM PROJECTION ROOM TO STAGE. IT INCLUDES THE MOTIOGRAPH DE LUXE SOUND PROJECTOR—THE ONLY PROJECTOR DESIGNED EXCLUSIVELY FOR THE PROJECTION OF SOUND MOTION PICTURES.

THE EXPRESSIONS OF SATISFACTION ON THE PERFORMANCE, ECONOMY OF OPERATION, AND EXCELLENCE OF TONE AND REPRODUCTION ARE OUR BEST RECOMMENDATIONS.

*Unit means: two projectors, two film sound pickups, main and head amplifiers, stage and monitor speakers, power packs, tubes—in fact, a complete unit.

COMPLETE SOUND UNIT EQUIPMENT FOR THE SMALLEST AND LARGEST THEATRES, AND PRICED ACCORDINGLY.

You are invited to our studio to see and hear this exceptionally big buy;— Or, we will send you literature and testimonials on request.

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



H. G. WELLS

says there's too much "talk"
but sound picture has future

NEXT WEEK—The Box Office Champions of 1930-31

NEXT WEEK—How to Run that Helping Hand Show

Vol. 105, No. 5 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* **October 31, 1931**

IT IS YOUR DUTY

TO SEE THIS PICTURE AT ONCE!

Until you have seen with your own eyes "THE SIN OF MADELON CLAUDET" you cannot realize what a picture Metro-Goldwyn-Mayer has produced—

When you have seen it you will return to your theatre and advertise it under your signature as one of the greatest motion pictures you have ever seen!





We will gladly supply mats of these ads at nominal cost—write for them to M-G-M Ad. Dept., 1540 B'way, N. Y. C.

IN HITS AS IN HATS...

Styles are always changing



Today's Styles in HITS

Styles change according to public tastes. Pictures in tune with the entertainment demands of today's smart public are doing the big-money business. Wise showmen know this. And they're guaranteeing box-office profits by buying pictures which spell e-n-t-e-r-t-a-i-n-m-e-n-t! Pictures packed with showmanship! For example: In the next two weeks from PARAMOUNT you get . . .



"GIRLS ABOUT TOWN"

with KAY FRANCIS
JOEL McCREA LILYAN TASHMAN
EUGENE PALLETTE ALLAN DINEHART

Excellent entertainment! Box-office in a big way! Everything the fans want . . . Romance . . . good, old-fashioned Laughs . . . Striking Gowns . . . Gorgeous Girls . . . Sparkling Wisecracks. Expert showmen who've seen it say it's in the big-money class. Directed by George Cukor.



are by PARAMOUNT!

Ruth CHATTERTON

in

"ONCE A LADY"



The screen's outstanding emotional actress in the kind of a role her admirers demand. A woman of high social standing forced into a lifetime of disgrace because of one moment of indiscretion. With IVOR NOVELLO, JILL ESMOND and GEOFFREY KERR. Directed by Guthrie McClintic.



Something New In Football!

"TOUCHDOWN"

The football picture that dares to be different. No last minute touchdown here. It depicts in dramatic fashion the adventures of college stars who develop into coaches. Audiences actually cheered it at previews. With RICHARD ARLEN, PEGGY SHANNON, JACK OAKIE, REGIS TOOMEY and CHARLES STARRETT. Directed by Norman McLeod. Adapted from "Stadium" by Francis Wallace.

Entertainment Headquarters

PARAMOUNT

WHAT THE SHOW BIZ NEEDS IS MORE . . .

pSOCKOLOGY

—and what a SOCK is packed by . . .

The YELLOW TICKET*

with

ELISSA LANDI
LIONEL BARRYMORE
LAURENCE OLIVIER

Directed by RAOUL WALSH.

*Smash business at day-and-date booking in L. A.'s ace houses — Criterion and Chinese.

MORE HITS FROM FOX

BAXTER—LOWE
in
The CISCO KID
"Beats Frisco par by $8,000," says M. P. Daily

DUNN—EILERS
in
OVER the HILL
"Bad Girl" team lend youth to heart story

WILL ROGERS
in
Ambassador Bill
His funniest by a long shout!

GAYNOR—FARRELL
in
DELICIOUS
Still world's champion box office lovers



YOU'VE GOT TO RECKON WITH FOX FOR PROFIT THIS YEAR

OCT 31 1931 ©C1B 133096

MOTION PICTURE HERALD

Vol. 105, No. 5 October 31, 1931

A Hollywood Discovery

A CERTAIN curious quality of amazement is aroused as one reads in The Hollywood Herald of a speech made by a high production executive, before a session of the Wampas, admitting that the discovery had been made that the public wants simple heart-interest pictures, as opposed to the sophisticated fabrications which have predominated in the industry's output since the coming of sound. Just how and why Hollywood should have waited until this late date in the troubled year of 1931 to make this discovery is one of the mysteries of our vast and complex industry.

The speech in question was made by the distinctly able Mr. Ben P. Schulberg, whose words in this instance are not to be taken as a confession of a personal point of view or sense of limitation but rather as a voice of the whole Hollywood.

Most thinking students of the motion picture and its problems will agree readily enough with Mr. Schulberg's clear words, when he says: "The industry has made a mistake and that is that it has listened all too often to the articulate minority, and all too often has overlooked the inarticulate majority. The result has been many pictures brilliantly done and praised by the articulate few, but without mass appeal. The industry now knows that it must furnish entertainment with mass appeal and that it cannot be deceived by the voice of the few. The public wants simple, homely heart-interest in pictures it can believe and understand. The tremendous success of pictures of this type proves my point. . . . The industry must think only of mass appeal."

The motion picture business has a simple but uncharming quality of naivete in its headlong following of frantic whims of production. It is continually being obfuscated and led into costly experiment by some really minor phenomenon of the printed word or of the stage.

When the motion picture of Hollywood gets conscious that it is an art it immediately gets unconscious that it is a folk art, an art of the great plain-minded commonality, a people which does not read the columnists of New York, or follow the wisecrackers of Broadway, and knows not the sensory reactions of sex-worn impresarios.

It has been obvious enough to careful observers that it was the motion picture in its rise as mass entertainment and destruction of the stage road show which narrowed the stage public to the more sophisticated audiences of a few major centers. The silent drama did that. The stage turned from its "Shore Acres," its "East Lynne" and the "Old Homestead" to productions from the pens of such sophisticates as the smart Mr. Somerset Maugham and Cosmo Hamilton. So then, when the screen turned again to borrow from the stage, it was a different stage and a stage serving the few. The motion picture, with its many to serve, blindly went out offering the wares designed for the few.

Further, too, one may suspect, vanities had something to do with it. The motion picture producer has often tended to endow his labors with importance by imitation of his Broadway neighbors of the stage, playing to the tastes of hardened first nighters and saucy metropolitan critics, more concerned with smart writing about drama than with drama.

The motion picture has its own business to attend to and it shall have ultimately to learn to do it in its own way. This is what Hollywood, the production capital of an industry prideful of its enterprise, is just now finding out.

▲ ▲ ▲

The Clocker's Decision

ONE of the most alert and effective publicity men in the industry was abruptly dismissed the other day for not arriving at his desk at 9 o'clock in the morning, by the ruling of an efficiency person.

Minutes are measurable by the clock and stop watch. They can be weighed and checked like coal, sand, lime and cement. Anybody who can read a clock or a scale can do it expertly. He cannot, however, necessarily measure the worth of an idea, the value of a well placed word, or a showman's hunch, or, in fact, any of the intangibles which make the value of the shadows this industry ships in cans.

▲ ▲ ▲

The Television Spectre

THE week has seen a Broadway demonstration of the best that television has been able to do for the public, to date. The result is more interesting than important. It appears that it is possible to put a television picture on the screen which compares with a coarse screen newspaper halftone many times enlarged and viewed through a window on a rainy day.

It is the opinion of every important technician in the field, who is free of promotional connections, that television now encompasses nothing that can be viewed sensibly as a menace to the motion picture theatre. Radio was once such a bugaboo as television now tends to be. Also for a good many years there has been a deal of unnecessary worry among exhibitors concerning motion pictures in the home and the non-theatrical use of the screen. Both developments have been under way now long enough to show by performance that they have no bearing on the theatre and its audience.

The motion picture industry truly enough has problems aplenty on its hands, and a number of things to worry about, but television is not one of them. Its headaches will continue to stay within the walls of the laboratories for a long time to come.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

The CHRISTIAN SCIENCE MONITOR, official organ of The Church of Christ, Scientist, sees a twofold objection, commercial and artistic, to talk on the screen, and suggests that "the day may come when people will go, not to the 'talkies,' but to the 'noisies'." The comment, under the heading, "Should the Talkies Stop Talking?" follows:

Two of the most accomplished cinema producers in Europe, one English and the other French, have decided that the talkies talk too much. The Englishman, Mr. Alfred Hitchcock, has therefore partially returned to the technique of the days before the Warner Brothers made cinema history by causing Mr. Jolson to wail out from a thousand screens the lugubrious melodies of "Sonny Boy." With a view to "cutting the cackle," Mr. Hitchcock's latest picture, "Rich and Strange," actually contains thirty subtitles. M. Rene Clair, the producer of "Sous les Toits de Paris," is tackling the problem from another angle. Dispensing with words altogether, he is said to be experimenting with a film farce in which the sound commentary will be music, not speech.

The objection to talk on the screen is at once commercial and artistic. By setting up the barrier of language the takies destroy the old international appeal of the screen. Speech also tends to arrest action, for when people talk they do not usually move about very freely. This deprives the moving picture of what many consider to be its crowning asset, its ability, that is, to show vigorous and exhilarating action. And with the opinion of Messrs. Hitchcock and Clair cinema goers appear to agree. At any rate, during the last twelve months the attendance at British picture houses is said to have diminished by 30 per cent.

Perhaps M. Clair has found the true solution to the cinema's difficulties. Sound, if not talk, does enrich the film's meaning. The pleasing noises accompanying the Mickey Mouse cartoons, the whistling episode in Chaplin's "City Lights," sharpen the comic point of these entertainments without in the least detracting from their universal intelligibility. The patter of raindrops or the hoot of a motor horn is the same in all languages; the bark of a dog conveys its meaning in all lands from China to Peru. The day may come when people will go, not to the "talkies," but to the "noisies."

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The EVENING RECORD of HACKENSACK in NEW JERSEY, which does not have such a big public to deal with, infers that maybe the public ordered something and got it, thus:

What the public wants is what the movie makers give it. That bromide is as true today as when it was first uttered a long time ago, and is still something of a reflection on the public, considering what they get.

The COURIER-NEWS, of ELGIN, in ILLINOIS, sees in lists of selected pictures, such as the "selections" by Rita C. McGoldrick, an antidote for any poisoning of the industry by political censoring. Under the heading "Sensible Censorship" the editorial writer voices his opinions in this fashion:

An excellent way of avoiding the evils of censorship of moving pictures has been developing lately in various parts of the country. It is the system by which women's clubs, religious organizations, civic societies and similar groups appoint representatives to examine current films and issue lists of "approved" pictures.

This system is especially valuable for the children. Many parents do not have the time to find out for themselves which pictures are proper for their youngsters to see. In the past they have relied—too largely—on official censorship to solve the problem for them.

But censorship is a repellent and stupid solution. This new system is infinitely better. By it, each group can give its members the guidance they want—and can do it without restricting the right of outsiders to see pictures of a different type.

This Week

Exhibitors will get concessions in practically all complaints on sales policies, distributors realizing keen competiiton coming this winter, says Chairman William Vincent of M-G-M Protest Meeting *Page 9*

Realignments of relations between RKO Radio and Pathe appear imminent with considerable probability that the outcome will be unification of distribution machinery; Hiram Brown declines to discuss reports that David Selznick is on the verge of a deal for a position of importance in RKO production *Page 10*

Hope of industry lies in sound pictures and not talking productions, says H. G. Wells *Page 11*

400 New York exhibitors lead way for others over country in pledging theatres for benefit performances for relief of unemployed during National Motion Picture Week, November 18-25 *Page 21*

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The JOURNAL, at MILWAUKEE in WISCONSIN, a comparatively conservative publication, makes a distinction between "good movies" and "goody-goody movies" in commenting favorably upon two current productions. Good pictures, the writer says, exert a tremendous influence, thus:

When one sees a good motion picture, he is conscious of the power the movies have of playing the part of both fiction and the stage to give us entertainment, art that appeals to the emotions and interpretations of life. Somebody has said that if this country goes bad, it will be because of bad movies. True, in a sense. And the reverse also must be true. Good movies, not "goody-goody" movies but good motion pictures, exert a tremendous influence.

One such picture is "Huckleberry Finn." Through this picture, millions in this country who never read the book will enjoy the immortal story by Mark Twain. . . .

Another such picture is "The Spirit of Notre Dame." Football at Notre Dame has become something of a legend. Its teams are accepted as embodying the spirit of young manhood triumphant, but young manhood that plays not for glory for itself but for the group. How easy in producing a film it would be to make a false step, to spoil all that. This film makes it all the clearer, all the greater. As in the case of "Huckleberry Finn," millions who were never fortunate enough to see the "Four Horsemen" or a Rockne coached team will see Notre Dame on the silver screen.

Looked at in this light, the responsibility of the movies becomes tremendous. Since we have accepted them as our most popular medium of art, they have also become a sort of national barometer.

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In the PRESS of PITTSBURGH in PENNSYLVANIA, Florence Fisher Parry writes about her annoyance at some of the delimiting effects of the work of the famous censors of that state. She says:

I am getting sick of being treated like a state ward. I'm not a moron, a delinquent or a child. I'm an average grown-up movie-goer, and I object to having my talkies tattered to bits to suit the mental and moral digestion of that small percentage of movie-goers for whom censorship is designed. I object to being subjected to the same precautionary discipline that is afforded my young children of school age. . . . Go into any moving picture house, look around you and count the children. Then count, if you can, the morons and the adolescents. I venture to say that 75 per cent of any audience in any picture house on any evening is made up of grown-ups. People who know the fundamentals about life and love and crime and humor. People whose morals would take more than pictured gunplay, mild profanity and sappy love scenes to overthrow them. . . .

EXHIBITORS WILL GET CONCESSIONS IN COMPLAINTS ON SALES POLICIES

Cleveland Spurns Protection Pact; Engages Counsel

Cleveland exhibitors refuse to accept the "settlement" of their local protection problem as worked out in Loew's home office last week and have delegated Sam Horwitz, of the law firm of Stanley & Horwitz, of Cleveland, to represent them in any further discussions which may be held on Cleveland protection.

Col. E. A. Schiller of Loew's, with whom the zoning and protection committee of the Cleveland Motion Picture Exhibitors Association met in the New York conferences, expressed surprise this week that the arrangements agreed upon were not acceptable to the Cleveland exhibitors. Col Schiller stated that agreements were reached with each exhibitor and signed prior to the committee's return to Cleveland.

In Cleveland, Myer Fine, chairman of the exhibitors' committee, intimated that unless the situation was straightened out soon, legal action would be taken. By the terms of the New York "settlement," Loew's agreed to remove three of its subsequent-run houses from the 42-day protection period accorded Loew's Cleveland first-runs. Cleveland exhibitors charge that this concession immediately was offset by Loew's reopening the darkened Stillman theatre, a first-run house, at 25 cents top.

John H. Amen, special assistant attorney general in charge of film cases, stated this week that the Government is continuing its investigation of protection in response to complaints from exhibitors.

Griswold Realigns Fox Departments

Glenn Griswold, vice president in charge of all public relations of the Fox companies, this week completed reorganization of the theatre and film advertising-publicity units, which are now headed as follows: Gabe Yorke, in charge of all publicity and advertising of Fox Film; Joel Swenson, Fox Theatres advertising and press books; Carl Mos, trade paper advertising; Abe Goodman, production and art departments; Mike Vogel, exploitation. The Fox house organ was discontinued and seven staff members were let out. Swenson had operated the publication.

Glendon Allvine continues under contract.

Roxy Denies New Post

"My job is in Radio City," S. L. (Roxy) Rothafel stated on his return to New York from Europe this week. Expressing enthusiasm over the new project, Roxy denied reports that he is to assume any other post with Radio-Keith-Orpheum.

Distributors Realize Keen Competition: Vincent

Making Rentals Flexible, Says Continuing Committee Chairman Of MGM Protest Meeting

Exhibitor complaints against sales policies of national distributors will be met with concessions in practically every instance, according to Walter Vincent, chairman of the continuing committee appointed by the "Metro National Protest Meeting," held in New York early in September.

Revealing the tenor of the continuing committee's report, which will be made public shortly, Vincent said that the difficulty of sustaining sales policies which might be resented by exhibitors would force the concessions, making all sales policies flexible and agreeable to exhibitors, in application. Vincent indicated that prevailing economic conditions, together with prospects of reduced grosses this winter, are realized by national distributors and will prove the deciding factor in the application of the sales policies of distributors.

See Keen Competition

Vincent's summaries of the sales policies of all national distributors were made following meetings of the committee of which he is chairman, with sales managers of all principal distributors. The meetings were held immediately following the MGM protest meeting, but the committee's report has been delayed pending the ascertaining of Paramount's sales attitude. This delay was occasioned by the departure of Sidney R. Kent, Paramount sales manager, for Europe. Kent returned to New York recently and the continuing committee met with him this week, completing its conferences with all major distributors.

Indicating the nature of the committee's report, Vincent said that the industry "faces a keen competitive situation this winter, and that distributors are recognizing the fact."

No Commitments Now

"It takes good pictures to sustain any sales policy," Vincent declared. "If they are not forthcoming even moderate sales demands cannot be enforced. Pictures are not as weak as present theatre grosses indicate, and the conclusion is that sales policies which would be applicable to today's pictures will not conform to prevailing economic conditions. While the continuing committee can make no commitments now, we are able to say that distributors recognize the uncertainty of prevailing unusual conditions, and the probability of their continuance throughout the coming winter, and will be guided accordingly in their application of sales policies."

Walter Vincent, the continuing committee's chairman, is associated with Sidney Wilmer in the operation of 28 Pennsylvania and Virginia theatres, several of which are operated in a partnership-management deal with Loew's, Inc.

U.S. Suit vs. RCA Over Monopoly Charge on Again

The Government's antitrust action against Radio Corporation of America and affiliates will be resumed within one week, it is expected. Prosecution has been held up by the Department of Justice pending results of negotiations to end an alleged radio patents monopoly said to be held by the corporation. Negotiations have reached an impasse on the creation of an open patents pool in which independent companies would participate.

An amended bill of complaint has been prepared by the Department which will include two additional defendants, and it is expected that this will be filed soon.

Corporations included in the original complaint were Radio Corporation, General Electric, Westinghouse, American Telephone and Telegraph, and General Motors. This bill accused the corporations of being a combination in restraint of trade in the manufacture and sale of radio apparatus and radio communication.

Soon after the original bill was filed, Judge Warren Olney, Jr., of California, was appointed a special assistant to the Attorney General to handle the case. He rewrote the original bill and notified the defendants.

At that time the Supreme Court ruled against Radio in the Langmuir vacuum tube patent case and the corporation asked the Department for a conference to negotiate a settlement of the anti-trust case.

Conferences were held last Spring with officials of the Department by Owen D. Young, of General Electric; David Sarnoff, of Radio, and others. On July 1 Attorney General Mitchell announced that the conferences would be recessed during the Summer and intimated that there was a possibility that an agreement could be reached.

On September 28 the conferences were reopened in New York, but it was reported that the situation had changed. Since that time several informal communications have been exchanged and it is understood that the conferees now have no common ground on which to work.

Andy Smith Takes Ezell's Sales Post

E. L. Alperson, Warners' sales chief, on Wednesday promoted Andy Smith as eastern and Canadian sales manager, filling the post vacated by resignation of Claude Ezell.

Gradwell Sears remains as western and southern manager.

UNIFIED DISTRIBUTION FOR RADIO AND PATHE IS BELIEVED PROBABLE

Combined Production Is Held Less Likely

Brown Refuses to Discuss Reports David Selznick Is Near Deal For Big RKO Studio Post

Some realignments of relations between RKO Radio and RKO Pathe appeared imminent this week, with a considerable probability that the chief outcome of the consideration being given to the problems involved would be a unification of distribution machinery.

Broadway indulged in the usual array of all possible arrangements of the pattern in rumors, and inferences of sweeping changes in personnel.

Reports of consideration of plans for a unification of production activities appeared considerably less probable, and decidedly contrary to the trend of the period.

Rogers, Schnitzer, Selznick in N. Y.

Officials and other persons qualified to discuss the matters now pending and impending were reluctant of utterance to a remarkable degree. Inquiries started at the normal points of contact and bounced from office to office until they reached the office of David Sarnoff, head of Radio Corporation of America.

"Those are operating matters entirely within Mr. Hiram Brown's jurisdiction," was Mr. Sarnoff's answer as he referred questions back to Brown. Brown in turn avowed, "I am not discussing rumors."

Meanwhile, Charles Rogers, in charge of production at RKO Pathe studios in Culver City, and Joseph Schnitzer, president of RKO Radio, who has been active at the west coast studios, both arrived in New York within the week, making it apparent that there are to be conversations on the subject of production.

Mr. Brown also, while declining, declined to discuss or confirm reports that David Selznick, who is also in New York, is on the verge of a deal to assume a position of importance in the production machine of RKO. These reports originated within the RKO organization, and from points close to executive desks, but they, too, were classified as mere rumors.

No U. S. Intervention Contemplated

The reports concerning Selznick's appointment indicated that Selznick first sought an assignment to head a production unit for the company. This was said to have been enlarged, later, by Brown, with a plan to place Selznick in charge of all Radio production activities.

Asked this week about the legality of a combination of the production or distribution activities of RKO and Pathe, Department of Justice officials declared that no intervention was contemplated by the Government should such a move be made. The Department reported that numerous complaints against the proposed consolidation had been received since RKO first purchased Pathe, but the Department regards the move more in the light of an economy effort than one which would lessen competition within the industry.

A Bas the Damns, Say British Exhibitors In Protest against Profanity in Films

British exhibitors are protesting against profanity in films, and though at the moment their strictures are aimed at certain British productions, they go for America, too.

It might be as well for Hollywood to consider economy in highly seasoned expletives, as well as the final abandonment of the accursed "raspberry." The northern section of the Cinematograph Exhibitors Association has sent a strong resolution to its general council calling for immediate action towards the suppression of "damns," "bloodies," and similar expletives which have been rather plentiful in recent pictures.

It is not merely an extremist move—a large number of theatre owners, notably among the family audience men, have long been complaining of loss of patronage where smut and ultra smart talk is offered as entertainment. The C. E. A. general council has not yet considered the matter but doubtless will now be forced to do so by growing agitation.—WM. H. MOORING.

Cite Million Loss From Dirty Screen

Over $1,000,000 a year is wasted by exhibitors due to their continued use of deteriorated or dirty screens, according to calculations based on investigations of the Society of Motion Picture Engineers, on material published in BETTER THEATRES, and on examinations made by Beaded Screen Corp., of screens actually in use in theatres.

According to that company, the effects of age and dirt cannot be entirely obviated, but it is pointed out that frequent brushing of the surface will prolong the efficient life of a screen by keeping dirt at a minimum. A sound screen being perforated or porous, the air going through, usually with the "help" of drafts or a ventilating system, leaves the dust collected on the screen.

"Resurfacing has been tried," the screen company report declares, "but it has not proved successful. Cleaning is also a disappointment, because it leaves streaks and is about as expensive as a new screen."

The company figures the loss in dollars to exhibitors as the result of an increase in electric power consumption made necessary by lowered reflection capacity.

Ruling in Consolidated-Craft Laboratory Suit Due Soon

Federal Court at Wilmington is momentarily expected to make known its decision in the suit brought by Consolidated Film Industries against Craft Film Laboratories, charging patent infringements in the use of laboratory machinery by Craft.

Derr and Sullivan Quit Caddo Nov. 20

From Hollywood comes the announcement that E. B. Derr and Charles B. Sullivan will leave the Caddo organization November 20, with a statement saying that Howard Hughes says the resignations come by mutual consent in view of the fact that the program outlined for them has been completed.

Both Mr. Derr and Mr. Sullivan were for some years variously in the commercial retinue of Joseph P. Kennedy of Boston beginning with the Fore River plant of the Bethlehem Shipbuilding Corporation of World War days. They went thence to the motion picture business with the Kennedy acquisition of FBO and along with his brief impact upon First National and somewhat more enduring connection with Pathe Exchange, Inc.

Derr's last post in the Kennedy organization was in charge of production at the Pathe Culver City studios. There in the later days of the activity of Pathe Exchange, Inc., differences between Derr and Kennedy arose and Clinton J. Scollard, a close confidant in the Kennedy cabinet, was sent to Culver City. Presently Derr and Sullivan departed and announced their Hughes connection.

"U" Earns $1,198,363 Net In Nine Months Period

Net profit of $1,198,363 was earned by Universal in nine months ended August 1. Net loss of $102,747 is reported for the third quarter, comparing with net profit of $255,784 in the preceding quarter and net loss of $146,340 in the corresponding 1930 quarter.

Liabilities are listed at $1,908,702, against current and working assets of $8,727,653.

HOPE IN SOUND, NOT TALK: WELLS

As for Producers, "What Dreadfully Illiterate Persons These Showmen Are," Novelist Observes

By TERRY RAMSAYE

Mr. H. G. Wells, who is a seer and a philosopher if you agree with him, and just a novelist if you do not, arrived this week from England for an American sojourn and tour of several weeks. He may or may not have some motion picture transactions on his hands before he sails for home. He does not appear to care very much, either.

Chatting most informally and unofficially, Mr. Wells was able to make a number of pungent observations about the motion picture industry. Showmen are, he finds, "dreadfully illiterate and unintelligent" about their wares. He notes that the motion picture has outgrown itself and become too imposing. He thinks the silent picture had begun to be an art and that many of the present talkies are abominations, destroying motion picture followings and tending to "educate a demand for the stage."

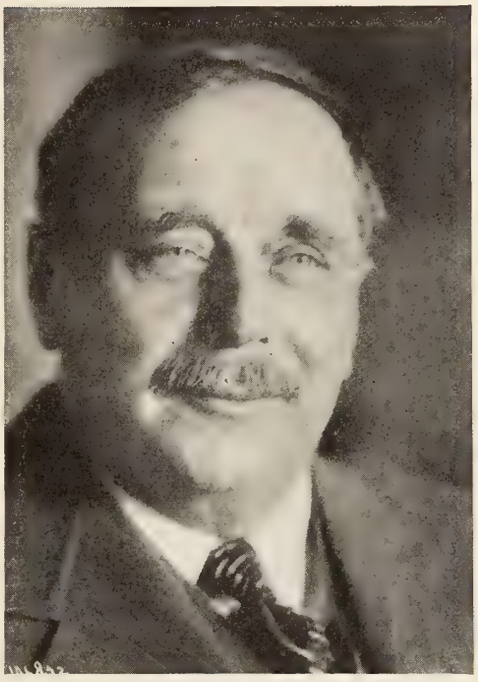
Mr. Wells was winding up a busy morning of dictation to his secretary in the sunny corner of Nelson Doubleday's office down in Madison avenue, when I entered the picture. He is a smallish chunky bit of a man, not at all the dominant physical type that the book jacket photographs and the book counter cut-outs would make you believe. It is well over three decades since he left the instructor's rostrum in the classroom to begin the literary career which has made him a world figure, but there is something in his manner that suggests the stamp of the school master has never been entirely obliterated. There is no pretense about him, or personal stagecraft, and unlike the many visiting Englishmen he is neither so casually nor so carefully dressed that one notices what he wears. The lines in his face suggests that he has spent a lot of his lifetime smiling quietly to himself about things. He speaks rapidly and lets punctuation take care of itself.

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The conversation began with a bit of badinage between us, in which Mr. Wells so highly appreciated what I had written about him and I so warmly appreciated what he had written about me. This went over unanimously without even a hint of disagreement.

The fact is that a few years ago, mulling through some rather old British patent papers, I came upon the discovery that Mr. Wells and Mr. Robert W. Paul, an instrument maker, of London, came dangerously near to inventing and launching the photo-drama full born as an art form in the far year of 1895, as a consequence of Mr. Wells' then new story, "The Time Machine."

Mr. Wells now with mock solemnity avers that I have made him the "inventor of the cinema." Despite the fact that the Paul-Wells project never got beyond the papers in a patent application, Mr. Wells, down all the intervening years, has been decidedly screen conscious, and one of his more recent works, a novel, "The King Who Was a King," was written in a quasi scenario form.



H. G. WELLS

"You have done everything about the motion picture except to make one," I remarked across Mr. Doubleday's imposing antique walnut. "I imagine that the producers have been after your material often enough, too, —just what seems to be the matter?"

"My dear fellow," exclaimed Mr. Wells, "they have, they have—but what dreadfully illiterate persons these showmen are!

"Why, do you know they come to me every now and then for a picture on Peace and I refer them to 'The King Who Was a King.' Then they ask me what it is about." Mr. Wells tossed up his hands in a gesture of surrender. "It is available in English, German and French, and they want me to tell them what it is about."

The preposterousness of it gave him another merry chuckle. He is full of chuckles, because from where he sits this is not so bad an old world, after all.

"Why, do you know," he confided, "one American producer, ——, asked me to submit a two-thousand word synopsis of it. If they cannot find out what it is about by reading it, I shall never be able to tell them."

Mr. Wells' attention was drawn to a number of recent assertions in various quarters that some signs in the sky portend that the stage may yet turn the tide of dominance against the screen.

"Yes—possibly—" he responded. "I sometimes suspect that the talking picture is just educating an audience and giving it an appetite for the stage.

"The silent picture was another art, a swift plausible medium, but the talking picture—how often so absurd. We see a man a half a mile away and we hear him talking! The silent picture had breadth and scope. Now they drag the infernal microphone around, and there is such an infinity of difficulty and labor that the entertainment is squeezed out. It is all too much bother."

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It seems, however, that Mr. Wells is not in despair about the future of the art. He feels that in time the "sound picture," as opposed to the "talking picture" so highly dependent on dialogue, will become great.

"The cinema has become so pretentious that the cinema habit of its patrons is being broken," remarked Mr. Wells. "Going to the cinema now tends to be an event instead of a casual thing. In my own case, for instance, I can remember, back during the war, when I was much under stresses and strains, I used to drop into the cinema every day, for an hour, perhaps two hours. But now it is a very different thing. If one is to go to the cinema now, he must wash his face and put on a white collar and be a good boy and get there on time at 8:30 o'clock, sharp. And I'm damned if I will stand for it."

The talk drifted to product and immediately hit again on the theme of over-reaching pretentiousness. Mr. Wells commented on Charles Chaplin's having spent something like three years on one picture.

"I wish," he said, "that he would make a great many more and less perfect and imposing pictures—do the lightly done spontaneous laughable things that we used to enjoy so week after week."

Mr. Wells agrees that the motion picture could be much greater if it were not so "important."

Hence the Tea Order

A requisition went through the Accounting Department of Universal Pictures Corporation the other day calling for a quarter of a pound of tea, and a pot of marmalade. Carl Laemmle was entertaining H. G. Wells in his office at 730 Fifth Avenue. It was in this wise that Mr. Wells replied to his invitation:

"I could look in at 730 on Tuesday at 4:30 if you will pander to my English vice of tea drinking at that time.

"Sincerely,

"H. G. WELLS."

BRITISH-AMERICAN FILM PACT NOW MIGHT AVERT IMPORT TAX THREAT

Assessment Would Hurt Smaller Theatres

English Government Aids Central Clearing House for Marketing Films in Small Dominions

By WM. H. MOORING, London

The industry in Great Britain, it is expected, will suffer at the hands of the Conservatives, who this week registered an overwhelming victory at the polls. Imports, generally, will be tilted, which will inevitably affect films.

Thomas Ormiston, Scottish exhibitor who is largely responsible for drafting of the Quota law in 1927, is among the new members of Parliament.

Not only is there serious and weighty agitation in favor of import tariffs; there is quite obviously a sheer necessity for some kind of drastic departure from established policy, if England is to increase her income from foreign markets.

How Correct Adverse Balance?

In Motion Picture Herald of October 10 I was able to tell of secret conversations which have been going on between influential members of various—and widely diverse—political organizations and which have resulted in an "understanding" that, irrespective of election issues, the next Government will turn an eye upon the Anglo-American film situation.

In short, it is felt that U. S. A. is taking far too much money out of Britain and the British Empire.

By what means can the adverse balance of British trade be corrected? Must Britain secure a wider market within her own territories by building up import tariffs, or can she, under threats to do so, insist upon some concrete scheme of reciprocity between her own nationals and those of U. S. A.?

Danger in Imports Tax

As far as films are concerned, New York and Hollywood may as well become reconciled to the fact that—if prevailing political temper counts for anything—it must be either one thing or the other.

An imports tax—favored by the die-hard section of the Conservative party, and by an influential number of the National Labor Party adherents, combined with the devastating effects of gold standard abandonment, probably would render unprofitable any film trading between American producers and British theatres.

There is already a danger that the fall in the pound sterling will place American distributors on this side well "in the red."

But an import duty on American films would do more; it would so restrict the importation of foreign films as to injure most directly and definitely all the smaller theatre organizations in Britain, because they rely, and must for some considerable time at any

(Continued on page 22)

Asks Unions to Help

The IATSE & MPMO has, through International President William Canavan, issued a request to all unions that the services of members be donated for special performances given in theatres, the proceeds of which are to be donated to local relief agencies for local use.

May we express sincere appreciation of this action on the part of President Canavan and the IATSE & MPMO. It is to be hoped that all locals will accept the recommendation, and do every possible reasonable thing to make the movement a success.—H.F.R.

Garber, RKO Pathe, Develops New Studio Set Spotlights

David S. Garber, head of the RKO Pathe studio construction department, has perfected two new devices which are in use at the studio and are claimed to have solved a problem long a troublesome one to production studios.

The devices are portable spotlight platforms, one on rollers, which never leaves the floor, and the other suspended from the rafters of a stage. Garber claims increased studio efficiency of 40 per cent and actual saving of $60,000 per year on expenses.

National Groups Agitating For Australian Quota Law

Numerous civic organizations of Australia have been active in trying to induce the commonwealth government at Sydney to introduce a film quota law similar to that in force in England.

The organizations engaged in the propaganda are for the most part national in scope and are at the moment stressing the agitation which has been quietly carried on for some time.

Paramount Players En Route

Peggy Shannon left New York for Hollywood to begin work on "Second Chances" for Paramount. Jeanette MacDonald and Miriam Hopkins also left for the Coast. Gary Cooper has left for Italy for a vacation and Lilyan Tashman is returning to New York to work with Claudette Colbert in "Her Confession."

Obtain Theatre Injunction

The Dickinson Theatres circuit has secured a temporary injunction restraining William Schenkekberger from operating the memorial auditorium at Hiawatha, Kans., as a motion picture theatre. The Dickinson theatres operate in the town.

Fuller-Hayward In Tough Spot

Theatres in New Zealand controlled by Fuller-Hayward have fallen into the hands of trustees for debenture holders, and extreme difficulty is expected in resisting liquidation. As a result of the corporation's position, thousands of dollars of film contracts, thousands in debts and rent are in the melting pot. Owing to the vast number of claims and concerns involved, it appears practically impossible to iron out the respective positions of mortgagees, debenture holders, creditors and shareholders, failing liquidation, without considerable and complicated litigation involving the Mortgagors' Relief Act, and this litigation is thought to be absolutely necessary. Approximately 40 theatres are affected. Liabilities are enormous, claims of unsecured creditors alone totaling $1,000,000.

Names of American distributors on the creditor's list are unknown, nor is it possible at this time to ascertain the amounts owing to them.

Hardings Are Returning To Kansas City Theatre Field

Sam and Dave Harding, veteran Kansas City showmen, and leading factors in the formation of the former Associated Exhibitors firm, are understood to be about to return to the film business in Kansas City.

The brothers, who have been out since selling their circuit to Universal, are said to be about to take over 10 Fox Midland suburban houses, closed because of a dispute with projectionists.

Buddy Rogers Will Bring Own Band Together Jan. 1

Charles "Buddy" Rogers has decided to form his own band, having rejected the long-standing offer by Fred Waring that Rogers take over Waring's Pennsylvanians if he would pay salaries and expenses.

Rogers will bring together his band January 1. His contract with Paramount expires December 1 but he will stay with the company until completion of "The Jazz King," musical in which he is starring.

Carolina Showmen To Meet

The Carolina Theatre Owners' Association will hold its mid-winter convention at the Hotel Charlotte in Charlotte, N. C., on December 7. Charles W. Picquet is organization president.

To Honor Herrington

Fred J. Herrington, veteran exhibitor organizer, will be honored by independent theatre owners at a testimonial dinner scheduled for Pittsburgh, November 3, at the Hotel Henry.

FACTORY AND OWN SALES STAFF FOR DEBRIE IN U.S. INVASION

Use Passes With Care, Warns Head Of Publix Group

Harry Katz, division director of the Indiana-Illinois territory for Publix, has advised careful evaluation of all tieups involving special passes, to insure proper box office returns and to guard against cheapening the theatre in the community.

"You can't keep up the value of anything you give away for nothing, and a too liberal policy with passes in merchant and newspaper tieups may react unfavorably," said Katz.

He stresses the point that the success of a free-pass tieup cannot be determined from a study of the returns for that day, when extra business is expected. It is necessary to check against the business for the evening if the tieup is for matinee, or vice versa, and against the gross for the week. Often the pass tieup merely shifts patronage from one part of the week to another, rather than increasing business, Katz points out.

Passes, he believes, should be reserved for "weak sisters" on the presentation schedule, adding that the manager must play fair with the opposition in using such selling tactics. It is also necessary to watch the type of merchant with whom the tieup is effected, in Katz's opinion.

Cinelog Corporation Latest Of Erpi Producer-Licensees

The newly incorporated Cinelog Corporation, New York is the latest producer licensee using Western Electric's sound system. The company will produce a series of travel-explorer films, covering unusual places here and in foreign countries.

Lorenzo Del Riccio, head of Cinelog, plans the recording of sound at the time the films are taken. The equipment used is light in weight and contains the new magnet light valve modulators and moving coil microphone.

Bargman Heads Laboratory Merger

First laboratory in the East exclusively to handle 16 mm. printing and developing will function as Union Film Laboratory, headquarters at 630 Ninth Avenue, New York. Union is an outgrowth of U. S. and Hudson, Jersey plants, and is headed by Sol Bargman, formerly with Craft, and Josh Levin, who is vice-president and treasurer.

New Academy Head Takes Post

M. C. Levee, executive manager of Paramount west coast studios, has assumed his position as president of the board of directors of the Academy of M. P. Arts and Sciences in Hollywood.

To Battle for Laboratory And Studio Business

Wide Film and Standard Size Cameras and Printers to Be Marketed Here by French Company

American manufacturers of studio, camera and laboratory equipment are, for the first time in a decade, faced with serious competition. Invasion of the production equipment field in the United States was actively launched in New York this week by Debrie, pioneer French company, which plans to establish its own sales forces at New York, Chicago and Hollywood to engage in a competitive battle with American makers, principally Bell & Howell and Mitchell Camera. Basil Lermont, treasurer and general manager, is in charge of the American invasion, the first ever attempted by Debrie directly.

Printer to Be Marketed

A film printer will be marketed, which, according to Lermont, is the first $3,000 machine to simultaneously print sound and image. Bell & Howell has been working on a simultaneous printer, and only recently completed its development. The Bell & Howell device will be marketed shortly, and, it is understood, will cost approximately $9,000. However, several individual laboratory organizations, including Craft Film at New York, perfected their own printers to embrace simultaneous film and sound track printing.

An innovation in the studio equipment field is the Debrie "Visographie," listed at $18, which, according to Lermont, eliminates all chance in focusing of cameras, obtains correct photographic values of colors (done through a special blue filter brought to the eye by rotation of a small disc).

The Debrie device, a push-and-pull affair, weighs only 350 pounds, its base and other heavy metallic parts being constructed of a new light aluminum-alloy. It prints each frame separately, unlike American machines which follow the continuous movement process.

Light treatment is controlled directly through rheostats on an automatic principle, rather than through the enlargement or narrowing of the diaphragm, as is done by most American printers. Twenty degrees of light are obtainable, permitting of any number of variations, according to Lermont, who explained that the light system used is basically the same as that used in operation of a player piano by means of perforations in a music roll

Present laboratory methods superimpose titles from a separate title negative. This is eliminated in the Debrie projector which has automatic gadgets to print titles without the use of a full-length title negative. The machine, therefore, simultaneously

(Continued on page 22)

Court Decisions Vary on Legality Of Film Contract

Judge Swenson in the Grand Forks, N. D., district court has ruled illegal the standard form of exhibition contract in which is embodied the arbitration clause outlawed by the Thacher decree, in what is claimed to be the first decision of its kind.

The legality of the contract, with the outlawed arbitration clause eliminated, was upheld, on the other hand, by Federal Judge Stewart in Philadelphia. The court ruled there that the action of Warners against the Seville theatre should be tried on its merits, over-ruling a demurrer. This is in line with several similar decisions rendered recently.

The North Dakota judge held that both distributors and exhibitors were parties to an illegal combination in making the contract in a case brought by United Artists against John Piller, Valley City, N. D., exhibitor. Court aid in recovering alleged damages was refused United Artists with judgment ordered in favor of the exhibitor.

S. H. Halpern, one-time counsel to the Minneapolis Film Board of Trade, handling actions for the Northwest exhibitor unit members, was counsel for Piller. Halpern contended the contract is illegal, in his defense of "conspiracy" in which the exhibitor is set on a par with the distributor.

Momand Fight to Finish, Says Counsel in Film Suit

The conspiracy case against Griffith Amusement Company and various distributors will be fought out to a finish, B. B. Blakeney, counsel for A. B. Momand of Shawnee, Okla., said in New York before leaving for Oklahoma. Blakeney cross-examined witnesses for the taking of depositions.

The next hearing in the state's case at Shawnee will be November 9, and Momand is prepared to take the $2,000,000 fight to the United States supreme court if necessary, his attorney said. Conspiracy of the defendants to shut off film service to Momand is charged.

Taking of testimony was concluded Tuesday. Felix Feist of M-G-M and Phil Reisman of Universal had testified on Monday, Sidney Kent of Paramount had been before Blakeney Friday.

Brandt Seeks 12 Stage Theatres in Key Cities

Brandt Theatrical Enterprises is reported to be seeking twelve "legitimate" theatres of the Shubert and Erlanger interests in key cities. Brandt's Subway Circuit has four houses, one of them, the Lyric, being a combination house. The policy of combination shows will be adopted.

ASIDES AND

By James P.

FIND the downtown New York lawyer-friend of William Fox and you will have the source of many of those rumors crediting Harley L. Clarke, Fox Film chief, with being favorably inclined toward the return of Bill Fox as operating executive of the Fox companies.

Insiders believe that William Fox interests are circulating the reports in line with a plan of his to accumulate blocks of Fox "B" stock, to be used in case the company fails to pay four consecutive quarterly dividends, when control automatically passes from "A" holders (Clarke) to holders of "B."

However, one film executive in New York, who is supposed to be in the know, says he will bet two-to-one that Fox will be in the saddle again before April 1, and that negotiations with this in mind were actually started several weeks ago, with Fox supposed to have rejected the initial proposal.

▼

The depth of disillusionment was reached the other day by ye ed. when he cast his bleary eyes on a piece of Universal publicity matter which blazoned forth with the startling revelation that "Contrary to previous announcement, it became known yesterday that Carmel Myers, who was added to the cast of 'Nice Women' at the last moment is not supposed to be a nice woman at all!"

▼

The Astor in New York, one of America's most reputable hostelries, pulled a fast one last week when it rented one of its ballrooms for a preview showing of the initial Mendelssohn-Young production, charging $100 *for the screening and* $300 *for luncheon to the trade and news press, with the understanding that its regular Western Electric sound installation would be used for the showing.*

Lights were dimmed and for one hour news writers and editors suffered during one of the poorest renditions of sound that any one might even believe possible. One of the two projectors broke down completely because of its inability to reproduce, and the second unit was hardly audible.

Alarmed because of the possible reaction of the press, sponsors of the company, which made its debut at the gathering, investigated and discovered that two cheap, bootleg sound devices had been pawned off by the hotel in place of the Erpi machines.

▼

It will be just too bad for industry moguls and stellar lights who lack a sense of humor when "Ballyhoo," laugh magazine, appears soon with a burlesque on motion pictures which will flush more than one face well known to the public when the gang in both Hollywood and New York are taken over the hurdles.

▼

Published statements crediting the Hays organization with saying "more than 20,000 *theatres" will participate in the industry's unemployment campaign are untrue. Twenty thousand theatres will not participate for the simple reason that there are not that many. And the Hays unit never said that they would.*

Certain members of the general committee in charge of unemployment relief, who evidently lack statistical knowledge of their own industry, promiscuously banter about in true press agent style, these figures which even an elementary film student would immediately recognize as being ridiculous.



The distinguished and pithy Peter Arno, who has insight and philosophy in his pencil hand, sat across the table from the distinguished and pithy Edward M. Fay, cinema impresario and exhibitor of Providence in Rhode Island, the other day, and this sincere bit of portraiture resulted.

MOTION picture theatres in towns situated along the U. S.-Canadian border are having headaches trying to straighten out the complex situation which has developed since Canadian money (British) took a drop following cessation in England of gold as a money standard.

Local banks and retail stores discount the money from 10 to 15 per cent and many theatres are refusing, for the first time, to accept the Canadian coins, while others take it only on condition that the entire amount presented is used to purchase tickets. A 50-cent Canadian piece, for instance, will purchase two 25-cent ducats, but exhibitors will not sell one ticket and return 25 cents change in American money.

▼

How unfortunate it is that the only people who know how the public business should be handled chose to be mere writers.—Publishers' Syndicate.

▼

Lots of this in the sticks, but isn't it rather unusual on Broadway to see Warners using the two-for-one ticket plan for all of their stands along New York's Main Stem? The circuit has planted the idea in Brooklyn, too. Cards in Flatbush grocery stores invite the purchaser of Astor brand coffee to present a label and one admission price at leading houses and receive two tickets.

▼

There is a Broadway renegade, notorious for passing rubber checks in New York's film row, who has told so many that his father is one of President Hoover's cabinet, that he really believes so himself.

▼

Rumors linking United Artists-Fox and MGM persist.

SOME ONE, IT SEEMS asked John Barrymore when he intends to retire from the stage to live in ease and pursue his hobbies, and Mr. Barrymore's reply was, in effect: "A man would need about $40,000,000 to do that." Of course, that may be just Mr. Barrymore's whim. We have no doubt that men have retired and had a helluva good time on less than $40,000,000. In fact, we have figured out a way to do it for $40,000, but our prospectus does not include yachts. To be sure, our hobbies are not expensive. In fact, they are revenue producing. The Barrymore estimate of a modest competence did not leave us either discontented or reconciled to our lot. It did not even start us off on a long daydream of what we would do with $40,000,000. Our daydreams are much more modest than that. The other day we spent a good hour and a half blissfully meditating upon the disposal of a hypothetical $1,200.

▼

Howard (Prospect Press) Reichenbach calls it "Heeb-room-malaria." Ask him to show it to you.

▼

The only manner in which a certain department head of a major distributor can save his job is by quickly disposing of that speakeasy which he operates as a sideline in New York's Greenwich Village. The home office knows about it and is more than slightly peeved.

▼

Heap big money is backing a new company, now in process of incorporation, and which will soon make its debut with the message: "An Opportunity for You to Go in Business for Yourself—As a Motion Picture Exhibitor!"

▼

Well, W.W., who are the "two chin-ema executives (not Fox) who have been millionaires and are now within hailing distance of the breadline?"

▼

If "spies" of the raw stock companies get busy they may stumble across a device which will cut costs of film at least 20 per cent and which now reposes in the humble New York office of a small equipment company, where officials are frank to state that the new attachment, following precedent, will probably be purchased and stored away in the dark vaults of one of the raw stock firms, never more to threaten a reduction in income of either Eastman Kodak, Du-Pont, Agfa, et al.

▼

Poor Scarface!

"I felt so sorry for Capone," remarked Edward Robinson (screen gangster) as he emerged from the Chicago courtroom just before Uncle Sam sentenced Alfonse to jail on income tax evasion. "I kind of hope he gets off. He seemed so CALM and UNRUFFLED sitting there."

▼

We bet there are some exhibitors who will ballyhoo "The Spirit of Notre Dame" as a sequel to "The Hunchback."

▼

Old Man Depression came in for a severe tongue-lashing this week from a top notch film executive in New York who was forced to move from his $15,000 *a year apartment to a cheap and squalid* $8,000 *jernt.*

INTERLUDES

Cunningham

PARAMOUNT was reported recently in these columns as standing to lose more than $100,000 this season in the operation of its poster department as a result of inroads made on poster sales by independent poster exchanges who buy back paper from exhibitors to resell to other theatre owners at prices lower than those quoted by the distributor.

Steve Farrar, of Colonial Amusements, Illinois, immediately took up the cudgels on behalf of exhibitors, blaming distributors themselves for the poster situation. Says Farrar:

"How easy it would be for Paramount and all other producers to run the poster exchanges out of business. The only reason that exhibitors buy posters from these exchanges is that they know that they are being robbed by the producers on all advertising accessories!

"If the exchanges will cut the price on one sheets to seven cents, three sheets to 25 cents, six sheets to 50 cents, 11 x 14 photos to 45 cents, and all other advertising in like manner, see how much more advertising the exhibitor will use, and how quick he will order from the distributor in preference to the second-hand poster exchange.

"There is no reason for advertising to be selling to-day at the prices the exchanges are charging, and they have no one but themselves to blame for the losses they are showing on advertising."

▼

Will Erpi executives reveal, please, the lowdown on J. Kaufman's exit from Audio Cinema Studio, in the East?

▼

Herb (United Artists) Berg, a new benedict, mistook asthma for passion the other night—which explains those "hickeys."

▼

Does Louis B. (Metro studio chief) Mayer know that his brother, Rudolf, in New York, is trying to cash in on "L. B.'s" well known film name in promoting a new 16 mm. picture company?

Mentioned prominently in all publicity and press matter of the new non-theatrical enterprise is the line: "President Rudolf Mayer, brother of Louis B. Mayer of M-G-M!"

▼

On the day that an RKO home office efficiency expert fired Sam Worshawsky just to show Hy Daab that his title also carried home office authority, the bank in which Sam and his little family had stored their savings closed its doors following a run.

▼

Newspaper editors may be interested in the fact that next month Italy will dispatch to America a squadron of 24 airplanes as a goodwill gesture. They will arrive here simultaneously with the release of a feature film depicting the recent flight of Italian flyers to South America.

▼

A London editor describes the newspaper reviewer in this manner:

"A critic's job is to hold his job by writing more readable stuff than that written by the critic on the competitive newspaper."

▼

That Clara Bow "comeback" may happen any day now.

HOWARD HUGHES, during the making of "Hell's Angels," received more unfavorable and kidding pokes at his production efforts and penchant for spending than have ever been known in the picture business. They called him "the great white-haired boy of Hollywood," "an answer to the extra's prayer," and when his production bill on the air film mounted to the staggering sum of $3,000,000, scores within and outside of the industry passed off the event as "an oil man's plaything," etc.

Hughes, however, did not worry about eventualities and proof of the fact that his judgment is more intelligent than many veterans of Hollywood rests in the interesting grosses already rolled up by "Angels," which still has 55 per cent of untouched territory to play and *already is in the black!*

And the irony of it all is that the columns of criticism in trade and news press did more to make exhibitors and the public "Hell's Angels" consciousness than a million dollar's worth of space bought and paid for.

▼

***Life*'s little joke: Gertrude Symanski, Detroit girl, declined an offer of a movie career because she thought too many girls "go wrong" in Hollywood.**

▼

Several theatre managers of the Frisch and Rinzler circuit in Brooklyn are much disturbed over the item appearing on this page recently in which mention was made of a salary-slashing campaign having been instituted by Sam Rinzler.

They denied that a general reduction was ordered in salaries of managers receiving more than $50 weekly. But, strangely, they appear to know nothing of company managers who were recently fired and then rehired at a lower salary scale.

Quick, a Bromo!

Motion picture theatre owners of America who insist upon laboring under self-inflicted pain whenever the thought of economics and the box office grind the gears of their mentality might divert some of that lost energy from worrying to work if they but knew the handicaps under which their colleagues abroad are forced to operate.

A typically successful (?) theatre in London, for instance, tells its story in these few figures:

Seats		2,000
Year's gross		$207,030
Paid:		
Government tax	$29,550	
Sun. Charity tax	2,000	
Spc'l taxes, etc.	5,000	
Rent, rental, overhead, expense, general	220,240	256,795
NET LOSS		$ 49,765

NOT more than three weeks ago, while Lee Ochs was fighting a battle with union projectionists at his half-dozen New York theatres, he was publicly defamed by union officials as a big so-and-so, chock full of this-and-that, a traitor, narrow minded, stupid, a tyrant, lacking business judgment—and what have you.

One week later Lee and the union adjusted their differences and now everything is serene along upper Manhattan's theatre front. But with the settlement there came a humorous aftermath. The same union chiefs who so vigorously condemned Ochs made a complete about-face when a settlement was effected and cluttered the columns of their union journal with loud words of praise for Lee, hailing him as a "remarkably courageous and resourceful man," who is "generous and fair" above all else, a "brainy, clever individual," who "proved most of the time that he knew what he was doing!"

▼

The mail bag this week brought forth the following classic:

"October, 1931.

"Dear friend Martin

"Quigley Pu. Co. moving Picture Herald

I can spick 10 diference languge. I bin travel all over Europe South America and U. S. A. I can tell you more store or any thos person what play thos moving picture in rily. What was true how people wear close and how act is funy. If I hev sombody produs my story what I see rily on my eyes ell bi vorth bilion dollars. What is bin hapin an what be come out on this world jet I am garanty on my word I am tell you true. I am widower.

"I hev 4 children. I am poor men but if you piople vant help me out pay me something ich vik I will giv you planty rill story what is true and you can make moving picture that make avri body sadisfaid.

"What is bin happen and true the World War is planty Estory to show to the piopell what is bin working."

▼

Teddy Smith, the veteran assignment editor and fixer for Pathe News, is now on detached service making a secret and confidential investigation for Jack Connolly, general manager of the News. No one knows about it.

▼

Eddie McAvoy of RKO Pathe still has golf tan, but his alibi is he gets it before office hours in the A. M. Eddie also has saved several hundred dollars on hats in the last few years.

▼

In days gone by, F. Herrick-Herrick was in front line directorial ranks. This week he is making a community short for the Fox house at St. Louis.

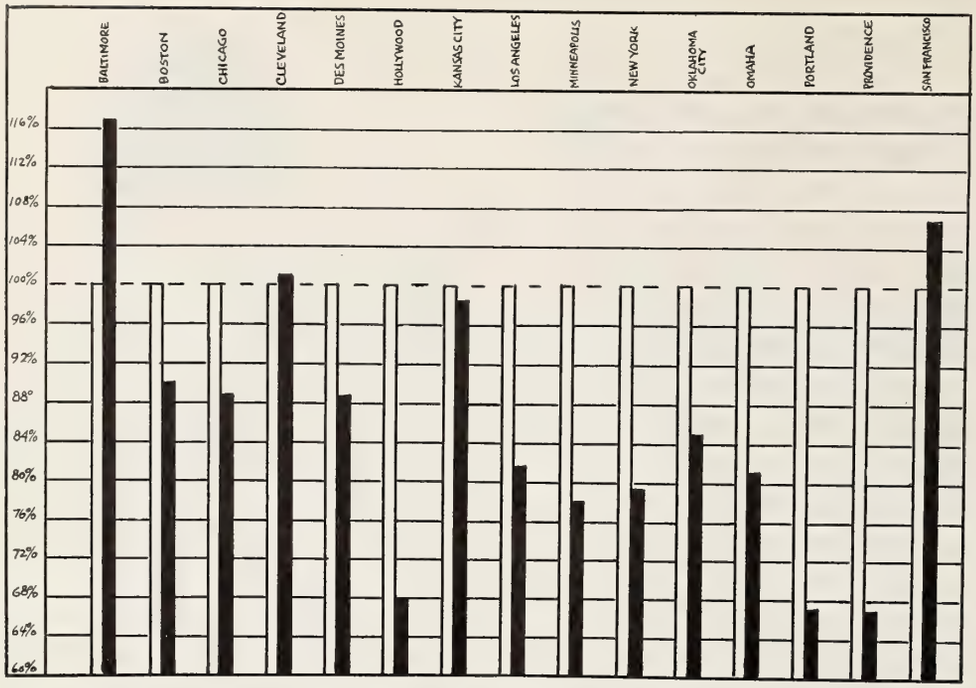
▼

Bill LeBaron at Radio's Hollywood lot knows his picture business. He picked Erich von Stroheim to portray the role of a hard-boiled director.

Lou Brock, on the same lot, is searching for a horse with the heaves (not hives) that can act for one of his shorts.

▼

Thanks to Paul Benjamin for that highly interesting tour of National Screen's plant in New York and to Rutgers Neilson for an entertaining half hour with Ginger Rogers and the RKO "Theatre of the Air" at NBC studios.



This chart, based upon the MOTION PICTURE HERALD compilations of weekly theatre grosses, shows a comparison of box office receipts in fifteen cities for a period of eight weeks, August 16 to October 10, in 1930 and 1931. The black vertical bars represent the receipts for the given period this year. The receipts for the period last year are given as 100 per cent in each case for the purposes of the comparison, and cover the eight weeks' receipts in the same fifteen cities.

Divorcing Screen, Stage, Novel To Aid All Three, Says Selwyn

New Pictures Already Are Showing Realization That Much Dialogue Is Too Much, Says Selwyn

A three-cornered divorcement of screen, stage and novel is under way as each member of the artificial triad is learning that in such a union there is only weakness. So says Edgar Selwyn, back in New York from the Coast to direct "Fast Service," his first theatrical production of the season.

The breakup of this unreasonable wedlock of the arts is for the good of all concerned, and each should advance in its own sphere of activity by the separation, Selwyn believes, because playwrights were attempting to dissect their plays into too many scenes, novelists were taking their eyes off technique in their eagerness to slant their product toward the Hollywood market, and the motion picture itself was becoming too much talk and too little picture.

Growing Further Apart

"I think the three forms of dramatic expression are growing further apart each year," Selwyn said. "If this is true it ought to be encouraging for everybody working in any one of these fields. In the past there has been too much borrowing of ideas and transplanting of technique to a medium for which it wasn't fitted. Now playwrights and novelists and scenarists are coming to realize that their best interests are safeguarded by differences of technique, rather than by attempts to copy each other's style.

"When I first went out to the Coast about two years ago I found motion picture directors following rather closely the stage form of handling both action and dialogue. After I made my first talking picture I returned to the stage and produced some more plays. I found out that playwrights who had spent years learning the technique of dramatic construction for the theatre, with its definite restriction of fours walls, were getting panicky because of the socalled 'talkie competition.' They were trying to break up their plays into too many scenes in order to approximate the flow of motion and the pictorial quality of the screen.

Novelists Spoil Own Books

"In reading novels during this same period I found a lot of good books being spoiled because the authors were watching too closely the screen and stage forms, and not taking enough care of their own technique. I'd hate to tell you how many novels I laid down, half-read, last year, because the author was making too obvious an effort to build something that would look good for talking pictures."

Pantomime and action is getting more attention in the coming season's talking pictures, Selwyn said. He sees a period of stability in store after the earlier tendency of producers to copy stage plays and overpad screen originals.

"When I returned to the picture studios last time from New York," he observed, "I found the producers were profiting decidedly by their earlier mistakes. The new photoplays, it seems to me, have less talk and more action. Talk is inserted only when it is logically necessary. For example, in the screen version of the stage play, 'The Lullaby,' there is about 20 per cent less talk than the average dialogue picture of two years ago. The reason is that the pictorial possibilities of the screen permit far more drama to be put over in 'business' and pantomime than would be possible on the stage.

Sees All Three Benefiting

"I don't think it will be so long before novelists, scenarists and playwrights will work so definitely within their own fields that it will be possible to enjoy equally well, and for different reasons, the same story told as a novel, a stage play and a photoplay. The stories as told in the different mediums will have so many differences that the novel-reader will not turn away from the theatre and say, 'Oh, I know that story,' but will go without hesitation to see the same narrative in its two other reincarnations as a stage drama and as a talking picture."

Selwyn first went out to Hollywood for M-G-M to direct "The Girl in the Show" and he followed this with "War Nurse" and "Men Call It Love," from Vincent Lawrence's stage play, "Among the Married." His new production is Helen Hayes' first motion picture, "The Sin of Madelon Claudet."

Publix Chiefs in Round Table Meet

Sam Katz, Publix chief, has inaugurated a series of Thursday evening "round table" meetings of division directors and heads of departments directly connected with management, as a means of bringing to bear the best minds of the organization on various local and general problems.

Present at the first meeting were Katz, Sam Dembow, Jr., Arthur Mayer, Eugene Zukor, John Balaban, Milton Feld, Bob O'Donnell, Harry Katz, David Chatkin and Leon Netter. Following the first five-hour session it was announced the meetings will be continued indefinitely. Several of the executives present voiced their approval of the idea, and termed it a valuable constructive force in handling their departments.

Three Companies Bring Suit Charging License Violation

Paramount, Universal and Educational have brought suit in the United States district court, Cincinnati, against Moses Wilchens, Raymond G., Julius and Isaac Frankel, operating a group of houses there, charging violation of copyright and license agreement.

The producers charge the exhibitors played a number of pictures beyond the time limit of booking, and seek recovery of $250 damages for each additional showing, as provided under the penalty division of the copyright law.

Supreme Court Upholds Chain Store Tax; Will Hit Circuits

The United States Supreme Court has held constitutional the North Carolina anti-chain store tax under which every firm operating two or more stores under one management must pay a $50 annual privilege tax for each store.

Motion picture theatre circuits are included in the law whose legality has now been established. The Great Atlantic and Pacific Tea Company instituted the appeal.

EXCHANGES FACE COURT ATTACKS FOR FIGHT ON 10 CENT ADMISSION

Barrist Demands Lower Film Costs

Dave Barrist, newly elected chairman of the board of directors of the MPTO of Eastern Pennsylvania, southern New Jersey and Delaware, will stress the reduction of negative costs in his effort to bring together the independent exhibitor units of the country, in his attempt at reduced film rentals.

Barrist was elected to the post after Jay Emanuel had declined the position on the plea of pressing personal business. The unit sponsored the recent New York M-G-M protest meeting and is now launching a drive to unite all exhibitor organizations under one banner, that of reduced rentals.

A meeting was to have been held in Philadelphia this week to consider proposals for a national exhibitor convention.

Citizens Volunteer To Guard Kansas City Suburban Houses

Citizens' volunteer guards have been organized to protect Kansas City suburban theatres while shows are in progress, following several disturbances and the explosion of a sulphur bomb in a theatre involved in the operator-owner dispute.

Picketing continues at 18 suburban houses that want open shop and at several others operating non-union. Police are co-operating with the Independent Theatre Owners Association and the prosecutors' office, though promising aid, has as yet indicated no disposition to issue warrants against pickets accused of disturbances.

Empire State Union Victor Over Rival Union In Court

The court of appeals of New York state permanently enjoined local 306 of the Projectionists' union from picketing in front of the New United theatre and the New Broadway of Brooklyn. The decision is a victory for the Empire State Operators' Union, which signed a contract with these houses in September, 1928. Local 306 members had been previously employed and have picketed the houses since.

The decision also prohibits the carrying of signs or distribution of notices by Local 306 in front or in the vicinity of these theatres.

Equipment Photophone

RCA Photophone is the sound system installed in the new Westwood theatre, Fox house recently opened in Westwood Village, Cal. It was erroneously stated in the October 24th issue of BETTER THEATRES that the Westwood sound equipment was Western Electric.

Carl Laemmle Names Assistant

Carl Laemmle has named Frank Mastroly assistant to the Universal president. Mastroly has been assistant export manager of Universal for four years.

Kansas City and Atlanta Exhibitors Protest

Double Featuring Also Involved in Contract Disputes—See Return to Arbitration as Solution

Possibility of legal action against national distributors is seen in developments at Kansas City and Atlanta, where efforts of exchanges to curb local trends toward 10-cent admissions have resulted, it is alleged, in refusals to sell film to theatres operating at a dime top.

In Kansas City, Emanuel Rolsky, owner of two theatres charging 10-cent admissions, has requested the Independent Theatre Owners' Association of that city to investigate the alleged refusal of Fox and M-G-M to sell him film. C. H. Burkey, president of the Exhibitors' Association, intimated that the organization would take action. At least one other Kansas City exhibitor has refrained from reducing admissions at his theatre to 10 cents, it is reported, due to the uncertainty of obtaining product from major distributors while operating at that admission scale.

Double Featuring Involved

Other Kansas City exhibitors are watching Rolsky's case with interest, as various angles of protection and competition are said to be involved. Exchanges are reported to have attempted to check the trend to 10-cent admissions by inserting clauses in contracts banning the dime exhibitions.

In all, seven Kansas City theatres are now running at 10-cents admission. Three of these, including Rolsky's two, are also double featuring at this price. Paramount, although not making a stand against 10-cent admissions now, has attempted to prohibit playing of its product on a double feature bill, by inserting clauses to that effect in its contracts. In other cities, notably Chicago, Publix theatres are themselves double featuring Paramount product on an extensive scale.

See Arbitration Need

One Kansas City exhibitor operating two 10-cent admission houses has offered, as a result of the controversy with exchanges, to advance his admission scales on condition his competition makes similar increases. This exhibitor is already increasing his admissions to 15 cents several days each week. Kansas City exhibitors and distributors are agreed that the current admission controversy is one which could be settled without litigation or argument if arbitration were in effect.

"This situation," said one, "demonstrates perfectly that reinstatement of arbitration would be a good thing for both exhibitors and distributors."

With four subsequent-run houses in At-

(*Continued on page 24*)

Taylor-Woodin Seek Fox Houses: Report

Marshall Taylor, Fox division manager who was in charge of the 28 upstate Fox theatres now in the market for a buyer, and Harry Woodin, Skouras Brothers' division manager, are reported to be bidding for the theatres now that M. S. Comerford no longer is seeking the houses. Others reported bidding are Abe Sablosky and John McGuirk, J. Meyer Schine and Skouras Brothers.

A stipulation that the purchaser give assurance that he will pay Fox the notes as they mature is reported to be a stickler in the negotiations. It is understood that a reliable financing institution must underwrite the notes before Fox will relinquish the theatres.

Woodin, to the reports that he and Taylor sought the houses as a private venture, said: "Don't know anything about the deal."

Columbia Adopts Unit Production

Columbia has put into effect a four-unit system of production on the Coast. The associate producers are Sam Briskin, Jack Bachman, Ralph Block and J. K. McGuiness. Harry Cohn, vice president in charge of production, will confer with each producer on details for each film.

The individual producers will follow their films through to completion, and submit them to Cohn for final consultation. The new system is expected to allow greater freedom of action, singleness of purpose and consequent better results in production.

Canada Film Case Delayed On Plea of Nine Attorneys

Postponement of the film case which grew out of Commissioner White's findings against distributors and producers in Canada was granted at Toronto when nine attorneys presented a plea for the delay before Justice Kelly. N. L. Nathanson, one of those indicted, spent a day in court.

Paramount Centralizes Story Work Under Doran

Paramount has centralized its story department under D. A. Doran, Jr., now that Merritt Hulburd, formerly an editor of *The Saturday Evening Post,* has been named Doran's assistant. Doran and his staff will handle stories, authors, directors, actors and creative talent. Hulburd will assist in choosing new stories and under the arrangement Maurice Hanline will handle publisher contact. Doran, as general contact, reports to the editorial board twice a week.

THE CAMERA REPORTS



A SIGN OF THE TIMES. Pictures like Universal's "The Spirit of Notre Dame," said the Hollywood Herald, "makes you glad you are connected with the picture business." And Universal's chief, Carl Laemmle, had the editorial enlarged and incorporated in this sign here shown behind him—as praise for his studio "to shoot at."



WAITING. Maybe for a lake to appear on the scene. Maybe for Friday! Reminds us of that subnormal youngster who went to catch a whale, "but all the water he had got was in his mother's pail"—although one need not be all wet to play fish to this maid of the reel—Warner Brothers' fetching Mae Madison.



HAIL! HAIL! A lot of the gang, anyhow. And all of them players in Paramount pictures at the Hollywood studio. If you can't recognize 'em, here you are: Front row—Dorothy Tree, Sylvia Sidney, Vivienne Osborne, Claire Dodd, Marjorie Gateson, Carole Lombard, Wynne Gibson, Jerry Tucker, Eleanor Boardman, Juliette Compton and Frances Moffett. Back row—Russ Clark, Joel McCrea, Maurice Chevalier, Richard Arlen, Frederic March, Jack Oakie, Charlie Ruggles, Eugene Pallette, Gene Raymond, Charles Starrett, John Breeden, Kent Taylor, Charles D. Brown, Allen Vincent, Stuart Erwin and Arthur Pierson. Rounded up on the Paramount lot as the cameras paused for lunch.



OLD FAVORITE. (Above). And still carrying on, is Carmel Myers, who now has a prominent role in Action Pictures' "Chinatown After Dark," the cast of which includes Barbara Kent and Rex Lease.



PROFILE. (Left). An outline of beauty, as deftly modeled in the fine, yet positive, features of Natalie Moorhead, Universal player. Miss Moorhead's current role is as Lily in "Sstrictly Dishonorable."

DOLLED UP FOR THRILLS. The Old Mill theatre, independent first-run house in Dallas, Tex., and unique for its architecture befitting its name, as it exploited Richard Talmadge's new independent film, "Dancing Dynamite," with marquee sign and three-sheets.





PAGE OLD MAN DEPRESSION! And these cans of film were just a part of those shipped by the Educational exchange in Portland, Ore., on one day. William Green, manager of the branch, is he with glasses above a broad and well-earned smile.



EXPLOITATION TIES UP WITH ART. The lobby of Warners' Strand theatre in Brooklyn, as George Arliss and judges passed on pictures of Arliss as "Alexander Hamilton" in a contest promoting the Warner picture. The contest was engineered by Hal Salzman, Strand publicist. Sixty-five students of the Pratt Institute competed, and Brooklyn art critics and civic leaders were judges. First prize went to Beatric Mead.

NEW JERSEY EXHIBITORS ADVISED TO CUT SHOWS

Bulletin Urges Adoption of Factory Method of Part Time Operation to Lower Expenses

The Allied Theatre Owners of New Jersey, of which Sidney E. Samuelson is president, has advised its members in a bulletin to analyze their business, and after definitely determining which days are losing money for them, to close their theatres on those days as the only concrete means of relieving the economic stress of the moment. It is pointed out that this method is that of big business, and is strikingly similar to the system by which factories operate on part time when it is not profitable to operate full time.

The beneficial results of this system stressed in the bulletin are lowering of film costs, adjustment of labor prices, lowering of advertising expense, possible adjustment in theatre rental. "Shortened exhibitions would bring lowered expenses in virtually everything except the absolute fixed overhead," states the message to independent theatre owner members.

See Greater Support

A further result seen is the probable greater support by patrons on the open days. The bulletin advises the exhibitor to explain why the action is necessary and adds, "Don't be sparing of the distributors' feelings. This is the only business in the entire country that is insisting and compelling the retailer to carry the entire burden." The message goes on, "There is no if, but, and or because; we must cut expenses and eliminate hopeless losses if we are to survive. And also consider the advisability of eliminating features, forced upon you by block selling, that you cannot possibly exhibit successfully."

The organization will hold regular meetings at the Hotel Lincoln, New York on October 27, November 10, November 17 and November 24.

Cites Film Cost Drop

The bulletin cites a Dow Jones and Company report that the average cost of films released in September, October and November, 1931 is 20 per cent less than in the three similar months, 1930, and queries, "How many independent exhibitors have received a 20 per cent cut in film rental to help them keep open?" The bulletin continues: "There can be no question that if the independent exhibitor is to struggle through and be among those present when business revives, something drastic has to be done. We can look for no help from the distributor. It seems that the home offices are intent on forcing their rule or ruin policy, and that they are going to use this depression to consummate the complete destruction of the independents—the destruction that they were unable to accomplish through illegal methods.

"And remember this. Any exhibitor today who pays the same prices that he paid during the boom is going to be in Hell when business revives. He will have to face staggering increases because the exchange manager will say, 'if you paid those prices when business was bad, you can't steal our film when business is good.'

"Support Educational and if possible buy the company's short subjects. If you permit yourself to be coerced into buying shorts and features and if the result is the passing out of the only company whose backbone product is shorts, you are only tightening the rope around your neck."

Exhibitors are warned not to violate contracts in any respect, in order to avoid the possibility of a copyright complaint. "The big stick of copyright is being wielded overtime and many theatre owners are nursing cracked skulls and broken shins," as a result of violating contracts, the bulletin states, and urges that everything be "put in writing."

Exhibitors are also advised to watch carefully all ordinances introduced in their communities, with particular attention to the present legislative agitation for one man to each projection machine.

Herald Issue Distributed At Tri-State Convention

Exhibitors of Arkansas, Mississippi and Tennessee, members of the Tri-States MPTO, open their annual convention at Memphis Sunday, November 1. A special shipment of copies of the current issue of Motion Picture Herald is going forward to Memphis to greet the theatre men at their first business session.

M. A. Lightman, president of the M. P. T. O. A., will address the convention. The Tri-State organization is home territory to Lightman. His circuit headquarters are at Memphis and it was from the Tri-State MPTO that he was chosen for his national organization duties.

M-G-M is distributing souvenir material on its product at the Memphis meeting.

16mm Company Opening 3 Offices; Plans Total of 150

Distributing exchanges, under the auspices of the International 16mm. Pictures, Inc., were opened on Monday, October 26, simultaneously in New York, Boston and Philadelphia. Rudolf Mayer, brother of Louis B. Mayer of M-G-M, is president of the company.

According to Mayer, it is expected that within a short time, 150 similar distribution centers in as many cities will be operated for the handling of film for the 16mm. projectors of the company, made by Sparks-Withington Co., International Projector Co., and the Sprague Specialties Co.

105 Chicago Exhibitors Sign New Projectionist Agreement

Members of the Chicago Exhibitors Association, headed by Jack Miller, to the number of 105, have signed new contracts with the projectionists' union embodying the same terms as that signed by members of the Allied unit.

It is understood 15 of these houses are definitely set for one operator in the projection booth.

Time to Dress Up!

"There is little wonder that hundreds of small theatre owners find it tough sledding, what with their theatre fronts and lobbies being so repulsive because of their battered-down condition," John R. Freuler, independent producer-distributor and president of Big Four, says.

"A little paint, some elbow grease and a few attractive decorations," said Freuler, "will go a long way to eliminate that so-called "aneamic box-office."

Sunday Shows Win Clear Field for Year By British Measure

In order to regularize the situation affecting Sunday opening in England, the Government almost at its last gasp rushed through Parliament, a bill called the Sunday Performances (Temporary Regulation) Bill under which local licensing authorities may permit Sunday shows, provided they had established the practice of allowing these before the high courts declared them illegal under an ancient law of 1780.

The idea of the bill is to protect theatre owners against actions which could have been brought—some were—by common informers under the old Sunday Observances Act.

It will depend upon the constitution of the House as to whether Sunday freedom will be upheld or not; meantime the industry has no central fighting force, no publicity campaigners, and no set idea as to whether as an industry it is for or against Sunday shows.—W. H. M.

60 Houses Qualify for One-Man in Chicago Decision

Fully sixty of the theatres involved in the settlement made in Chicago with the operators' union will be able to qualify under the one-operator clause "and the saving in wages will be a lifesaver to the remaining houses," says Washington headquarters of Allied States, at the same time paying a tribute to W. A. (Al) Steffes, who was delegated by President Abram F. Myers to lead the fight in Chicago for the independents. The Chicago unit of Allied was quoted as crediting victory to national headquarters and Steffes.

At the same time, the announcement from Washington offices warned that the double feature problem in Chicago threatens to provoke a price war there.

What effect the operator settlement will have upon the conspiracy charges, on which Tom Maloy and other union officials in Chicago stand indicted, is a question now before exhibitors. The question raised is whether the action should be pushed, or dropped, now that peace reigns.

400 NEW YORK EXHIBITORS ARE PLEDGED TO BACK RELIEF DRIVE

The Fiction Buyers Guide

The Best Sellers and Best Renters of the month, based upon the actual count of sales of The Baker & Taylor Company, one of the country's largest retailers of fiction and other types of books, is printed below with the courtesy of The Retail Bookseller, published by Baker & Taylor, as a guide for producers and exhibitors. The September to October period is covered in these reports.

Best Sellers

September 21 to October 20

1. Red-Headed Woman, by Katharine Brush.
2. American Beauty, by Edna Ferber.
3. Judith Paris, by Hugh Walpole.
4. Shadows on the Rock, by Willa Cather.
5. The Ten Commandments, by Warwick Deeping.
6. Skyscraper, by Faith Baldwin.
7. The Wild Orchid, by Sigrid Undset.
8. Finch's Fortune, by Mazo de la Roche.
9. Scaramouche, the King-Maker, by Rafael Sabatini.
10. Two People, by Alan A. Milne.

▲

Best Renters

September 10 to October 10

1. The Ten Commandments, by Warwick Deeping.
2. Shadows on the Rock, by Willa Cather.
3. The Good Earth, by Pearl S. Buck.
4. Belle-Mere, by Kathleen Norris.
5. Finch's Fortune, by Mazo de la Roche.
6. A White Bird Flying, by Bess Streeter Aldrich.
7. Young and Healthy, by Donald Henderson Clarke.
8. Susan Spray, by Sheila Kaye-Smith.
9. Man Made the Town, by Ruby M. Ayres.
10. Brothers in the West, by Robert Reynolds.

Schenck Awaiting Goldwyn

Joseph M. Schenck, in New York, will not sail for Europe, at present, at any rate. He is awaiting the arrival in New York of Samuel Goldwyn about November 15 from the Coast for conferences, after which he will decide whether Hollywood or Europe is his next destination.

Bell & Howell Building Opens

Bell & Howell has opened its new branch office building in Hollywood, housing the Los Angeles Cine Club.

Passless Bread!

Wisconsin theatre owners must keep their passes out of the same package in which a loaf of bread is wrapped in the future, according to an opinion expressed by the assistant attorney general at Madison. Several Wisconsin theatres have recently used the tieup stunt with bakers to promote attendance at the box office. The attorney general's assistant claimed the inclusion of a pass in approximately every tenth package of wrapped bread is a violation of both the trading stamp law and the anti-lottery law. No more passes with your bread, says he.

Governor Asking Picture Control

Governor Flem D. Sampson of Kentucky, who has proved rather unpopular even with his own party, it is understood, last week advocated a federal or state control of motion pictures and radio, in a speech at the Murray State College for Teachers, at Murray, Ky.

The governor, whose term comes to an end on November 3, said in part: "The radio and moving pictures are the two most important agencies at our command. I would not have them removed at any price, but I would have the government of the United States or governments of the several states take charge of these." He advocated placing them under control of educators and churches, "operating them for the public good."

Both the *Louisville Times* and the *Courier Journal* sharply denounced the governor for his statements at Murray.

Warner Stars in $6,000,000 Ad Campaign of Lucky Strike

Warner-First National stars are included in a nationwide newspaper advertising campaign with Lucky Strike cigarettes, in which 1800 daily newspapers are included, having an aggregate circulation of some 37,000,000. The cigarette company is appropriating $6,000,000 for the campaign.

Lord, Thomas & Logan, handling the campaign for the cigarette manufacturers, are also utilizing the back covers of numerous popular magazines with national circulations. Full-page ads are used with pictures of the stars and comment concerning their latest films.

Fox Producer Returns

Al Rockett, Fox associate producer, has returned to Hollywood after two months in Europe, most of the time in London and Paris.

$12,000,000 Quota Is Set For the Territory

86 Boston Owners and Others Over Country Rapidly Following N. Y.; Young Praises Cooperation

Four hundred exhibitors in the New York and New Jersey territory and 86 in Boston alone have already pledged their support to the industry's national campaign for unemployment relief, leading the way for exhibitors over the entire country, who are rapidly getting behind the campaign under the supervision of the 300 industry city committees in communities of all sizes.

At a meeting on Tuesday at the Hotel Astor, New York, the approximately 400 exhibitors present pledged the use of their theatres for special benefit performances during National Motion Picture Week, November 18-25. It was decided that the performances would be held outside of regular performance hours, either in the morning at a special matinee, or at midnight, dependent upon which time is more suitable in the case of the individual theatre.

$12,000,000 Quota Set

A quota of $12,000,000 has been set for the New York territory. Charles L. O'Reilly, president of the TOCC, acted as chairman. In response to a direct question put to the gathering by Louis Mizer, New York Film Board counsel and committee secretary, the group promised unanimously to put over the drive. Other speakers at the meeting included Harry D. Gifford, committee chairman; Carl Milliken, representating Will H. Hays; Sidney Samuelson, president of the New Jersey Allied unit; Major L. E. Thompson of RKO, and William Vogel of Loew's.

In Boston, Mayor Curley issued this statement relative to the industry's relief drive, which is said to be indicative of the reaction to the movement by the press and important figures nationally:

"If everyone, and particularly those who have refrained from attending a motion picture show and those who have never attended one, will take this opportunity to give the members of their families a treat by taking them to a motion picture show on this particular occasion, they will not only be bringing joy into the hearts of their own families but cheer and gladness into the hearts of those who have, during the last two years, been walking in the shadow of adversity."

Young Praises Cooperation

Owen D. Young, chairman of President Hoover's national unemployment relief committee, upon accepting from Will H. Hays the offer of the film industry to aid the national effort, said, "This is a splendid offer of cooperation that has been made by the motion picture industry. The special performances proposed will come during the last week of the campaign period. The great majority of local campaigns either will have

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RECIPROCITY SEEN AS AID TO U. S. IN BRITAIN

(Continued from page 12)

rate continue to rely, upon America for the bulk of their films.

A reciprocal arrangement between U. S. A. and Britain, ratified by legislation, would be in the lasting interests not only of the British film industry, but—if U. S. A. values this market at all—those of American film investors also.

For the fall in the pound opens automatically to the British film producer markets which have been closed for years; small money from the "little percentage" countries, which previously was scarcely worth working for, now takes on higher value in terms of pounds.

Even America may soon find it more profitable to buy British instead of American films, unless purely economic considerations are overridden by the artifices of monopoly.

Indications appear on all sides that Britain is alive to her new opportunities—golden ones which seem to have dropped totally undeservedly from the heavens.

Indirect Government Aid

One of the first results of the new situation is the fructification of plans which had been pigeon-holed as hopeless, but which now mature in the form of a new Government-aided Central Clearing House for the marketing of British films in all the smaller British territories overseas. The larger Dominions may be included later.

A new company has been formed with the following as directors:

John Maxwell (British International), C. M. Woolfe and Simon Rowson (Gaumont-British), H. Bruce Woolfe (British Instructional) and Sam Smith (British Lion and Regal Films). They are to work in collaboration with an advisory committee appointed by the Colonial Office and consisting of Sir Horace Byatt (former Governor of Tangaka), Sir R. F. Johnston (former Governor of Weiheiwei) and Foxen Cooper (Government film advisor).

Capital will be put up by the film group of the F. B. I., whose agitation led to the Quota, and the Colonial Office will guarantee the concern, to the nominal extent of 1,000 pounds against loss on the first year's working.

The sum guaranteed is not spectacular, but the principle, involving, as it does, indirect Government participation in the financial and political affairs of the British film industry, is significant, particularly at this time.

Special Interests Submerged

Also significant is the fact that representative heads of the leading British film producing concerns have been able to reconcile their views, and to submerge their own special interests in order to forward a move of this kind.

To the American business man, given to thinking in terms of communal trading, the spectacle of all the British production chiefs heading a single unified scheme to market their pictures abroad may appear commonplace. In Britain, where suspicion and the intuitive superiority of the showman has seemed hitherto to present an almost insurmountable barrier to cooperative effort, this link-up between the most powerful and competitive concerns in the industry indicates a complete change of policy.

This change is dictated by the common realization that Britain's hour has struck, that British films are not only certain to gain big advantages in the home market, but that there are high chances of wresting from U. S. A. some of the business which for years has been America's without effort or hindrance.

Without doubt America's reply should be (a) the making of more and still more films on British soil, and (b) the immediate consideration of an Anglo-American Film Trading Pact under which America would guarantee to take (subject to certain quality standards) a certain number of British films for U. S. A. distribution, on the understanding that an agreed number of American films are admitted free of import duty to Britain and other units of the British Empire.

A gesture from America at this juncture would work wonders on the British temper, and probably would avert a crisis which appears to threaten the American film industry with serious reactions.

Pathe Wins a Point; To Group Two Suits on the RKO Merger

Pathe Exchange, Inc., won a point in defense of its merger with RKO when the appellate division of the supreme court granted an application to consolidate into one action minority stockholders' actions brought by Sol Karp and Lena M. Vincent.

Pathe pointed out that notice was sent out last December 5 that stockholders would be asked to vote on the merger. Karp filed suit on December 16 to prevent the merger because Pathe's assets were not valued high enough. In January, 99 per cent voted favorably and the Vincent action was begun in February. The trial action is not expected to come up for at least a year.

Exhibitor Leader Dead

John A. Ackerman, former president of the MPTO of Ohio, and until recently president of the Cincinnati Exhibitors' League, died suddenly this week at his home in Cincinnati. Three sons and six daughters survive.

Boyd Returns To New York

William Boyd is returning to New York to play opposite Claudette Colbert in "Her Confession," to be filmed at the Paramount New York studio in November.

Operating Poster Exchange

James A. Pritchard, former salesman, has resigned from Columbia's Memphis office and is now operating the Exhibitors' Poster Exchange in Little Rock, Ark.

Debrie Invading America With Own Factory and Sales

(Continued from page 13)

prints sound, image and title, eliminating at least one complete printing operation of present systems. Three thousand feet per hour is the average capacity of the printer.

Special Camera Offered

Bids will be made for non-theatrical and educational business with a special table-and-stand model bacteriological camera which can make one frame every seven minutes or 240 per second, allowing for study of microbes, metal, motors and other industrial factors of research. It is operated automatically throughout.

Another printer for non-theatrical use is one which will reduce from 35mm to 16mm and at the same time make two 16mm prints. Cost: $3,500.

A trick machine, listed at $10,000, the injects trick shots and effects into the negative.

A new Debrie polisher, selling for $500, also takes out scratches on negatives.

The company, it is said, already has developed camera and laboratory printing machinery for wide film use. Because no definite standard has been adopted as yet, Lermont said that Debrie's equipment has been made for stock of from 65mm to 75mm width.

New Sound Camera

Probably the highlights of the Debrie line, a new sound camera with an electric rolling tripod which operates in three gears much in the same manner as an automobile, will be marketed at $4,500 complete.

Geared to take 24 pictures per second, the camera, known as the "Parvo," has 1,000 feet inside magazines, new rewind take-ups, 72mm diameter spools with automatic fixing, anti-buckling device with electro-magnetic cut out, new type focusing tube with removable eye-piece, a punch-situated gate, marginal punch, provision for lamp for marking margins and completely muffled mechanism.

The camera's aperture plate is 18.2 x 24.5, with a removable mask, reducing to 18.2 x 22. It has simplified automatic dissolve, without lock; automatic cut-out of camera in case of faulty operation; casing of camera interior insulated, direct coupling of motor by vertical shaft, with safety connector and indication of sound track in printing and focussing apertures.

The sound-proof "blimp," as described by Lermont, photographs through an optical glass having a diameter of 240mm. Any lenses from 35 to 150mm focus can be employed and a focusing tube allows the cameraman to constantly follow his subject directly in the gate aperture.

Air to Have 11th Birthday

On Monday, November 2, will be celebrated the 11th anniversary of the inauguration of regular, pre-announced radio programs over the Westinghouse station, KDKA, Pittsburgh. Dr. Frank Conrad, Westinghouse engineer, broadcast for the first time when he announced over the air the results of the Harding election.

AUSTRALIA GOVERNMENT BILL ASKS ECONOMIC RELIEF FOR EXHIBITORS

Fox Case Hangs On Jurisdiction

A decision must be reached as to whether or not the federal court has jurisdiction in the injunction suit brought by Fox against Kansas state and county officials, before Judge John C. Pollack gives his opinion on the application for a permanent injunction.

Fox Midwest and Fox West Coast are attempting to prevent the authorities from interfering with Fox Sunday theatre operations in Kansas. The court has taken the matter under advisement. Fox attorneys claim the federal court has jurisdiction under interstate commerce, while Kansas authorities claim it has not.

General opinion holds, however, that the judge will decide he has jurisdiction and render an opinion in favor of Fox. If he does, the state will go to higher United States courts, basing its action on a precedent set by the Supreme Court in a previous slot machine case.

Free Books Aid Box Office Intake

Initial distribution of the first of a series of 10 books which are known as Popular Classics, shot his Thursday night gross from an average of $220 to $489, stated Joseph R. Singer, of the Peekskill Theatre, Peekskill, N. Y., yesterday.

Singer's house is the first to experiment with the book stunt which is being engineered by E. A. ("Doc") Golden. Paying 12½ cents each for the 379 books bought, Singer says he spent approximately $50 on exploitation, including a special National Screen trailer, newspaper advertising and lobby display. He kept his admission level at 40 cents, handed out copies of "Treasure Island" to the first 379 women to enter his theatre, and reports considerable interest in the plan.

Radio Sales Meeting Is Set for Chicago on November 1

RKO Radio sales executives and branch managers of the central and mid-western territories will hold a regional sales meeting at the Congress Hotel, Chicago, November 1.

Charles Rosenzweig, vice-president in charge of distribution, will preside. In attendance from the home office will be: Jerome Safron, eastern sales manager; Cleve Adams, western sales manager and Harry Michalson.

Cleveland Salesman Dead

Henry Laws, 36, for eight years Cleveland city salesman for Pathe, died suddenly following an attack of acute appendicitis. He is survived by his widow and a sister.

MOTION PICTURE HERALD
1790 Broadway
New York City

Attention Mrs. McGoldrick:

Permit me to congratulate you on your "School and Screen" department of the MOTION PICTURE HERALD. It is a work that I believe will have far-reaching effect, not only in stimulating interest amongst students to take more than mere entertainment from the pictures they see, but particularly in influencing motion picture producers to devote greater care to including authentic and worthwhile interesting facts in their scripts.

One of the major recognized problems of this industry is to bring children back to the theatre, and in your "School and Screen" I see a vast stride toward this end, particularly if it works the corrective influence that I believe it will.

Sincerely,
THE VAN BUREN CORPORATION,

Amedee J. Van Beuren
president

British Film Imports Show a Sharp Drop From 1930 Figure

Imports of film into Great Britain for the first nine months of 1931 decreased 13,733,590 feet in comparison with the first nine months of 1930. The total this year, according to figures made public by the Board of Trade, London, reached 54,221,486, which compares with 67,955,076 last year.

The declared value of these imports was: for blank film, $650,595; positive, $529,830; negative, $541,135. These approximate figures compare respectively with 1930 figures of: $633,000, $965,000 and $1,368,470.

Catholic Actors Elect Griffin

Gerald Griffin was elected president of the Catholic Actors' Guild of America at the annual election held at Knights of Columbus Hotel, New York, last week. Other officers include Eddie Dowling, first vice president; Hugh O'Connell, second vice president; Rev. Edward F. Leonard, treasurer; Major J. O'Donovan, chairman executive committee.

Would Extend Time to Pay For Sound Equipment

Compel Landlords to Reduce Property Rental and Interest Charges; May Cut Film Costs

The Government of Australia will be the first to force, by legislation, economic relief for theatre owners, in ordering equipment concerns to extend the period payment of sound devices, compelling landlords to reduce property rental and interest charges, and, possibly, bring about lowered film rentals from distributors, if a bill now pending at Sydney is passed.

This revolutionary action is declared by its proponents to be the only solution left to save the Australian industry. At Sydney, sound equipment agencies of American and other foreign manufacturers, and distributors' representatives, principally those of American and British companies, are alarmed over the political coup effected by the Australian exhibitors in obtaining Governmental sympathy and assistance to the extent indicated in the proposed measure, and are frank in expressing their belief that its passage would make impossible their further participation in the Australian market.

Would Cut Weekly Payments

The pending legislation considerably extends the payment period on sound equipment of foreign, British or local manufacture. Where most exhibitors made purchases by an agreement extending over 10 years, with a stipulation that its cost be fully paid for after three, the new measure, embodied in a special Motion Picture Sound Equipment Bill, would spread the promissory notes over the full decade. In some cases, weekly payments will be reduced from as high as $100 to as low as $15.

That such legislation will come as a lifesaver to many independents, and to circuits such as Union Theatres and Hoyts, is conceded. With as many as 50 units operating in all of their theatres, the circuits' weekly payments to equipment organizations have been tremendous.

Service Charges Not Affected

Further relief for theatre owners is contained in the Rents Reduction, and the Interest Reduction Bills. By the former, theatre leases would be automatically dropped 22½ per cent provided no decrease has been made since June 30, 1930, in which case that decrease will be taken into consideration. Also, interest would be cut 22½ per cent so that exhibitors involved in mortgages, or who are obligated to meet dividends on preference shares, will be aided by just that amount.

The Equipment Bill does not affect service charges, nor does it permit suspension of payments by showmen.

400 NEW YORK HOUSES PLEDGE RELIEF WORK

(*Continued from page 21*)

been completed by that time or will be approaching their end. Motion Picture Week will thus round out these endeavors affording an opportunity to make additional contributions to the emergency funds of the communities. I congratulate Mr. Hays and the motion picture industry on their prompt and inspiring cooperation."

Through the efforts of the Hays organization, acting as a central committee for the national effort, the largest of the ticket printing companies of the country have already, or will very shortly, arrange to print without charge all tickets necessary for these benefit performances. The tickets will all be of the reserved seat type, rather than the usual strip tickets, and will be supplied each house in the country taking part in the drive to the number of 50 per cent in excess of the total seating capacity of the theatre.

In addition, all trailers, posters, lobby displays and other accessories for the special performances will be supplied exhibitors free of charge. A special trailer featuring Eddie Cantor is now being prepared, which also will go out to all theatres without charge.

All Branches Represented

It is pointed out that the central committee and special committees are representative of all elements of the industry, producers, distributors and exhibitors, including leading members of the MPTOA, Allied States Association and the executive heads of the affiliated circuits. These committees, after due and careful consideration, unanimously agreed among other things, that for all practical purposes the proceeds of the shows should be turned over to local relief agencies in each community and that all theatres should use the attractions currently on exhibition at the theatre for the special benefit performances.

The elaborate publicity and advertising campaign which has been worked out by the best advertising men in the home offices in New York, has taken the form specifically of a press book, to go out to theatres next week, containing definite suggestions to all exhibitors in the country on the best manner of treating the benefit performances in their own theatres, with the aim of deriving the greatest possible box office return for the support of the relief campaign. All the publicity matter pertaining to the performances will have a definite "national" connotation, it is understood, furthering the idea of National Motion Picture Week.

Hays Address Lauded

Speaking on behalf of the Emergency Unemployment Relief Committee over a national hook-up from New York last Monday, Will H. Hays' remarks were characterized by the New York press as one of the "sanest and most human utterances" since the depression began. The *World-Telegram* gave prominent space to a reproduction of the Hays address.

The president of the MPPDA said in part:

"If the job-holding rest of us do not tide friends, neighbors and friendliness over the emergency, we must confess to even more frozen hearts than frozen assets in the United States.

"Two persons out of three bleating about depression are wincing at wounds that their incomes have not yet received—adding pessimism to a condition which has not in the slightest encroached upon their standards of comfort, their means or their spending capacity.

"Majority attitude apparently confuses the present with the war period in which we were exhorted to restrain appetites, simplify meals, suppress ostentation and delay wardrobe and household replacements.

"But today common welfare severally requires us to consume as much as we can afford. . . . Common welfare requires unemployed surpluses to hire unemployed people, to fabricate, to transport and to sell."

Hays, in his statement, foresees draft legislation if the public does not offer its assistance to the unemployed of its own accord. He foresees, he said, the slogan "I will share" on the part of the people transformed into "I will take" on the part of legislative enactment.

Big Four Starts New Western Series Starring Buzz Barton

Big 4, independent producer of Westerns, has inaugurated a new series of six, with the youthful Buzz Barton as featured player in the group being produced at the Coast studio. "Cyclone Kid" is the first title.

The series is designed to capture the juvenile attention, since Barton himself is only 16 years old. He is not permitted to handle firearms in his pictures.

Allied May Meet Nationally

Allied leaders are making inquiries among independent exhibitors over the country, with a view to discovering the general sentiment relative to a national convention similar to that held in Chicago last February. Many requests for the meeting have been received.

"Journal" for New York M. P. Club

In conjunction with its February dinner-dance, the New York Motion Picture Club will publish a journal, the purpose of which is to aid in reducing losses sustained in operation during the fiscal year ended last month.

"Over the Hill" Thanksgiving

Fox's "Over the Hill" will be given its world premiere at the Criterion, New York, and Grauman's Chinese in Hollywood, Thanksgiving Week, with national release date set for November 29.

Hakim in Deal With MGM

Eric Hakim has completed a deal in London whereby MGM will distribute "The Outsider" in the United States. Hakim will make three more pictures for MGM British distribution.

Exchanges Facing Court Attacks in 10 Cent Seat Fight

(*Continued from page 12*)

lanta now operating on a 10-cent admission exhibitors there are charging that the trend to the lower admissions rate in that territory was halted by exchanges refusing to sell or quote prices to houses operating on the 10-cent basis. One theatre, the Paris, at Johnson City, is reported to have been obliged to advance its scale from 10 cents to 20 cents in order to obtain pictures. Atlanta houses maintaining the 10-cent top are obliged to play miscellaneous product, all of which is said to be many months old.

Atlanta exhibitors contend that the action of the exchanges there may be construed as being in restraint of trade.

An unusual admission situation likewise exists at San Antonio, where the Publix State Theatre, playing first-run pictures four days each week, is operating virtually on a 10-cent admission basis by "papering" the city with "passes" calling for payment of a 10-cent service charge. The passes are readily obtainable in stores all over the city, although the patron without one is charged according to the official admission scale of 10, 15 and 25 cents.

First-run product used at the State is ordinarily material rejected for the circuit's other two San Antonio first-runs, the Texas and Aztec.

Competing independent houses also operate at 10-cent admission, essentially by similar widespread use of the 10-cent service charge "pass." These houses, however, have been unable to obtain first-run product, with the exception of the independent Palace, which infrequently gets a mediocre first-run picture.

No complaints against San Antonio's "pass" system have been registered by exhibitors there. The policy is said to have been adopted first about one year ago when prevailing admission scales at the State were held responsible for a falling off in attendance. Inauguration of the 10-cent "pass" is said to have built up patronage at once.

Independent Distributors Benefited, Says Jaynes

Admission reductions, a practice becoming general throughout the country, are reacting to the benefit of independent distributors because of the lower rentals commanded by the independent product, according to R. O. Jaynes, of Big 4 Films, who recently completed a survey of the effects of lowered admissions on sales of independent product.

"Many theatres are finding it necessary to operate with a reduced overhead in order to effect or maintain lower admissions," said Jaynes. "The result has been a big increase in the sale of independent productions in many important cities."

Jaynes' survey included Detroit, Chicago, Denver and Indianapolis.

Alicoate Returning Home

Jack Wilde Alicoate, editor and publisher of *Film Daily*, returns on Friday to New York from a periodical jaunt to Hollywood.

THEATRE RECEIPTS

Theatre receipts for the current week from theatres in 29 key cities over the country indicate a slight drop from the total figure of the previous seven-day period. The total this week reached $2,318,274, which, compared with last week's figure of $2,391,409, results in a decrease of $73,135. There are recorded in the current compilation six new high figures and 11 new low totals. The unusual number of high and low individual gross figures this week, comes naturally as a result of the fact that the "High" and "Low" figures in the record have been shifted to cover a 10 months period, from January 1, 1931 to date, instead of a 19 months period, from October, 1930 to date, as heretofore. This has necessitated an adjustment of the high and low figures for the week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Pardon Us" (MGM) (6 days)	8,200	"Palmy Days" (U. A.) (6 days)	14,800	High 1-24 "Reducing"	$ 18,500
					"Guilty Hands" (MGM) (6 days)	5,275	Low 4-4 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Skyline" (Fox) (6 days)	5,175			High 5-2 "Strangers May Kiss"	8,100
							Low 7-11 "Daddy Long Legs"	2,900
Proctor's RKO..	1,500	25c-60c	"Women Men Marry" (Headline) and "The Big Gamble" (Pathe) (3 days)	2,325	"The Woman Between" (Radio) (3 days)	2,800	High 3-14 "Millie"	8,600
					"My Sin" (Para.) (3 days)	3,200	Low 7-11 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"Monkey Business" (Para.) (6 days)	4,000	"Penrod And Sam" (F. N.) (6 days)	4,075	High 4-11 "The Hot Heiress"	4,700
							Low 6-6 "Party Husband"	3,190
Strand	1,900	35c-50c	"Susan Lenox" (MGM) (6 days)	10,350	"Road To Singapore" (W. B.) (6 days)	8,200	High 10-24 "Susan Lenox"	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"Spirit Of Notre Dame" (U.) (6 days)	4,095	"Road To Singapore" (W. B.) (6 days)	5,148	.....	
Europa	267	25c-50c	"Gretel And Liesel" (German) (6 days)	900	"Two Hearts In Waltz Time" (German) (6 days)	2,100	.....	
Hippodrome	2,250	25c-50c	"A Dangerous Affair" (Col.) (6 days and Sun. midnite show)	11,000	"The Gay Diplomat" (Radio) (6 days and Sun. midnite show)	10,800	.....	
Keith's	2,500	25c-50c	"24 Hours" (Para.) (6 days and Sun. midnite show)	6,240	"The Spirit Of Notre Dame" (U.) (6 days and Sun. midnite show)	7,200	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"I Like Your Nerve" (F. N.) (6 days)	18,000	"Sidewalks Of New York" (MGM) (6 days)	22,000	High 4-11 "Tailor Made Man"	30,000
							Low 3-21 "Conquering Horde"	17,000
Loew's Parkway	987	15c-35c	"Palmy Days" (U. A.) (6 days)	4,800	"Five Star Final" (F. N.) (6 days)	3,900	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"Susan Lenox" (MGM) (6 days and Sun. midnite show)	24,000	"The Unholy Garden" (U. A.) (6 days)	18,000	High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon"	15,000
Loew's Valencia	1,487	25c-35c	"Palmy Days" (U. A.) (6 days)	3,600	"Five Star Final" (F. N.) (6 days)	3,100	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"The Cisco Kid" (Fox) (6 days and Sun. midnite show)	8,500	"Sob Sister" (Fox) (6 days)	8,000	High 1-10 "Man Who Came Back"	18,000
							Low 7-11 "Their Mad Moment"	6,000
Rivoli	1,982	25c-50c	"Devotion" (Pathe) (20c-40c—6 days)	6,000	"High Stakes" (Radio) (6 days)	5,600	High 1-10 "Criminal Code"	10,000
							Low 6-20 "Woman Men Marry"	5,200
Boston								
Keith's	2,800	25c-65c	"Spirit Of Notre Dame" (U.) (2nd week)	21,500	"The Spirit Of Notre Dame" (U.) (1st week)	23,000	High 2-14 "Cimarron"	26,000
							Low 7-18 "Woman of Experience"	17,500
Keith-Boston ..	2,500	25c-60c	"Fanny Foley Herself" (Radio)	20,000	"Smart Woman" (Radio)	19,000	High 1-10 "Danger Lights"	22,000
							Low 7-18 "Up for Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Palmy Days" (U. A.)	22,000	"Sidewalks Of New York" (MGM)	21,000	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Susan Lenox" (MGM)	22,000	"Get Rich Quick Wallingford" (MGM)	22,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"The Beloved Bachelor" (Para.)	36,000	"The Spider" (Fox)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	1,800	25c-50c	"Road To Singapore" (W. B.)	15,000	"Bad Girl" (Fox) (2nd week)	14,000	High 1-3 "Blue Angel"	18,000
							Low 2-21 "Sit Tight"	12,000
Scollay Square.	1,800	25c-50c	"The Spider" (Fox)	16,000	"Bad Company" (Pathe)	15,000	High 1-17 "Right to Love"	25,000
							Low 3-21 "Drums of Jeopardy"	13,000
Uptown	2,000	25c-60c	"Road To Singapore" (W. B.)	12,500	"Bad Girl" (Fox) (2nd week)	12,000	High 9-26 "Monkey Business"	15,000
							Low 7-18 "Night Nurse"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Devotion" (Pathe)	35,200	"24 Hours" (Para.)	24,800	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Penrod And Sam" (F. N.)	7,900	"The Squaw Man" (MGM)	8,600	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mothers Cry"	5,900
Court Street ...	1,200	-25c	"I Like Your Nerve" (F. N.) and "Sharkey-Carnera Fight Films" (State Rights) (4 days)	4,100	.....		.....	
Great Lakes ...	3,000	25c-50c	"Monkey Business" (Para.) (2nd week)	10,000	"Monkey Business" (Para.) (1st week)	20,000	High 8-8 "Politics"	35,100
							Low 9-26 "American Tragedy"	16,000
Hippodrome	2,100	25c-50c	"The Road To Reno" (Para.)	16,900	"Wicked" (Fox)	17,000	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
Hollywood	300	25c-40c	"Outward Bound" (W. B.) (9 days)	2,500	.....		.....	
Lafayette	3,300	25c-35c	"Women Go On Forever" (Tiff.)	8,200	"Sherlock Holmes' Fatal Hour" (First Division)	8,900	High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Road To Singapore" (W. B.) (3 days)	4,000	"Five Star Final" (F. N.) (6 days)	6,000	.....	
			"Penrod And Sam" (F. N.) (3 days)	3,000				
Carolina	1,441	40c-50c	"My Sin" (Para.) (3 days)	6,000	"24 Hours" (Para.) (3 days)	4,000	.....	
			"Caught Plastered" (Radio) (3 days)	5,000	"The Unholy Garden" (U. A.) (3 days)	5,000		

[THEATRE RECEIPTS--CONT'D]

Chicago

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Chicago	4,000	35c-85c	"Susan Lenox" (MGM)	55,000	"24 Hours" (Para.)	42,000	High 2-28 "Father's Son"	62,235
McVickers	2,284	35c-85c	"Alexander Hamilton" (W. B.)	21,000	"Monkey Business" (Para.) (35c-95c—3rd week)	19,000	Low 7-18 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"The Beloved Bachelor" (Para.)	27,500	"Honor Of The Family" (F. N.)	42,000	High 2-7 "Doorway to Hell"	38,170
Palace	2,509	35c-85c	"Homicide Squad" (U.)	29,000	"Skyline" (Fox)	23,000	Low 10-24 "Alexander Hamilton"	21,000
Roosevelt	1,591	35c-85c	"Pardon Us" (MGM) (2nd week)	14,000	"Pardon Us" (MGM) (1st week)	22,000	High 3-7 "My Past"	46,750
State Lake	2,776	35c-85c	"The Spirit Of Notre Dame" (U.) (2nd week)	20,200	"The Spirit Of Notre Dame" (U.) (1st week)	21,000	Low 6-27 'Party Husband"	19,450
United Artists	1,700	35c-85c	"Palmy Days" (U. A.) (3rd week)	21,000	"Palmy Days" (U. A.) (2nd week)	22,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
							High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
							High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
							High 3-21 "City Lights"	46,562
							Low 4-25 "Kiki"	20,825

Cincinnati

Erlanger	1,600	30c-50c	"Shanghaied Love" (Col.) (5 days)	2,400	"Zwei Menschen" (Tonfilm)	4,200		
Keith's	1,600	25c-40c	"Honor Of The Family" (F. N.)	4,625	"The Dreyfus Case" (Col.)	4,850	High 2-7 "Pay Off"	6,300
RKO Albee	3,300	35c-75c	"Traveling Husbands" (Radio)	22,832	"Daughter Of The Dragon" (Para.)	23,800	Low 8-22 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"Susan Lenox" (MGM)	18,661	"My Sin" (Para.)	11,835	High 1-3 'Remote Control"	38,321
RKO Family	1,140	15c-25c	"I Like Your Nerve" (F. N.) (4 days)	2,292	"Scareheads" (States Rights) (4 days)	2,176	Low 3-7 "Once a Sinner"	20,645
			"Is There Justice?" (Sono-Art) (3 days)	1,234	"Mother And Son" (Monogram) (3 days)	1,171	High 10-24 "Susan Lenox"	18,661
RKO Lyric	1,400	30c-50c	"Spirit Of Notre Dame" (U.) (7 days and Sat. midnite show)	12,926	"Caught Plastered" (Radio) (7 days and Sat. midnite show)	11,345	Low 8-8 "Hush Money"	8,551
RKO Palace	2,700	30c-50c	"Five Star Final" (F. N.) (7 days and Sat. midnite show)	14,087	"Bad Girl" (Fox) (7 days and Sat. midnite show)	16,774	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
RKO Strand	1,350	25c-40c	"Side Show" (W. B.)	4,293	"Skyline" (Fox) and "The Break Up" (Talking Picture Epics)	4,213	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
Ufa	400	30c-50c	"Karamozov" (Tobis)	2,000	"Liebeswalzer" (Ufa)	1,000	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
							High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
							High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 'Honeymoon Lane"	2,500

Cleveland

Allen	3,300	25c-50c	"Unholy Garden" (U. A.)	14,000	"Bad Girl" (Fox)	25,000	High 8-8 "Politics"	26,000
Cameo	1,200	25c-40c	"Tabu" (Para.)	5,000	"Graft" (U.)	2,000	Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"A Dangerous Affair" (Col.)	15,000	"The Spirit Of Notre Dame" (U.)	16,000		
RKO Palace	3,100	25c-75c	"Homicide Squad" (U.)	28,000	"Personal Maid" (Para.)	21,000	High 3-14 "Dracula"	30,000
State	3,400	25c-50c	"Wicked" (Fox)	18,000	"The Spider" (Fox)	19,000	Low 4-18 "Unfaithful"	10,000
Warner's Lake	800	25c-50c	"I Like Your Nerve" (F. N.) (5 days)	3,200	"Road To Singapore" (W. B.) (9 days)	6,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
							High 9-5 "Pardon Us"	26,000
							Low 6-20 "Vice Squad"	14,000
							High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000

Denver

Denver	2,300	25c-65c	"Susan Lenox" (MGM)	18,500	"24 Hours" (Para.)	18,000	High 8-8 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"Devotion" (Pathe)	7,500	"The Spider" (Fox)	7,000	Low 6-6 "Laughing Sinners"	13,000
Huffman Tabor	1,900	25c-50c	"Road To Singapore" (W. B.) (25c-75c)	10,000	"Spirit Of Notre Dame" (U.)	12,000	High 4-11 "Connecticut Yankee"	12,000
Paramount	2,000	25c-50c	"The Unholy Garden" (U. A.)	11,500	"Sidewalks Of New York" (MGM) (8 days)	10,500	Low 4-9 "Gods Gift to Woman"	4,500
Rialto	1,040	25c-50c	"The Mad Parade" (Para.) (5 days)	1,000	"Palmy Days" (U. A.)	3,500	High 3-21 "City Lights"	14,000
							Low 7-4 "Annabelle's Affairs"	7,000
							High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
							High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200

Des Moines

Des Moines	1,600	25c-60c	"Susan Lenox" (MGM)	10,000	"Palmy Days" (U. A.)	12,000	High 9-26 "Monkey Business"	12,000
Orpheum	2,000	25c-50c	"The Spirit Of Notre Dame" (U.)	6,700	"East Of Borneo" (U.) (4 days)	4,000	Low 9-12 "American Tragedy"	6,000
					"The Runaround" (Radio) (3 days)	2,000	High 2-14 'Cimarron"	18,000
Paramount	1,700	25c-60c	"Side Show" (W. B.) (4 days)	6,500	"Get Rich Quick Wallingford" (MGM) (4 days)	6,000	Low 10-24 "Spirit of Notre Dame"	6,700
			"Beloved Bachelor" (Para.) (3 days)	5,000	"24 Hours" (Para.) (3 days)	5,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
Strand	1,100	20c-35c	"Riders Of The Purple Sage" (Fox) (4 days)	2,300	"Mad Parade" (Para.) (4 days)	2,250	Low 9-12 "Secrets of a Secretary" and "Transatlantic"	10,000
			"Shanghaied Love" (Col.) (3 days)	700	"Wicked" (Fox) (3 days)	900	High 3-21 "Trader Horn"	7,000
							Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540

Hollywood

Chinese	2,500	25c-75c	"Cisco Kid" (Fox) (2nd week)	6,300	"Cisco Kid" (Fox) (1st week)	10,500	High 1-31 "Trader Horn"	36,000
					"Caught Plastered" (Radio)	10,200	Low 9-26 "Merely Mary Ann"	9,000
Pan. Hollywood	3,000	35c-65c	"My Sin" (Para.)	10,400			High 1-10 "Sin Takes a Holiday"	19,000
W. B. Hollywood	3,000	35c-50c	"The Dreyfus Case" (Col.)	8,200	"Road To Singapore" (W. B.)	11,400	Low 8-15 'Tabu"	9,200
							High 2-7 "Little Caesar"	30,000
							Low 10-10 "I Like Your Nerve"	7,500

"LEFTOVER LADIES"



EYES ON TIFFANY PICTURES



GRIPPING DRAMA of woman's struggle for a place in the sun

featuring

CLAUDIA DELL, WALTER BYRON and MARJORIE RAMBEAU

"This picture is acted with polish and quite remarkable sincerity by every member of the cast. Claudia Dell as Patricia is most appealing—and very pretty. Marjorie Rambeau gives an outstanding performance.

" 'Leftover Ladies' is cleverly dialogued and directed and beautifully staged and costumed. The story has depth as well as snap and will make any woman, gazing upon husband and home with the look of love grown tired, pause and do a little thinking."

MAE TINÉE
in the CHICAGO TRIBUNE

Based on
An Article By
URSULA PARROTT

"WELL WORTH THE DOUGH
ANY EXHIBITOR IS LIKELY
TO BE ASKED FOR IT"
—HOLLYWOOD REPORTER

KEEP YOUR EYES ON TIFFANY PICTURES

TIFFANY PRODUCTIONS INC.

"**EXCELLENT ENTERTAINMENT,** THE KIND THAT SHOULD PLEASE THE MASSES AS WELL AS THE CLASSES"
—*HARRISON'S REPORTS*



"FAST, SOPHISTICATED CINEMA."
—*L. A. HERALD*

"THE FINAL FADEOUT WAS A SIGNAL FOR SINCERE APPLAUSE"—HOLLYWOOD HERALD

"'Leftover Ladies' has plenty of kick—the women in the audience will be thrilled at seeing some of their own problems presented, and the men will probably do a lot of thinking."

—*L. A. EXPRESS*

Directed by ERLE C. KENTON
Produced by SAM BISCHOFF

TIFFANY
PRODUCTIONS, INC.
Distributed by
Sono Art-World Wide

KEEP YOUR EYES ON

"LEFTOVER LADIES"

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Five Star Final" (F. N.)	5,500	"24 Hours" (Para.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Fifty Fathoms Deep" (Col.)	6,000	"Susan Lenox" (MGM)	12,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Palmy Days" (U. A.)	14,000	"My Sin" (Para.)	7,600	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Rebound" (Pathe)	4,000	"Spirit Of Notre Dame" (U.)	6,500	High 2-14 "Cimarron"	18,000
							Low 10-24 "Rebound"	4,000
Indianapolis								
Apollo	1,100	25c-50c	"Spirit Of Notre Dame" (U.) (2nd week)	6,000	"Spirit Of Notre Dame" (U.) (1st week)	6,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Friends and Lovers" (Radio) (5 days)	4,000	"Woman Of Experience" (Pathe)	4,500	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Pagan Lady" (Col.)	19,000	"Five Star Final" (F. N.)	15,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Riders Of The Purple Sage" (Fox)	8,000	"Wicked" (Fox)	7,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Susan Lenox" (MGM)	15,000	"Get Rich Quick Wallingford" (MGM)	8,600	High 5-2 "Trader Horn"	22,000
							Low 2-14 "Passion Flower"	8,000
Kansas City								
Liberty	1,200	25c-50c	"The Road To Reno" (Para.)	5,000	"24 Hours" (Para.)	5,000		
Mainstreet	3,067	35c-60c	"Spirit of Notre Dame" (U.)	19,500	"Rebound" (Pathe)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Susan Lenox" (MGM)	28,130	"Get Rich Quick Wallingford" (35c-50c) (MGM)	14,500	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"The Beloved Bachelor" (Para.) (7 days and Sat. midnite show)	12,500	"Road To Singapore" (W. B.)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"High Stakes" (Radio)	5,700	"A Holy Terror" (Fox)	7,200	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Consolation Marriage" (Radio) ($5.00 premiere)	8,500	"Devotion" (Pathe) (4th week)	6,500	High 3-21 "Strangers May Kiss" (5 days)	28,000
							Low 10-24 "Consolation Marriage" ($5 Premiere)	8,500
Fox Criterion	1,652	35c-65c	"Cisco Kid" (Fox) (2nd week)	10,000	"Cisco Kid" (Fox) (1st week)	18,400	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-50c	"Law Of The Harem" (Fox-Spanish)	6,600	"Cheri Bibi" (MGM)	6,300	High 1-10 "El Hombre Malo"	8,000
							Low 3-28 "La Fruta Amerga"	3,000
Loew's State	2,418	35c-65c	"Susan Lenox" (MGM)	39,000	"Get Rich Quick Wallingford" (MGM)	20,100	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Leftover Ladies" Tiff.)	7,500	"Sidewalks Of New York" (MGM)	14,200	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Spirit Of Notre Dame" (U.)	15,100	"Fifty Fathoms Deep" (Col.)	12,200	High 2-14 "Cimarron" (5 days)	32,000
							Low 8-22 "Dirigible"	6,500
Paramount	3,596	35c-65c	"Road To Reno" (Para.)	14,000	"Smiling Lieutenant" (Para.)	26,000	High 1-31 "Blue Angel"	35,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Smart Woman" (Radio)	16,200	"The Big Gamble" (Pathe)	14,600	High 7-25 "Lawless Woman"	17,500
							Low 8-1 "Arizona"	11,000
United Artists	2,100	35c-65c	"Palmy Days" (U. A.) (2nd week)	14,600	"Palmy Days" (U. A.) (1st week)	23,000	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Penrod and Sam" (F. N.)	10,100	"Road To Singapore" (W. B.)	9,600	High 2-7 "Little Caesar"	27,000
							Low 10-10 "Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Alexander Hamilton" (W. B.) (2nd week)	18,500	"Alexander Hamilton" (W. B.) (1st week)	30,000		
Milwaukee								
Alhambra	2,660	25c-60c	"The Spirit Of Notre Dame" (U.) (2nd week)	8,000	"The Spirit of Notre Dame" (U.) (1st week)	10,500		
Garden	1,150	25c-60c	"The Dreyfus Case" (Col.)	9,500	"Palmy Days" (U. A.) (2nd week)	9,600		
Palace	2,587	25c-60c	"Bad Girl" (Fox)	11,800	"Huckleberry Finn" (Para.)	9,000		
Riverside	2,180	25c-60c	"A Dangerous Affair" (Col.)	13,500	"Smart Woman" (Radio)	13,800		
Strand	1,406	25c-60c	"The Spider" (Fox)	6,500	"Caught" (Para.)	6,200		
Warner	2,500	25c-60c	"Honor Of The Family" (F. N.)	9,500	"Road To Singapore" (W. B.)	9,800		
Wisconsin	3,275	25c-65c	"My Sin" (Para.)	14,200	"24 Hours" (Para.)	13,800		
Minneapolis								
Aster	812	20c-25c	"Mystery Of Life" (U.)	1,500	"The Viking" (J. D. Williams)	1,700	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Riders Of The Purple Sage" (Fox)	2,500	"The Spider" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Susan Lenox" (MGM)	26,000	"My Sin" (Para.)	22,000	High 6-27 "Daddy Long Legs"	32,000
							Low 2-28 "Dance Fools Dance"	18,000
Pantages	1,500	25c-50c	"Palmy Days" (U. A.) (2nd week)	5,000	"Palmy Days" (U. A.) (3 days—1st week)	2,500		
RKO Orpheum	2,900	25c-50c	"The Last Flight" (F. N.)	16,500	"Devotion" (Pathe)	13,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Rebound" (Pathe) (3 days)	2,000	"Homicide Squad" (U.) (3 days)	1,000		
			"The Woman Between" (Radio) (4 days)	1,000	"High Stakes" (Radio) (4 days)	1,000		
State	2,300	25c-50c	"Sidewalks Of New York" (MGM)	7,500	"Secrets Of A Secretary" (Para.)	7,500	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"The Squaw Man" (MGM) and "Parlor, Bedroom and Bath" (MGM)	12,500	"Secrets Of A Secretary" (Para.) and "Huckleberry Finn" (Para.)	13,000	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Mother And Son" (Monogram) and "Penrod And Sam" (F. N.)	4,700	"Goldie" (Fox) and "A Holy Terror" (Fox)	4,900	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Wicked" (Fox)	14,000	"The Public Defender" (Radio)	14,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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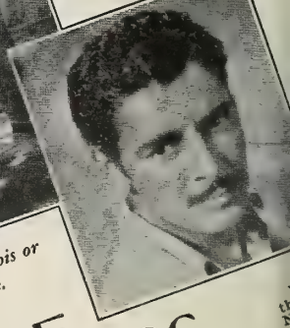
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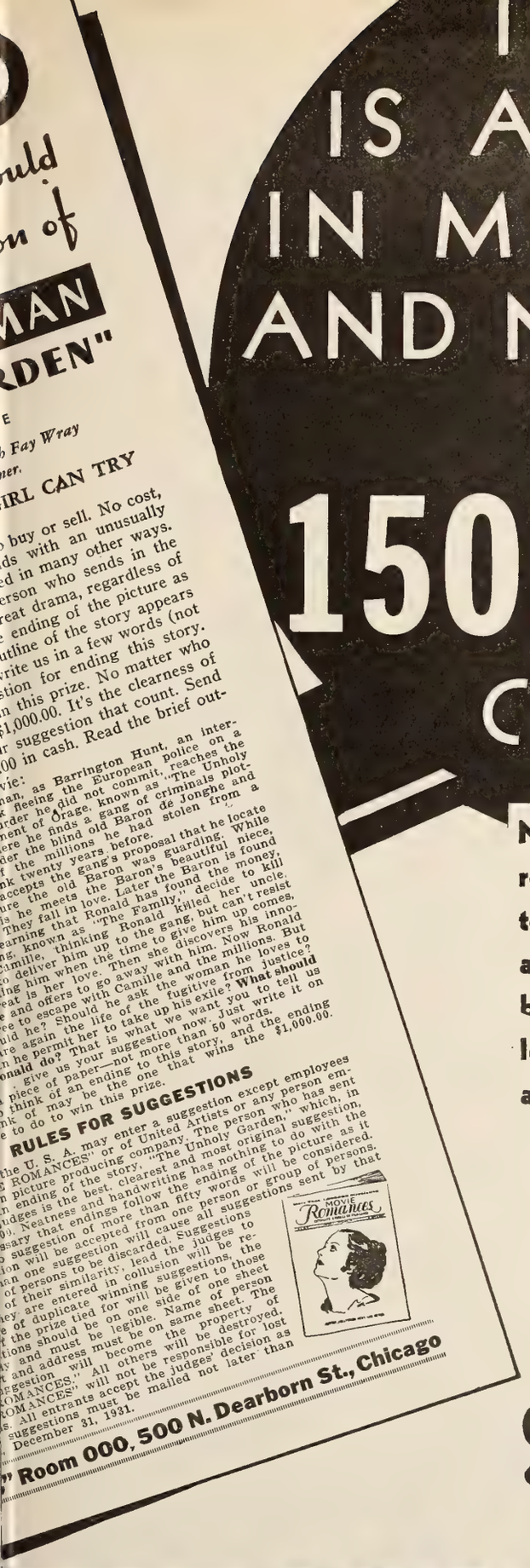
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production of

RONALD COLMAN

"The UNHOLY GARDEN"



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-60c	"The Dreyfus Case" (Col.) (2nd week)	4,800	"The Dreyfus Case" (Col.) (1st week)	6,000		
Palace	2,600	25c-99c	"Merely Mary Ann" (Fox)	15,000	"An Amerian Tragedy" (Para.)	15,000	High 2-21 "Man Who Came Back" Low 8-1 "Donovan's Kid"	19,000 10,500
Princess	2,272	25c-65c	"Palmy Days" (U. A.)	13,500	"The Unholy Garden" (U. A.) (2nd week)	10,000	High 4-11 "City Lights" Low 7-18 "Colonel's Lady"	22,500 7,200
Strand	750	15c-50c	"Reckless Hour" and "Secret Call" (Para.)	4,300	"Bought" (W. B.) and "Monsters Of The Deep" (Talking picture Epics)	4,500	High 2-14 "London Calling" and "Monsters" Low 6-27 "East Lynne" and "Can Love Decide"	5,200 3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (7th week)	15,740	"The Guardsman" (MGM) (6th week)	16,621	High 1-3 "New Moon" Low 6-13 "A Free Soul"	23,684 20,181
Broadway	2,000	35c-$1.00	"Women Go On Forever" (Tiff.)	19,213	"Murder At Midnight" (Tiff.) (2nd week)	22,000		
Capitol	4,700	35c-$1.50	"Susan Lenox" (MGM)	99,741	"Get Rich Quick Wallingford" (MGM)	85,315	High 10-24 "Susan Lenox" Low 3-21 "Great Meadow"	99,741 49,789
Embassy	598	25c	All Newsreel	8,136	All Newsreel	8,397	High 1-3 Newsreels Low 7-4 Newsreels	9,727 7,085
Hollywood	1,549	50c-$1.00	"Alexander Hamilton" (W. B.) (6th week)	10,250	"Alexander Hamilton" (W. B.) (5th week)	14,500		
Mayfair	2,300	35c-85c	"Spirit Of Notre Dame" (U.)	36,000	"Devotion" (Pathe) (2nd week)	24,680	High 2-14 "Millie" Low 7-4 "Sweepstakes"	44,200 12,500
Paramount	3,700	40c-$1.00	"The Beloved Bachelor" (Para.)	40,100	"Road To Reno" (Para.)	59,200	High 2-7 "Finn and Hattie" Low 10-24 "The Beloved Bachelor"	85,900 40,100
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (5th week)	19,300	"Palmy Days" (U. A.) (4th week)	25,500	High 3-14 "Dishonored" Low 6-27 "Dracula" and "Hell's Angels"	58,000 4,500
Rivoli	2,103	40c-$1.00	"Monkey Business" (Para.) (3rd week)	35,900	"Monkey Business" (Para.) (2nd week)	57,400	High 10-17 "Monkey Business" Low 7-11 "Newly Rich"	57,400 15,800
Roxy	6,200	50c-$1.50	"Heartbreak" (Fox)	50,600	"Smart Woman" (Radio)	61,000	High 1-10 "Man Who Came Back" Low 10-24 "Heartbreak"	130,430 50,600
Strand	3,000	35c-85c	"Honor Of The Family" (W. B.)	14,169	"Road To Singapore" (W. B.) (2nd week)	23,740	High 1-17 "Little Caesar" Low 8-22 "Men Are Like That"	74,821 9,274
Warners	1,490	35c-75c	"The Love Storm" and "The "Flying Fool" (British Int'nat'l)	1,703	"The Gay Diplomat" (Radio)	2,984	High 1-3 "Vienese Nights" Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	16,968 1,646
Winter Garden	1,493	35c-$1.00	"Five Star Final" (F. N.) (6th week)	19,907	"Five Star Final" (F. N.) (5th week)	24,650	High 9-19 "Five Star Final" Low 6-6 "Maltese Falcon"	59,782 16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Caught Plastered" (Radio)	4,500	"Susan Lenox" (MGM)	8,000	High 2-7 "Illicit" Low 6-27 "White Shoulders"	11,000 4,000
Criterion	1,700	10c-50c	"The Unholy Garden" (U. A.)	6,000	"Get Rich Quick Wallingford" (MGM)	6,000	High 2-21 "Cimarron" Low 8-1 "Magnicent Lie"	15,500 5,500
Liberty	1,500	10c-35c	"Five Star Final" (F. N.)	3,800	"The Big Gamble" (Pathe)	3,500	High 1-24 "Under Suspicion" Low 6-20 "Big Fight" and "Drums of Jeopardy"	7,200 900
Mid-West	1,500	10c-50c	"Spirit Of Notre Dame" (U.)	5,000	"Five Star Final" (F. N.) (8 days)	8,000	High 9-19 "Young as You Feel" Low 7-4 "Hush Money"	11,000 4,000
Warner	1,800	10c-50c	"The Bargain" (F. N.)	5,800	"Homicide Squad" (U.)	6,200	High 1-3 "Going Wild" Low 10-24 "The Bargain"	10,500 5,800
Omaha								
Orpheum	3,000	25c-60c	"Spirit Of Notre Dame" (U.)	14,650	"Bad Company" (Pathe)	13,000	High 2-14 "Cimarron" Low 6-20 "White Shoulders"	25,550 11,500
Paramount	2,900	25c-60c	"Susan Lenox" (MGM)	9,500	"Street Scene" (U. A.)	7,750	High 6-20 "Daddy Long Legs" Low 1-31 "Bachelor Father"	12,000 6,000
State	1,200	35c	"The Last Flight" (F. N.) (4 days)	1,400	"Transatlantic" (Fox) (4 days)	1,250	High 3-14 "Trader Horn" Low 9-26 "Tabu" and "Children of Dreams"	10,000 1,325
			"Wicked" (Fox) (3 days)	700	"Honeymoon Lane" (Para.) (3 days)	850		
World	2,500	25c-40c	"Personal Maid" (Para.)	5,250	"The Star Witness" (F. N.)	5,250	High 4-11 "Men Call It Love" Low 8-1 "Women Love Once" and "Secret Call"	16,000 5,000
Ottawa								
Avalon	990	15c-35c	"Merely Mary Ann" (Fox) (3 days)	1,500	"Bought" (W. B.) (25c-35c—3 days)	1,650	High 5-30 "Hells Angels" and "Body and Soul"	3,300
			"Young As You Feel" (Fox) (3 days)	1,250	"Son Of India" (MGM) (3 days)	1,300	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"The Common Law" (Pathe) (6 days)	10,000	"An American Tragedy" (Para.) (6 days)	9,000		
Centre	1,142	15c-60c	"Smart Woman" (Radio) (6 days)	5,000	"Five Star Final" (F. N.) (6 days)	5,700	High 5-16 "Devil to Pay' " Low 1-3 "Sunny"	6,300 2,900
Imperial	1,091	10c-40c	"Riders Of The Purple Sage" (Fox) (3 days)	1,550	"The Spider" (Fox) (3 days)	1,600	High 5-9 "Trader Horn" Low 8-1 "Speckled Band"	7,000 2,300
			"Wicked" (Fox) (3 days)	1,650	"Transgression" (Radio) (3 days)	1,600		
Regent	1,225	15c-60c	"Caught Plastered" (Radio) and "Tabu" (Para.) (3 days)	2,900	"Fifty Fathoms Deep" (Col.) (3 days)	2,650	High 5-30 "Seed" Low 7-1 "Shipmates"	6,200 4,200
			"Hush Money" (Fox) (3 days)	2,400	"Secrets Of A Secretary" (Para.) (3 days)	2,600		
Philadelphia								
Arcadia	600	50c	"An American Tragedy" (Para.) (6 days)	2,700	"Street Scene" (U. A.) (6 days)	2,800	High 1-3 "Laughter" Low 7-11 "Kick In"	5,000 2,500
Earle	2,000	25c-65c	"Get Rich Quick Wallingford" (MGM) (6 days—2nd week)	14,500	"Homicide Squad" (U.) (3 days)	6,000	High 1-3 "Divorce Among Friends" Low 10-17 "Homicide Squad" and "Get Rich Quick Wallingford"	26,000 14,000
					"Get Rich Quick Wallingford" (MGM) (3 days—1st week)	8,000		
Fox	3,000	35c-75c	"Skyline" (Fox) (6 days)	20,000	"Wicked" (Fox) (6 days)	20,000	High 2-7 "Man Who Came Back" Low 10-24 "Skyline"	40,000 20,000
Karlton	1,000	40c-50c	"Sidewalks Of New York" (MGM) (6 days)	6,000	"Devotion" (Pathe) (6 days)	5,000	High 5-2 "City Lights" Low 3-21 "Resurrection"	8,000 3,000
Keith's	1,800	35c-75c	"Guilty Hands" (MGM) (6 days)	13,000	"Palmy Days" (U. A.) (6 days--1st week)	15,000	High 1-3 "Tom Sawyer" Low 8-8 "Woman Between"	24,000 7,500

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"24 Hours" Para.) (6 days)	28,000	"The Road To Singapore" (W. B.) (6 days)	30,000	High 8-29 "Caught Plastered"	62,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Spirit Of Notre Dame" (U.) (6 days)	19,000	"Alexander Hamilton" (W. B.) (6 days)	10,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"The Dreyfus Case" (Col.) (6 days—2nd week)	7,000	"The Dreyfus Case" (Col.) (6 days—1st week)	8,000	High 3-21 "Last Parade"	1,650
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway.	1,912	25c-50c	"The Cisco Kid" (Fox)	5,700	"Phantom Of Paris" (MGM)	6,000	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"The Road To Reno" (Para.)	12,500	"Sidewalks Of New York" (MGM)	14,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	35c	"The Road To Singapore" (W. B.)	6,000	"The Viking" (J. D. Williams)	4,500		
RKO Orpheum.	1,700	25c-50c	"The Spirit Of Notre Dame" (U.)	14,000	"Bad Company" (Pathe)	9,800	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists .	945	25c-60c	"Susan Lenox" (MGM) (2nd week)	5,800	"Susan Lenox" (MGM) (25c-50c—1st week)	8,000	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady	3,500
Providence								
Loew's State ..	3,800	10c-50c	"The Unholy Garden" (U. A.) (15c-50c)	11,000	"Get Rich Quick Wallnigford" (MGM)	17,800	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"Five Star Final" (W. B.) (15c-50c)	14,000	"Alexander Hamilton" (W. B.) and "Penrod And Sam" (F. N.)	13,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"24 Hours" (Para.)	6,500	"Daughter Of The Dragon" (Para.)	6,500	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Friends And Lovers" (Radio)	6,500	"Devotion" (Pathe)	6,200	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory ..	1,600	10c-35c	"The Dreyfus Case" (Col.)	2,000	"Faney Foley Herself" (Radio)	3,000	High 2-14 "Last Parade"	11,000
							Low 10-24 "The Dreyfus Case"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Susan Lenox" (MGM)	10,000	"My Sin" (Para.)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"The Star Witness" (W.B.)	4,500	"Secrets Of A Secretary" (Para.)	4,500	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum.	2,600	25c-50c	"The Last Flight" (F. N.)	14,000	"Devotion" (Pathe)	11,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President..	1,200	15c-35c	"Rebound" (Pathe) (3 days)	1,100	"Homicide Squad" (U.) (3 days)	900		
			"The Woman Between" (Radio) (4 days)	1,100	"High Stakes" (Radio) (4 days)	1,000		
Tower	1,000	15c-25c	"Riders Of The Purple Sage" (Fox)	1,500	"Side Show" (W. B.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Transatlantic" (Fox)	13,000	"Sporting Blood" (MGM)	13,800	High 8-15 "Daddy Long Legs"	16,750
							Low 3-14 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Cisco Kid" (Fox)	43,000	"Susan Lenox" (MGM) (8 days)	52,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"Woman Between" (Radio)	13,000	"Homicide Squad" (U.)	18,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Spirit Of Notre Dame" (U.)	18,000	"Devotion" (Pathe) (2nd week)	10,000	High 2-14 "Cimarron"	20,000
							Low 7-11 "Sweepstakes"	7,500
Paramount	2,670	25c-50c	"Beloved Bachelor" (Para.)	15,000	"24 Hours" (Para.)	18,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
Union Square ..	1,400	25c-50c	"Two Hearts In Waltz Time" (Asso. Cinemas)	6,500				
United Artists.	1,200	25c-60c	"Palmy Days" (U. A.)	14,000	"Street Scene" (U. A.) (3rd week)	6,000		
Warfield	2,700	25c-60c	"Skyline" (Fox)	19,000	"Riders Of The Purple Sage" (Fox)	29,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Alexander Hamilton" (W. B.) (2nd week)	7,700	"Alexander Hamilton" (W. B.) (1st week)	14,910	High 9-12 "Star Witness"	15,100
							Low 8-22 "The Viking"	4,850
Seattle								
Blue Mouse	950	25c-75c	"The Road To Singapore" (W. B.)	6,500	"Palmy Days" (U. A.) (3rd week)	6,500		
Fifth Avenue...	2,750	25c-75c	"Riders Of The Purple Sage" (Fox)	12,000	"Susan Lenox" (MGM)	14,000	High 4-18 "Trader Horn"	17,000
Fox Coliseum...	2,000	25c-50c	"24 Hours" (Para.)	6,000	"Wicked" (Fox) (4 days)	3,000	Low 3-14 "Inspiration" (10 days)	10,000
					"The Mad Parade" (Para.) (3 days)	2,000		
Liberty	2,000	15c-30c	"Alias The Bad Man" (Tiff.)	6,000	"God's Gift To Women" (W. B.)	6,000	High 1-10 "The Lash"	11,500
Music Box	950	25c-75c	"Five Star Final" (F. N.) (5 days—2nd week)	4,000	"Five Star Final" (F. N.) (1st week)	7,500	Low 5-23 "Lightning Flyer"	5,500
							High 2-28 "City Lights"	1,400
			"Unholy Garden" (U. A.) (2 days)	2,000			Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"My Sin" (Para.) (5 days)	8,000	"The Cisco Kid" (Fox)	12,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
			"Sob Sister" (Fox) (2 days)	3,000				
RKO Orpheum..	2,650	25c-75c	"Devotion" (Pahte)	13,500	"Bad Company" (Pathe)	13,000	High 2-14 "Cimarron"	16,500
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"My Sin" (Para.) (15c-75c—6 days)	18,500	"Daughter of the Dragon" (Para.) (6 days)	17,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Sidewalks Of New York" (MGM) (6 days)	12,000	"This Modern Age" (MGM) (6 days)	14,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"Penrod And Sam" (F. N.) (6 days)	13,000	"Wicked" (Fox) (6 days)	16,000	High 3-7 "Three French Girls"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Monkey Business" (Para.) (6 days—2nd week)	10,200	"Monkey Business" (Para.) (6 days—1st week)	13,000	High 2-28 "Cimarron"	19,500
							Low 8-1 "Uneasy Virtue"	9,800
Uptown	3,000	15c-60c	"Road To Singapore" (W. B.) (6 days)	12,300	"Ten Nights In A Barroom" (Goetz) (6 days)	8,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

TWENTIETH CENTURY
A WORLD TURNED

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Seth Parker has Lived Until Now in the Mists of the World's Imagination . . . Now He Springs into Life Upon the Screen, Emerging From Out the Chaos of the Hour an Inspired Figure in a Grand Big Show!

SETH PARKER

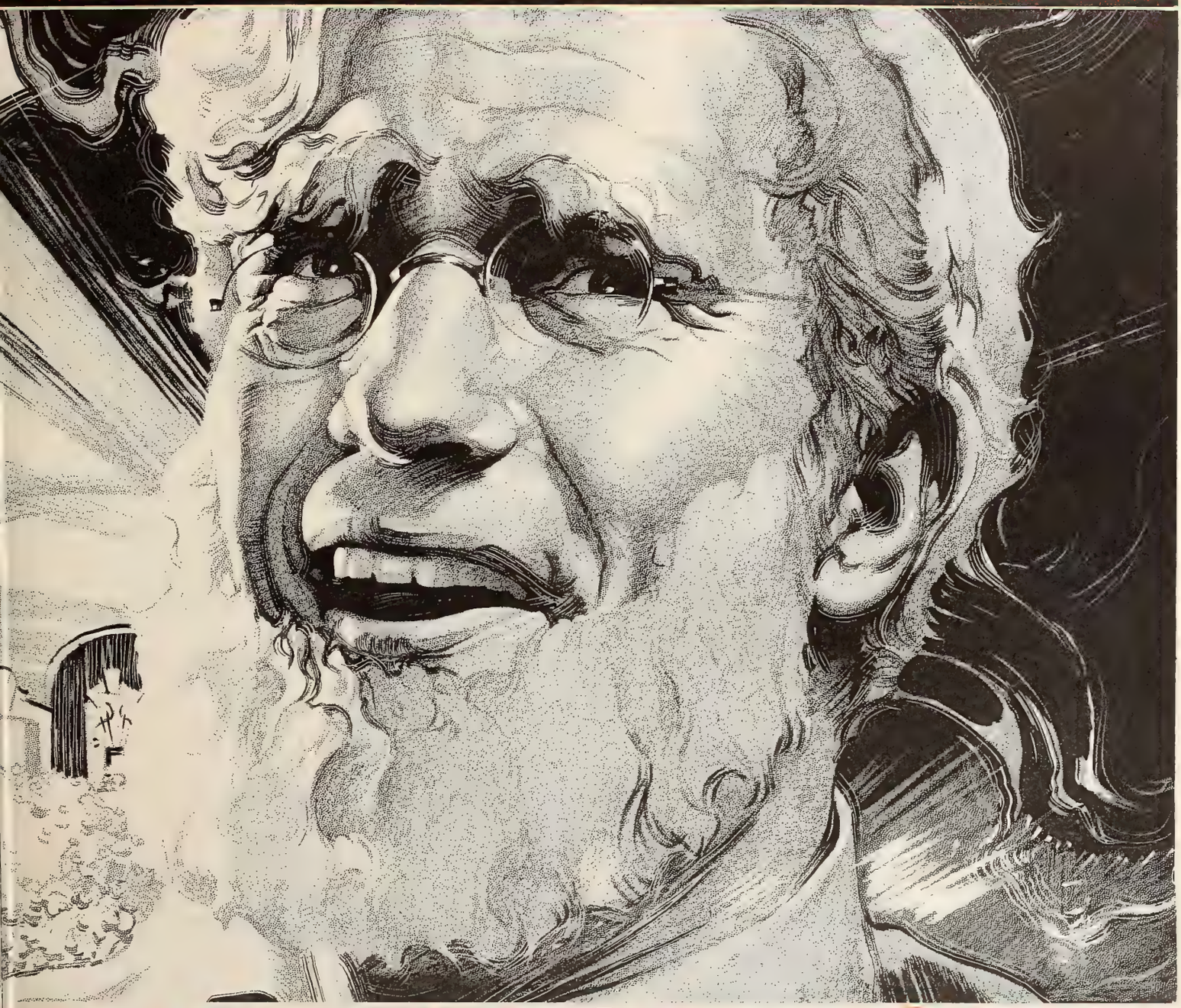
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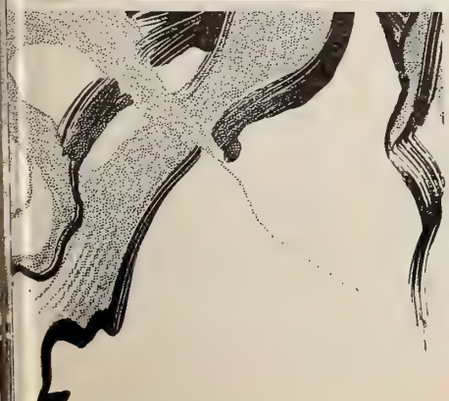
RKO Radio PICTURES
Reg. U. S. Pat. Off.

TUNE IN! Follow the RKO-Radio Hour Friday Nights for Details of the Seth Parker Nation-wide Festival Thanksgiving Day Week!

MIRACLE MAN IN UPSIDE DOWN.....



"WAY BACK HOME"



MELODRAMA WARM AS THE HEART OF CREATION
Directed by William Seiter . . . . Story by Jane Murfin

Like a God-sent beam of sweetness and light, Seth Parker brings a dynamic new note to show business . . . just when it is sorely needed.

As a radio personality he has shot up like a meteor, millions following his Sunday night broadcasts reverently. These millions certainly are going to see him on the screen while other millions will flock to see the whopping big melodrama in which he makes his screen debut.

RKO Radio tells you NOW to prepare for one of the freak show scoops of the decade . . . Watch for sensational exhibition and promotion plans!

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"THE CISCO KID," having made his romantic and exciting bow in previous releases, gives you an edge in selling this as something a good deal better than a Western or outdoor picture. Which is a darn good break considering the fact that salable pictures are not too plentiful during the course of any one season.

Baxter and Lowe are both fine and can stand all the top billing, with Conchita Montenegro providing the feminine appeal via numerous and sundry (?) ways. So right off the bat, providing these stars are liked in your community, you have them to start selling the picture. The title is just as much "box office" as you want to make it. Left to ride alone on its own, it may not kick up the interest the picture warrants, but backed with intelligent merchandising, especially through your newspaper campaign, it may produce surprising and most satisfying results.

As an "audience" picture you have nothing to worry about. All but a very few will be quite satisfied that their entertainment was not below par and will even recommend it to others. I can readily see where this picture, surrounded with a fine assortment of good shorts, would constitute a grand evening's entertainment everywhere.

Your chief selling problems consist of getting away from the idea that this is just another Western production. O'Henry, the title, the stars and your fertile imagination should produce sufficient selling points to make the box office machine click to an excellent tempo for the run of the picture. Where the previous Baxter-Lowe picture ("Arizona Kid") played, you will have a much easier time selling this one than the spots where it was not used. So if you have their first to fall back on, play it up for all it's worth. Otherwise, get yourself set to do some hard work and to create some slants that will make them feel that they must not miss seeing this rare bit of bandit chasing of the latest style.

Get them in and you will have nothing to fear in the way of kick. It's that kind of a picture all the way through.

▼

"THE GUARDSMAN" is one of those marvelous pictures that arrive in the spots outside of the key cities with the terrific handicap of the small town audience not knowing who the stars are, what the story is all about or what have you. Yet it's a peach of a picture in every sense of the word. But it's going to need the best selling ideas you ever created or used. And (as Chic Sale would say) I'll tell you why:

Alfred Lunt and Lynn Fontanne, while being artists of the finest kind, mean nothing at all to the Main Street box office. Ferenc Molnar, notwithstanding his great reputation, will mean just about as much, and last but not least, the fact that this was a Theatre Guild, Inc., success for over a year on Broadway will mean still less.

It's that kind of a picture that you ought to see before you sell. I mean by that remark that you will only then appreciate what you must go out and sell after you've sat through one of the most enjoyable pictures released this or last season. But after you've glimpsed this picture you will be enthusiastic enough to dope out a campaign that will overcome the handicaps.

The M-G-M people ought to run special screenings in every section of the country for the benefit of the exhibitors and managers from outside the big cities. It would help get the picture over to far greater grosses than if shipped out cold. Just a suggestion, but I'm sure thousands of small-town exhibitors will agree with me.

Here is one of those pictures that bring to light the kind of showmen who can go out and sell only the easy, box office smash pictures, and those who are equally capable when it comes to getting the dough with the tough babies; pictures that are great, but need a lot of help to get the customers in to find out how good they really are.

The fact that the title lacks in "box-office" pull means there should be a strong campaign of the kind that attracts attention and business in your individual community. But the picture itself is over a hundred per cent "audience" and your best break is going to be the patrons who see it first and then go out on the streets and rave about it. They'll get the business for you after the first show. But you can't afford to depend solely on word-of-mouth advertising; you must create sufficient interest to get them to the theatre. Peruse every bit of dope you can lay your hands on about this picture. Note how the first-runs handle their campaigns and select whatever potrions fit your local situation.

In all of this rave about "The Guardsman" I must not lose sight of one fact that others may question my judgment about. What I mean is, for the very small communities, such as the socalled "hick" towns, or those spots where the Western picture gets the most dough, this one won't mean a heck of a lot. In fact it may fall flat. Its dialogue is far too sophisticated for the smaller towns, but most all other communities will go for it in a big way.

▼

"THE TIP-OFF" is one of those stories that always go big with the average theatre audience. Not that it's so great a story, but its characters seem real human and you get to like 'em as the yarn unreels itself before you. That's the impression we sort of got as we sat in the theatre the other day and watched it. Glancing around the audience close by we detected a happy look on most of the faces, the look which you generally find on contented customers. In other words, they were enjoying themselves and there are darn few pictures that can make 'em do that.

Eddie Quillan will crawl right under your skin like a pet habit; Bob Armstrong is a hundred per cent sincere as the boxer and the feminine side is ably upheld by winsome Ginger Rogers and Joan Peers. So, add to the above the fact that the story is interesting and you have most of the necessary ingredients for a real "audience" picture. As to the "box-office" value of the title, that depends a whole lot on the boys who must sell the picture to the patrons.

There are enough angles to this one to warrant your imagination getting in some fine work. Build up on the radio angle if that helps any, play up the cast and create sufficient interest in the story to make them want to spend a pleasant evening at your theatre. Exploitation, naturally, lends itself to this type of story a little more than to most other kinds. The gangster slant can be entirely overlooked in your campaign if the local folk are tired of it, but the love of a boy for his girl gives you plenty to work with. And what this kid has to go through to get his gal will keep the customers quite happy for the entire picture. Those with a love for the "hero to the rescue" will clap as long and as loud as the kids when Armstrong arrives at the roadhouse to help the kid.

I see no reason at all why this one can't stand on its own feet surrounded by a good program of shorts. With a suitable campaign of nothing too expensive in the way of advertising and exploitation, you ought to get by nicely and bring home a goodly share of the shekels.

▼

"TELEVISION." Ever since announcements appeared in the trade press about the exhibition and demonstration of Television at Moss' Broadway theatre in New York, I have received many communications relative to what it was all about. Naturally, in all the propaganda about Television the small towns were supposed to be the ones who would be hurt by reason of the type of entertainment that it would bring to the natives who owned television sets.

If the demonstration I witnessed at the Broadway theatre is any criterion, you can forget Television for a long time to come. Not that it was lacking in mechanics or detail. You actually did see the faces and hear the voices, but you were cock-eyed for the rest of the day because of the poor light and the straining of your eyes to keep them focused on the ten-foot screen.

Television is far from a serious opposition to theatres. Even in a far more perfected form, it would still lack many of the essentials that any real opposition to movies must have. But as a freak stunt for any theatre that can play to customers who want to see what it's all about, it's good "box-office."

For the present I would suggest that you forget about Television as any sort of a bugaboo. It's far from perfection and should cause you to lose no sleep whatsoever.

CHARLES E. LEWIS

▼

Possessed

(M-G-M)

Drama

(Seen at Hollywood)

For those who like their film fare hot and the morals of the screen heroines loose, Joan Crawford's latest M-G-M starring vehicle, now titled "Possessed," should prove a distinct hit.

Clarke Gable essays the role of a young millionaire who likes his women, but is afraid of matrimony because he once was disappointed. Just how he was disappointed is not made quite clear. But in the meantime he and Joan play around for three years before love and conscience catch up with them and they decide perhaps old-fashioned double-hitches are more satisfactory.

Joan is made to declare quite frankly when she abandons the small-town paper box factory in favor of big city penthouses that she knows what she wants and is going to get it. The elaborateness of her surroundings those ensuing years indicate no small success.

From all of which it may be gathered that this is what the trade knows as "adult fare."

As a production it leaves nothing to be desired. The performance of Miss Crawford is one of her best. Gable is seen in the sort of role that has made him a sensation. Clarence Brown's direction is excellent. The mounting is lavish and the supporting cast is at all times adequate with particularly good performances registered by Skeets Gallagher and Wallace Ford.

The production is based upon Edgar Selwyn's stage play, "The Mirage," from the adap-

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PLATINUM BLONDE

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JEAN
HARLO

Walter Catlett • Louise Closser H.
Edmund Breese

Story by Harry E. Chandlee and Douglas W. Churchill. Continuity
Dorothy Howell. Adaptation by Jo Swerling. Dialogue by Robert Ris

T'S THE TALK OF THE INDUSTRY!

tation, continuity and dialogue of Lenore Coffee.

Produced and distributed by M-G-M. Directed by Clarence Brown, from Edgar Selwyn's stage play, "The Mirage." Adaptation, continuity, dialogue by Lenore Coffee. Film editor, William LeVanway. Photographer, Oliver Marsh. Release date, November 14, 1931.

CAST

Marian ..... Joan Crawford
Mark Whitney ..... Clark Gable
Al Manning ..... Wallace Ford
Wally ..... "Skeets" Gallagher
Travers ..... Frank Conroy
Vernice ..... Marjorie White
John Driscoll ..... John Miljan
Mother ..... Clara Blandick

Leo Meehan

Over The Hill

(Fox)

Drama

(Seen at Hollywood)

An audience at the Fox theatre at San Bernardino, on the Coast, greeted enthusiastically the talking version of "Over the Hill." Mae Marsh returns to the screen as the mother, in what was generally conceded to be a good performance, while the support was called excellent, being featured by James Dunn and Sally Eilers, who appear as a fine combination.

The picture was termed by many as splendid in both story and direction. Fortunately, it was agreed, sufficient humorous situations were included to keep the audience amused and relieve a bit of the heavy pathos with which the film is, of course, infused. However, tears were plentiful throughout the audience, and the thorough enjoyment and appreciation with which the film was viewed by the audience as a whole, was indicated by the generous applause which followed the concluding sequence.

Produced and distributed by Fox. Directed by Henry King. From the poem by Will Carleton. Written for the screen by Tom Barry and Jules Furthman. Cameraman, John Seitz. Sound, Eugene Grossman. Art director, Robert Haas. Release date, November 29, 1931.

CAST

Johnny ..... James Dunn
Isabel ..... Sally Eilers
Ma ..... Mae Marsh
Pa ..... James Kirkwood
Tommy ..... Edward Crandall
Phyllis ..... Claire Maynard
Isaac ..... Olin Howland
Minnie ..... Eula Guy
Susan ..... Joan Peers
Ben ..... William Pawley
Letch ..... George Reed
Stephen ..... Douglas Walton
Bill Collector ..... David Hartford
Johnny (as child) ..... Tommy Conlon
Isabel (as child) ..... Nancy Irish
Tommy (as child ..... Julius Molnar
Isaac (as child) ..... Joe Hachey
Susan (as child) ..... Marilynn Harris

Touchdown

(Paramount)

Drama

(Seen at Hollywood)

A Boulevard theatre audience on the Coast gave Paramount chiefs all they wanted in the way of audience reaction at a showing of "Touchdown." Football fever seemed to have hit the audience and they cheered the picture from start to finish. The story, adapted from "Stadium" by Francis Wallace, is a decided departure from the ordinary run of athletic stories and depicts the adventures of college stars who have graduated to take up coaching.

Dick Arlen was superb as the All-American who, as a coach, couldn't lose. The audience was so enthralled with his performance that they actually hissed him at times. Jack Dakie and Regis Toomey played teammates of Arlen's and gave their usual smooth performances.

The audience got a great kick out of locating football heroes. Coach Howard Jones, Jim Thorpe, and many others were in the picture momentarily. Bob Hall, Trojan ace, played a part that may lead to a career in pictures for the blond giant. He was thought to have screened decidedly well and has a pleasant speaking voice.

J. Farrell MacDonald gave the audience a real thrill in his impersonation of the immortal Rockne. Charles Starrett, Peggy Shannon and George Barbier gave acceptable performances.

Norman McLeod and Arthur Todd got together on a director-cameraman job that kept the picture moving at a fast pace. Stock shots of several important games helped things along rather than detracting from the picture.

Produced and distributed by Paramount. Directed by Norman McLeod. Adapted from "Stadium," by Francis Wallace. Screen play by Grover Jones and William Slavens McNutt. Photographed by Arthur Todd. Release date, November 14, 1931.

CAST

Dan Custis ..... Richard Arlen
Mary Gehring ..... Peggy Shannon
Babe Barton ..... Jack Oakie
Tom Hussey ..... Regis Toomey
Paul Gehring ..... Charles Starrett
Jerome Gehring ..... George Barbier
Pop Stewart ..... J. Farrell MacDonald
President Baker ..... George Irving
Harrigan ..... Charles D. Brown

The One Way Trail

(Columbia)

Western

(Seen at Hollywood)

Tim McCoy, in the role of a cowhand cardsharper, was well received at a showing of this Columbia western on the Coast, at the Santa Monica Wilshire theatre. The supporting cast, including Doris Hill, Carroll Nye and Polly Ann Young, did acceptable work, it was thought, and were reasonably well greeted by the audience.

Comment indicated, however, that the picture as a whole suffered somewhat from excessive dialogue and consequent shortness of fast and true western action. Also, a rather loosely constructed story was held partially responsible for the comparatively cool reception accorded the film at the coast theatre.

The story revolves around a case of mistaken identity and its resultant complications and romantic difficulties, which, of course, are satisactorily taken care of by the time the concluding sequence is reached. The youngsters in the audience hardly seemed as much "on edge" as is usually the case in a fast western.

One rough-and-tumble fight, however, brought the audience to the edges of their seats with excitement bubbling off their lips. The photographic work of John Hickson was termed splendid, particularly in the sequences which picture McCoy racing across the earth on his beautiful white horse.

Produced and distributed by Columbia. Directed by Ray Taylor. Story by Claude Rister. Dialogue and continuity by George Plympton. Edited by Otto Meyer. Photographed by John Hickson. Release date, October 15, 1931. Running time, 58 minutes.

CAST

Tim Allen ..... Tim McCoy
Helen Beck ..... Doris Hill
Terry Allen ..... Carroll Nye
Mollie ..... Polly Ann Young
Coldeye Carnell ..... Al Ferguson

Chinatown After Dark

(Action Pictures)

Drama

The second of Action Pictures' schedule of 24 for the year, picturing the nefarious ways of the Chinese in this country, at least those engaged in shady dealing of one sort and another. Carmel Myers offers the role of the leader of the gang, as a Chinese woman, while Rex Lease and Barbara Kent supply the romantic interest.

The picture pretends to be nothing more than entertainment, and as such succeeds in a fair measure. Dramatic interest is sustained well throughout the film, and occasional suspensive moments do their share in the same direction.

The story revolves about the efforts of Frank Mayo, as Lease's brother, to bring from Shanghai a jeweled dagger containing in its handle a valuable ruby, which is destined for Edmund Breese in the role of the old Chinaman, whose ward is the American girl, played by Miss Kent. A group of Chinamen, knowing the value of the dagger, attempt in various ways to steal the treasure, and the aid of Miss Myers is obtained.

Lease becomes mixed in the affair when his brother seeks his aid, and when, at the moment of delivery, the old Chinaman is mysteriously killed and the brother and dagger disappear, Lease takes up the case in his own way. The fact that Miss Kent is particularly attractive, has something to do with it. After more or less complications and suspense, he succeeds in linking Miss Myers with the attempted robbery and murder. The brother is discovered in her hideaway, the ruby is restored to Miss Kent, for whom it was originally intended, and Lease and the girl are happy over the outcome.

Rather effective comedy is supplied by Billy Gilbert as Horatio Dooley, the fat, cigar-chewing detective who is amusing in his detective efforts, and who is convinced that Lease is the murderer, though Miss Kent heartily disagrees.

The leading players are effective in their roles, Lease, Mayo and Miss Myers doing especially well. Miss Myers is fairly convincing as a Chinese woman, while Miss Kent is attractive in her pretty simplicity.

This is not an unusual picture, but Stuart Paton, who directed, kept his film moving at a steady pace, and with good work by the cast, contrived to fashion a satisfactorily entertaining piece, with the Chinese atmosphere, well conceived, relied upon to do much in the way of supplying different background.

Produced and distributed by Action Pictures. Presented by Ralph M. Lake. Directed by Stuart Paton. Supervised by Cliff Broughton. Story by Betty Burbridge. Edited by Viola Roehl. Photography by Jules Cronjager. Release date, October 31, 1931. Running time, 59 minutes.

CAST

Jim Bonner ..... Rex Lease
Lotus ..... Barbara Kent
Lee Fong ..... Edmund Breese
Madame Ying Su ..... Carmel Myers
Ralph Bonner ..... Frank Mayo
Horatio Dooley ..... Billy Gilbert
Detective Captain ..... Lloyd Whitlock
Ming Fu ..... Laska Winter
Varanoff ..... Michael Viseroff

The Mad Genius

(Warner)

Drama

John Barrymore again, and again in a Svengali type of role, with the exception that this time his Trilby is masculine. The mere words, Barrymore again, indicate much of the resultant film effort. The picture is Barrymore, and the manner in which his masterly histrionic capabilities handle such a role was clearly indicated by the rapt attention accorded him and the screen story at the New York Hollywood theatre.

Here we have the brilliant artist as a ballet director, who being club-footed and unable to himself reap the wild applause of multitudes which his half mad genius for the dance craves, attempts to mold a young man, played by Donald Cook, in his own image, so to speak. He instills into the lad the genius which is his mentally, and through him hopes, and in a measure succeeds, in satisfying his mad desire for the creation of an acclaimed dancing brilliant.

In a short prologue Barrymore is seen handling a country puppet show, with Charles Butterworth his rather stupid but faithful assistant. Frankie Darro appears most appealingly as the peasant boy, who beaten by his father, is kidnaped by Barrymore, who had conceived the idea of molding the boy with his own genius.

Donald Cook portrays the young dancer, who upon falling in love with Marian Marsh, ballet artiste, rebels against his mentor and guardian, returns to him as a result of the machinations of the mad genius, and finally witnesses the tragic end of the ballet director, by means of an axe in the hands of his drug-crazed master of the ballet, played with acknowledged splendid effect by Luis Alberni.

At the performance of the ballet in Berlin, the girl is in a box, and Fedor, believing she loves him still, refuses to go on for the last act. Barrymore in an intensely dramatic scene, overpowers Fedor by the sheer force of his crazed will and the boy goes on. But back-

It's time for STRAIGHT TALK *and* CLEAR THINKING!

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We've done more than OUR share to put your theatre on a profit basis. If you are still worrying.....



Ask Yourself!

MAN *to* MAN!

- are you doing everything in YOUR power to get every penny out of every picture?

WARNERS HAVE DELIVERED

Now it's up to you!....

stage, the drug-mad ballet master had taken an overdose of the potion his chief doles out to him, and attempts to hack to pieces a huge set depicting an idol. Barrymore rushes on his club foot to stop him and the two struggle. When the drop curtain is raised, exposing the lifeless idol, the figure of the mad genius, badly hacked, is seen draped on the front of the idol. The body rolls down to the front of the stage, and the audience flees in horror, in a spectacularly presented and highly dramatic concluding sequence.

Fedor and the girl are brought together by the tragedy and the spell of the mad genius is broken. Charles Butterworth as the foolish assistant lends what relieving comedy touches are presented.

The cast as a whole, it was indicated, offered splendid support to Barrymore, particularly in the persons of Cook, Miss Marsh, Butterworth and Alberni.

Produced and distributed by Warner. Directed by Michael Curtiz. Adaptation and dialogue by Harvey Thew and J. Grubb Alexander. Author, Martin Brown. Film editor, Ralph Dawson. Cameraman, Barney McGill. Release date, November 7, 1931. Running time, 81 minutes.

CAST

Tsarakov	John Barrymore
Nana	Marian Marsh
Fedor	Donald Cook
Preskoya	Carmel Myers
Karimsky	Charles Butterworth
Serge Bankieff	Luis Alberni
Renaud	Andre Luget
Fedor's father	Boris Karloff
Fedor (child)	Frankie Darro
Olga	Mae Madison

Freighters of Destiny

(RKO Pathe)

Western

(Seen at Hollywood)

Pictorial beauty, fast action and intelligent direction combine to make "Freighters of Destiny" one of the best westerns produced in a long time, in the opinion of many present at a showing of the RKO-Pathe western on the Coast.

Fred Allen has taken a capable cast with Tom Keene, Barbara Kent, Frank Rice and Billy Franey into some beautiful country at Lone Pine and turned out a picture that was described as the type to give the grown-ups and youngsters a real thrill. Keene has a likeable personality and a clever horse that adds some clever angles. The story is adequate and the introduction of several good cowboy songs enhances the picture. Barbara Kent is pleasing and the comedy furnished by Frank Rice and Billy Franey was called excellent.

Ted McCord has turned out a splendid piece of photography and Dick Tyler's recording is above average. If Allen can keep the rest of the series at the same level as "Freighters of Destiny" he will do a lot toward bringing westerns back into the limelight, was one expressed opinion in the theatre lobby.

Produced and distributed by RKO Pathe. Directed by Fred Allen. Story by Adele Buffington. Photographed by Ted McCord. Recorded by Dick Tyler. Musical director, Arthur Lange. Release date, October 30, 1931. Running time, 51 minutes.

CAST

Steve	Tom Keene
Ruth	Barbara Kent
Rough	Frank Rice
Ready	Billy Franey
Carter	Mitchell Harris
Mercer	William Welsh
Macey	Frederick Burton
Toller	Slim Whittaker
Heavy	Tom Bay
Sheriff	Fred Burns

The Tip Off

(RKO Pathe)

Comedy

Young and sparkling Eddie Quillan and pugilistic Robert Armstrong succeeded in amusing and providing a measure of enjoyment for an audience at Moss's Broadway, New York. With the rather capable aid of Ginger Rogers, vivacious "girl" of Armstrong and Joan Peers as the girl whom Eddie is attracted to and satisfactorily marries at the conclusion, the pair keep the film moving at a lively and often amusing pace throughout.

Eddie is the helper at the radio store and, on a job at the pugilist's home, where Ginger holds forth, succeeds in saving Armstrong through a radio ruse when Ralf Harolde as former manager and gang leader, forces his way in and attempts to compel Armstrong to fight for him. The two become fast friends. When Eddie meets Miss Peers at a dance to which Armstrong had given him a ticket, he makes the mistake of "rushing" her, not knowing she is Harolde's girl, though against her will.

Leaving the dance hall in a hurry, the two escape to Armstrong's apartment, and the girl, fearing Eddie will be hurt if she marries him as they both wish, disappears. Eddie finally succeeds in finding her, only to discover that she is being forced to marry Harolde at a road house. He goes there to get her, and Armstrong follows just in time to save the two. In making their escape Eddie is wounded and Harolde is killed by the police. Of course, Eddie and Joan walk up the aisle together for the closing sequence of what was generally conceded to be a light but entertaining effort. Amusing bits are achieved in dialogue when Ginger supplies the word at the end of imposing sentences which Armstrong attempts and is unable to conclude properly.

Produced and distributed by RKO Pathe. Directed by Albert Rogell. Original story by George Kibbe Turner. Screen story by Earl Baldwin. Dialogue director, Ralph Murphy. Film editor, Charles Craft. Photographer, Edward Snyder. Release date, October 16, 1931. Running time, 73 minutes.

CAST

Tommy	Eddie Quillan
Kayo McClure	Robert Armstrong
Baby Face	Ginger Rogers
Edna	Joan Peers
Nick Vatelli	Ralf Harolde
Pop Jackson	Charles Sellon
Swanky	Mike Donlin
Slug	Ernie Adams
Joe	Jack Herrick
Miss Waddums	Cupid Ainsworth

SHORTS

Penalties

(Tiffany)

Interesting

Particularly interesting for football fans is this short, in which some of the country's leading college coaches discuss all possible penalties in the game. Players illustrate the manner in which the penalties may be incurred. Howard Jones of U. S. C. leads off and introduced the numerous mentors. Produced by Alfred Mannon.—Running time, 11 minutes.

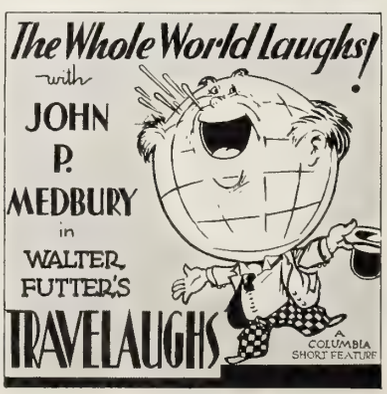
Trapped

(Universal)

Fair

The initial offering in a new series, "Shadow Detective," in which is enacted the manner in which a gang leader is trapped by the police principally through the efforts of a young detective and a girl operative, who stages a fake marriage to get close to the gangster, when he is thought guilty of a murder. He is caught satisfactorily, but suspense and real dramatic action are rather woefully lacking in the short. A shadow of a man appears on the screen at odd moments and at the opening and conclusion of the piece, pointing out in a deep voice that the ways of evil lead to jail, the gallows or something equally unpleasant.—Running time, 23 minutes.

It's smart to show COLUMBIA short features!



Complete Round of Golf

(Vitaphone)

Fine

Here is the last of the Bobby Jones golf series, in which the champion, in a sense, summarizes the lessons of the previous numbers of the series, going entirely around the course. Several important points are again discussed, on the way. Unusual camera angles and Jones' expertness will make this fascinating for golfers and highly diverting for non-players.—Running time, 10 minutes.

Dive In

(MGM)

Good

A number in the Sports Champion series, showing numerous wellknown swimmers and divers doing their difficult water tricks with apparent ease, while slow motion serves to show how it is done and makes it more entertaining at the same time. Some comment was hardly in favor of the accompanying dialogue by Pete Smith, principally by reason of the smart remarks in which he indulged.—Running time, 10 minutes.

Song of the Voodoo

(RKO Pathe)

Splendid

Photographically and scenically this number of the Van Beuren-Vagabond Adventure series is most excellent. The island of Haiti is the subject and the most is made of its natural beauty and grandeur. Port Au Prince, chief city, is seen with the camera's eye, and the customs and peculiarities ferretted out for the audience with an interesting result. A fine travel number.—Running time, 9 minutes.

The Clyde Mystery

(Vitaphone)

Splendid

An audience at the Warner in New York appeared to extract a real kick out of this S. S. Van Dine mystery short, the first in a series. The suspense is real and holds the attention, while the solution of the death of Mr. Clyde, provides something unexpected and therefore quite effective. Warners has something in this group of shorts if the others hold to the standard of this first.—Running time, 21 minutes.

The Black Spider

(Educational)

Good Cartoon

A rather neat Terry Toon number in which the black spider sets his attention upon a beautiful girl. Cleverly enough has been provided an eerie atmosphere and it is well synchronized with a similar type of musical score.—Running time, 6 minutes.

Fairyland Follies

(RKO Pathe)

Good

One of the Aesop animated cartoon numbers and a clever piece of work. The teacher at school requests her pupils to entertain the class and one after another, the varied types of animals do their stunts in amusing fashion.—Running time, 8 minutes.

SHORT FEATURES

Fitzpatrick Completes Two More "Traveltalks" for MGM

James A. FitzPatrick, producer of the FitzPatrick "Traveltalks" series for M-G-M release, is now completing two new numbers after returning from a six-weeks' stay in England and Ireland. Titles are "London, City of Tradition" and "Ireland, the Melody Isle."

With the two, Fitzpatrick will have delivered eight of the scheduled group to M-G-M, leaving five to be produced before the end of 1931.

New Educational Building

Ground has been broken for a new concrete and steel structure to be used for negative handling and cutting on the Coast Educaitonal lot. The building will be approximately 40x60 feet in size.

Buck Back With Jungle Films

Frank Buck has completed filming of his trip through the jungles of India for Van Beuren, which will be released by RKO Pathe as short subjects.

Jury Says "Suicide" Was Murder

A Nashville, Tenn., coroner's jury has concluded that Harry Sudekum, 41, died at the hands of persons unknown, rather than by suicide last December 13. Sudekum's company operate motion picture theatres in north Alabama.

Exhibitors To Visit Coast

Four hundred exhibitors will make a joint trip to Hollywood, following an interchange of letters and personal contact among them. They will be representative of various independent exhibitor organizations. The trip will begin around January 15, requiring 15 days.

Kaplan Group Holding Dance

The Kaplan Projection Society of local 306, New York projectionists' union, will hold its annual dinner dance next Saturday, October 31, at the Hotel Commodore, in the grand ballroom. Numerous notable entertainers will be present.

Arcturus Moves Office

Arcturus Radio Tube Company has moved its western division headquarters to larger space on the first floor of the building it occupies in Los Angeles. L. P. Naylor is in personal charge of the office.

Offers New 300 Watt Lamps

Victor Animatograph Corporation, Davenport, Iowa, has announced a new G-E Mazda projection lamp of 300 watts rating which, it is claimed, does not require any form of lamp resistance.

Asks Television License

First National Television, Inc., Kansas City company, has applied to the federal radio commission for a license to broadcast television programs.

SHORTS ON BROADWAY

Week of October 24, 1931

ASTOR
- Bali ..... MGM
- Olympic Events ..... MGM

CAPITOL
- Flash ..... MGM

HOLLYWOOD
- Looney Tune No. 7 ..... Vitaphone
- Road to Mandalay ..... Vitaphone
- The Musical Mystery ..... Vitaphone

MAYFAIR
- Fairyland Follies ..... RKO Radio
- Full Coverage ..... RKO Pathe

PARAMOUNT
- My Wife's Jewelry ..... Paramount
- Mask-A-Raid ..... Paramount

RIALTO
- Little Annie Rooney ..... Paramount
- Hollywood Beauties ..... Paramount
- Screen Souvenirs ..... Paramount

RIVOLI
- You're Driving Me Crazy ..... Paramount
- Penalties ..... Tiffany
- No More Hookey ..... Paramount

ROXY
- Decision ..... Columbia

STRAND
- Gypsy Caravan ..... Vitaphone
- Platinum Blondes ..... Vitaphone

WARNER
- Old Lace ..... Vitaphone
- Sportslants ..... Vitaphone

WINTER GARDEN
- Rhythms of a Big City ..... Vitaphone
- A Complete Round of Golf ..... Vitaphone
- Southern India ..... Vitaphone



To Insure Long Runs

build up your show with

MICKEY MOUSE

or a Walt Disney

SILLY SYMPHONY

4 L. A. theatres did it

Grauman's Chinese and Criterion with "Cisco Kid"
United Artists with Eddie Cantor's "Palmy Days"
Carthay Circle with "Consolation Marriage"

NEWS PICTURES

FOX MOVIETONE NEWS—No. 9—President lauds nation's forefathers—Yale triumphs over Chicago—Thomas A. Edison passes away—Hoover committee asks help of nation—Daredevil drivers thrill fair crowd at Danbury, Conn.

FOX MOVIETONE NEWS—No. 10—British lose again at Yorktown—Mussolini gets 40,000 recruits—A night trip over the gay white way—German girls get modernistic urge—Some race horses get wet feet—Poland welcomes Sokol athletes.

HEARST METROTONE NEWS—No. 208—Fall racing opens at famous Auteuil—Thomas A. Edison laid to rest as nation mourns—Mexico gets its turkey a la carte—Bernard Shaw on Americans abroad—Elephants blaze new jungle roads—Navy permitted to retain its bands.

HEARST METROTONE NEWS—No. 209—Lindbergh films flood in China—America welcomes Premier Laval on visit to President Hoover—Navy takes over new sky queen—Gar Wood speeds 104 miles per hour—Al Capone gets 11 years in prison—World's greatest bridge opens over Hudson River—Yale-Army clash ends in a tie.

PARAMOUNT SOUND NEWS—No. 25—Rugby—with a kick in English match—War clouds gather over Far East in Manchurian situation—Outboard racers hit high mark in Jersey regatta—President Hoover addresses Yorktown audience on American patriots—Johnny Runger hitches his bathtub to a blimp over New York.

PARAMOUNT SOUND NEWS—No. 26—Florida youngsters work out new water stunts at Miami—Los Angeles school girl wins praise for unemployment relief plan—Navy planes honor Navy Day with swift maneuvers—Laval of France visits Hoover of the United States—Gar Wood steps Miss America at 104 miles per hour—Navy sinks Princeton tiger in gridiron battle.

PATHE NEWS—No. 24—Sarnoff pays tribute to Thomas Edison—America and France honor America's patriots at Yorktown—Far East seethes in dispute over Manchuria—Walter S. Gifford asks for united jobless aid—Yale invades west for first time.

PATHE NEWS—No. 26—Laval visit indicates new era of world peace—Prosecutor praises Pathe News for effort which jailed kidnapers—World's largest suspension span over Hudson now in operation—Football stars shine as Notre Dame tackles Pittsburgh.

UNIVERSAL NEWSPAPER NEWSREEL—No. 86—Arrival of Premier Laval hailed as omen of French-United States accord—Free feeding of Chicago children helps jobless parents—Nation pays last tribute as Edison is buried—News paragraphs—World peace group assembles at Vienna—Bluenose beats Thebaud in North Atlantic fishermen's race—Daring workers raise air beacon over lower New York's skyline.

UNIVERSAL NEWSPAPER NEWSREEL—No. 87—$60,000,000 new Hudson span opened with formal ceremonies—Nationalist parties in Germany stage huge rally under Hitler banner—News paragraphs—Gar Wood fails in try at Kaye Don's speedboat record—Yale ties Army in thrilling battle—Japan defies League as war clouds loom on Manchurian frontier.

Aesop Fable Book Big Seller

A 100,000-copy third edition of the Aesop's Fable Book, published by the Sonnett Publishing Company under the supervision of the Van Beuren Corporation, producers of the cartoon reel released by RKO Pathe, is now on the press. Two 75,000 printings have been exhausted.

J. V. Cremonim Resigns

J. V. Cremonim has resigned from the Pulverman Corporation, New York, manufacturers of sound equipment, according to an announcement from I. Pulverman, president.

Barrell Moves Visugraphic Unit

Distribution branch of Visugraphic Pictures, directed by Marie Barrell, has been moved from 729 7th Ave., to the New York home office at 247 Park Ave.

Weeks' Picture Underway

Fanchon Royer has begun production of "Gangway," a tentative title, for George W. Weeks. Wallace W. Fox is directing from a scenario by Bernard McConville.

YOUR PUBLIC

by RITA C. McGOLDRICK

WITH that queer psychology that is so childlike, the great motion picture industry, with its enormous ramifications, technical wizardry and artistic perceptions, persists in making motion pictures in cycles. The producers, like sheep jumping over a fence, follow the leader. Two years ago, after a period in which no picture was safe from an injected song and dance, the studios decreed music to be *out*. In the films made since that time we have had no outstanding musical comedy, and incidental music has been practically eliminated from sound picture entertainment. Even Lawrence Tibbett, whose magnificent operatic voice brought him into the film world, was starred as a heroic good fellow rather than as a singer. The spectacle was pitiable.

It has remained for the Germans to teach us a sharp lesson in audience psychology. German directors were not afraid to make musical pictures when Hollywood said music was *passe*. They do not make their pictures in cycles. They do not bind themselves to six months of sex features, six months of gangsters, six months of juveniles, with a periodic contribution of mystery thrillers. They are wise enough to believe in a balanced diet. And so they brought to a receptive New York light opera in German when there was not another tuneful offering on Broadway. And they gave us a new experience with their impossibly-titled picture, "Two Hearts that Beat in Three-Quarter Time." The picture opened in German without English titling. It had practically no exploitation, and yet critical New York audiences poured into the theatre where it was showing, night after night. We had a spectacle of a light opera on the screen, hampered by everything that the publicity experts would consider a handicap. The picture played for more than two thousand consecutive performances.

"A Student Song of Heidelberg"

The phenomenal success of "Two Hearts" prompted Ufa to rush to this country the lighthearted and perfectly familiar musical story, "A Student Song of Heidelberg." We all know every movement of Old Heidelberg. We sang its college tunes, more than twenty years ago. This film has practically nothing new, but it brought aceptable music to a metropolis that likes music. In addition, it brought the beauty of the original German locale.

And Hollywood, pricking up its ears, has decided that now we are to have a musical cycle.

More and Funnier Comedies

Coincident with music, we are to have laughter—which may not be a bad combination for the nation in these times. While we have been wading through the social complexes of the sex problem and the accompanying melodramatic offerings of the past year, comedy has been at a premium. We have had short features that have tried to be funny in their way, with occasional success. But feature length comedies have been left almost entirely to Charlie Chaplin and Harold Lloyd, both of whom work slowly, turning out one picture every two years. In the past few weeks we have seen "Palmy Days" doing a smash box-office business on Broadway, followed by the Four Marx Brothers in "Monkey Business." Both are models of the art of slapstick, but they have tinkling music and gaiety. "Monkey Business" is the perfect antidote for worry, and although it is marred by the occasional line and suggestive joke, it is grand nonsense, leaving the audience limp with laughter.

MOTION PICTURE HERALD'S "School and Screen" service, launched as an experiment six months ago, like the pebble cast into the lake has sent the ripples of its influence to strangely distant places. Letters have come from South America and Trinidad, Australia, the Philippines and Japan, as well as from every state.

In line with this, the League of Nations, through its Cinematographic Committee, has a number of searching articles on this subject in its latest bulletin, The International Review of Educational Cinematography.

In all of this intellectual analyzing, however, one meets with the same snag. The *sound screen* is an admitted teaching agent for schools. But European schools have not the ways or means to install its electrical equipment. Nor will they be able to do so for a considerable time to come. It has remained for "School and Screen" to point out to many of these groups that the alternative solution is to bring the mountain to Mahomet. The answer lies in making use of the educational opportunities of the *entertainment screen* by encouraging pupils to see the best pictures in the theatres.

Yokohama Cooperates

The Young Men's Association of Yokohama is particularly interested in the possibilities of the "School and Screen" movement. They write us that there is but one American theatre in Yokohama but that it is a fact that the various Japanese theatres use American pictures which are understood and loved by the Japanese. It is through this circuit that a committee of young Japanese men hope to exploit selected pictures pointed out by "School and Screen."





The Junior Show

The Strand theatre, a Paramount-Publix house of Lowell, Mass., contributes the following idea to those who are particularly interested in developing the Junior Matinee or special shows for children:

"We have an Early Bird Club and send application cards for membership to boys and girls under twelve years of age. The Early Bird cards are distributed to all children attending matinees who submit their names to the office.

"We are also building a Birthday Club which has aroused considerable interest on the part of the parents. The children receive a party ticket on their birthday which is good for admission for themselves and their parents."—James J. Dempsey, Manager.

Denver's Suggestion

Harry E. Huffman, president and treasurer of Aladdin Theatre Corporation of Denver, writes us of his experience. He says: "The Aladdin Theatre Corporation of Denver operates five theatres, the Tabor and America downtown in the heart of the city, the Aladdin in a very fine residential section, the Bide-A-Wee in a poorer section, and the Blue Bird in an outlying residential section, but a very good district.

"At the Blue Bird on Saturday afternoons we give a children's matinee showing pictures suitable for the kiddies. Few, if any, adults attend this performance. We have found this to be a very satisfactory arrangement and a large attendance is usual.

"Friday nights at this same theatre is 'Family Night,' when pictures suitable for both adults and children are shown."

Oregon Contributes

The children of Klamath Falls in Oregon were the guests of the *News* and *Herald* at a great matinee program at the Pelican theatre in that city. The admission to the theatre was one color page from a series being run by the *News* and *Herald*. The children bringing the required funny sheet were admitted to the show free of charge and were in addition regaled with a perfectly good chocolate bar.

Conventions Feature Department

Perhaps the most definitely encouraging reaction to "School and Screen" has come from club conventions within the past two weeks, where the pamphlets on the service from this department were presented to the attending delegates as a practicable and important help to Better Films groups. Mrs. Clara G. Wallace of the New York State Federation of Women's Clubs, speaking before a large meeting at Canton, New York, emphasized particularly the "Junior Show" and appointed a committee to cooperate with the "School and Screen."

Mrs. Edmund M. Barsham, chairman of the Motion Picture Committee of the Delaware State Federation of Women's Clubs, and before the county institutes of the state, also distributed the literature from "School and Screen" to statewide delegates who will cooperate with its aims in their various communities.

Mrs. Oscar A. Blaisdell of the Massachusetts State Federation of Women's Clubs, through a strongly organized committee, has distributed the literature to organizations, schools, theatres and libraries in her community.

Mrs. James Purcell, at a convention held last week at Jamestown, N. Y., presented the project to a round-table committee who agreed with enthusiasm to take up the matter with the theatremen in their localities.

The Mothers' Union, Canadian Dominion Council, Winnipeg, writes: "Many thanks for copies of the pamphlet 'School and Screen' which you have sent us. We have passed them on to the minister of education here and others holding important positions in connection with our city schools."

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Our Bedtime Story!

AND now, brother showmen, draw up your chairs and lend "Uncle Chick" your ear while he tells you a little bedtime story; not "just" another story, nay, nay; this is going to be a real fable. In fact, I think so well of it that I'm going to title it; "The Fable of The Porter Who Became a Boss And a Boss Who Became A Porter." Do you like the title?

Not so very long ago there was a "big-shot," ("shot," I said) boss who just loved to ride 'most everybody on the circuit. From what we can gather, he even went out of his way to make life more or less lousy for every man he came across. Now, in this little circuit, there was a young and ambitious chap who, because no other job was open, became porter of one of the theatres. But when originally applying for a job to the b.s., the young fellow remarked that, among his other qualifications, he had had a college education.

Now, the b.s. took great delight in riding the porter about how far his college education was taking him, but the porter took it all with a smile and went right on portering. Which was as it should have been.

It is almost hard to believe how they thoroughly disliked this b.s., but nevertheless it's true. Not a man in the outfit, from house managers down to the lowest paid usher, that did not hate the mugg's very guts (pardon our French). Never a kind word or a bit of encouragement did he have for the boys when they were under pressure. He even displayed great joy whenever the opportunity presented itself to make a monkey out of one of the managers at the weekly meeting. All of which was as it should NOT have been.

It's easy enough to describe the good deeds, but when one starts to tell about the bum ones . . . that's some job . . . mere words just won't convey how particularly rotten this b.s. was . . . but if you've ever run across a guy like this one then you'll understand what we mean. . . . But let's get on with the story:

As frequently happens, the circuit went through a complete reorganization. Manpower switched, fired, rehired, reduced, advanced and what have you. And during this process of the circuit's earthquake, the b.s. suddenly found himself without a job and the porter was moved up the line rapidly and within a space of about two years was looking after a complete district.

The now "ex" b.s. was finding the going rather tough. Getting a job under normal conditions was not the easiest thing in the world, and for him it was next to impossible. Everyone knew his rotten rep. They all shied away from him. So he drifted from one job to another until he found himself out entirely and his family rapidly approaching the point where they might even cut down on their food supply. Which is a pretty tough "sit-she-hay-shun" in any man's existence.

So it finally came to pass, with everybody else turning a cold shoulder to his advances, he swallowed his once inflated pride and took himself to see the once-porter who was now a district manager. And did that d.m. ride the ex-b.s.? Did he tell him what a punk he was? Did he tell him that he was glad to see him down and out? Like hell he did. On the contrary, he showed that he harbored no ill-feeling and greeted the ex-b.s. in a cordial and friendly manner. But he did not have a spot open. Every house was well-handled and everything was running smoothly. So once again the ex-b.s. swallowed hard and said he would take anything, even a porter's job.

Sensing how desperate the man was, the d.m. created a spot for him in one of the small houses as a sort of general porter and assistant. He really made the job to order, but he was repaying rotten treatment with a kindly act.

The story ought to end right there, but we are compelled to further inform you that the ex-b.s. has struggled a bit up the ladder again, and is, at last reports, managing a house again. A sadder but much wiser man, brother showmen, yet faring much better than he really deserved.

The moral of this fable, gentle readers, is: practice the Golden Rule; to do unto others as you would have others do unto you. You may never know when the guy you are riding will become your boss. So lay off the riding and try getting better acquainted with your subordinates by treating them decently and giving them a break whenever you can. Bear with them when they make a mistake and give them a little encouragement when they put over a good piece of work.

Now, you've played hookey from the floor of the theatre long enough while reading this fable, so brush back your hair, put on your best smile and go out to meet and greet your customers. Nighty-night.

"CHICK"

LOBBY LAFFS!

By DICK KIRSCHBAUM

Reprinted At Dick's Request



COME ON FELLOWS,—DIG IN!

Swanson Letter On Theatre Opening A Diplomatic Stroke

The problem of issuing invitations to representative people of a community on opening night of a theatre or some similar event, and at the same time assuaging feelings of the uninvited and publicizing the event, was neatly met with a letter sent out by Oscar J. Swanson, manager of the Colonial Theatre, Southington, Conn. The following will be self-explanatory:

"Dear Neighbor: We want to acquaint the theatre-going public of your town with the many advantages of our new playhouse, The New Colonial Theatre in Southington.

"It was impossible to invite all the good people of your town so we conducted a drawing from among the prominent residents and you are among the lucky few who drew the prize of the enclosed invitation tickets which may be presented at the box office Monday to Friday inclusive.

"We hope you will accept our invitation and tell your friends who were not among the lucky ones during the first drawing all about us and how you enjoy our shows and the comfortable environment of the New Colonial Theatre.

"P. S.—Fill out and mail the coupon in the enclosed program if you are desirous of receiving our weekly program."

At considerable outlay of money the Colonial was recently rebuilt and reopened and the above letter, sent out on opening and from time to time thereafter, has proved an excellent means of bringing public attention to the new house, at the same time building up a good mailing list. Swanson is working hard to put the Colonial in the niche it should rate in Southington and the Club will be interested in all future developments.

Whittaker Active In Charlotte With Many Selling Gags

Ballyhoos, an effective novelty herald and the sending of personal letters, all contributed to the successful exploitation of three pictures recently played by E. E. Whittaker, manager of the Carolina Theatre, Charlotte, N. C.

For "Silence" he had a man attired in a tuxedo parade the streets and pass out cards. On the man's upper lip was a paster with "Silence" printed on it. The cards passed out carried the word "Silence" in large type and other copy stated that guest tickets would be awarded those who wrote the title the greatest number of times on back of the card. Over 150 cards were submitted.

The local agency of a popular-priced motor car was also tied-up for a give-away of a new car. The model was placed in the lobby four weeks in advance and on night of award twelve policemen had to be drafted to take care of traffic in front of the theatre. Over 250,000 coupons were turned in.

A little novelty in the shape of an oversize postcard was effectively used in connection with "Young As You Feel" and if you recall seeing the one we published a few weeks ago in reference to a gag otten out by Tom Cleary, of the Princess Theatre in Montreal, Canada, it would serve as a better illustration than a mere description. It was a silhouette of a newsboy ballooning "extra," with slit under arm for insertion of a little newspaper. Whittaker employed a similar card, except that a miniature copy of "Carolina Theatre News" was inserted. He also landed a spot in the toy department and an outside banner in one of the large local stores as additional publicity for this picture.

Personal letters, not mimeographed but written individually, were mailed to all lawyers as a plug for "American Tragedy" and the trial feature of the picture was duly stressed. That these were well received was testified to by comment made by many lawyer-patrons who attended a showing of this picture.

And now we've told you all we can about Whittaker's doings for the time being and will sign off until some further word comes from his neck of the country. That he's been busy we think all other Club members will agree.

Many Good Stunts Featured Levey's Picture Campaign

Contests, ballyhoos, a full-page co-op, valuable window space and a 16-foot model of a blimp moored to the front of the building were highlights of a recent campaign made on "Dirigible" by William A. "Bill" Levey, manager of the Beacon Theatre, Port Washington, L. I., N. Y.

In cooperation with the local newspaper, the theatre gave guest tickets to the first 20 correct answers to eight questions pertaining to outstanding aviation exploits and a most attractive looking co-op page, made up of ads from local merchants, was promoted at no cost to theatre. A photograph of a big Navy dirigible adorned the top portion of the page and the entire middle portion was devoted to advertising the feature picture and other attractions at the theatre.



The same model dirigible which the photo shows moored to theatre front was also used as a street bally on a truck promoted from a local merchant. The vehicle was driven through all principal streets of the town and a considerable portion of the surrounding territory.

An almost costless campaign seems to have been engineered by this enterprising manager over in Port Washington, outside of the small expense attached to construction of the blimp and give-away of a few tickets. Nice work, Bill, and don't forget to let the Club know about other campaigns you have made.

Notice to Members:

Please be sure to notify the Chairman of any change of address.

—THANK YOU.

Brunson Obtains A Lot Of Publicity Through A Column

An advertising column conducted in the morning newspaper for the past two months has proven highly successful as a means of publicizing theatre and pictures for Newton "Carolina" Brunson, manager of the Yuma Theatre, Yuma, Ariz.

The column runs full depth of the page and is headed "Dry Heat, by Carolina," and is a running account of newsy chatter combined with description of articles which may be purchased at several different stores. We note that the first paragraph is devoted to what can be seen at the Yuma Theatre and that the theatre is again referred to in a succeeding paragraph. The idea is somewhat similar to the "Shopping With Susie" column, which many newspapers have used as a means of obtaining advertising for presentation in reader interest style. Of course, at the bottom of the last paragraph a small "advt." appears.

Although the stunt described above will take up a portion of a manager's time, which, any one will agree, is entirely too limited, it is an excellent means of reaching the public with a message dressed in a different way. The merchants pay the entire cost of space and any manager who does any calling at all on storekeepers can make arrangements to run a similar column. It's working nicely for "Carolina" and we're obliged to him for sending along the suggestion. We will be looking forward to receipt of those photos of the Yuma Indian Band just as soon as he can find the time to pass them on.

Russ Rose Cashed In On Newspaper's Story On Gangster

Quick to take advantage of newspaper publicity following the murder of a notorious gangster in an Atlantic City hotel a short time ago, Russell Rose, manager of the Harrowgate Theatre, Philadelphia, Pa., got out a 40 x 60, two 3-sheets and 5,000 heralds carrying this copy:

"(Name of gangster) Rest in Peace. . . . You Don't Have to Worry Any More—I'll Run Your Whiskey, Sell Your Beer—and Shoot Down Those Dirty Rats—Leave It To Me! I'm Spencer Tracy, the Toughest Gangster That Ever Lived, and If Philadelphia Doesn't Believe It—See Me In 'Quick Millions.' (Name of theatre and playdates followed.)"

Another little gag he recently used when playing "Black Camel" consisted of placing a "Chinese Mystic Man" in a fortune-telling booth in the theatre lobby. It was advertised that the "Mystic" would tell people's fortunes and as they approached the booth a boy in appropriate costume would hand them a card, nine out of ten times securing date of birth.

That was quick thinking Russ, on the gangster murder, and your other little stunt was certainly an excellent method to obtain both publicity for picture and to add to your birthday files. What else have you done for the Harrowgate since these were put over?

Catlow Has Worked Out a Novel Idea For House Program

Searching around for something new in programs, C. J. Catlow, advertising manager of the Catlow Theatre, Barrington, Ill., hit upon an idea which has been worked out in a novel and interesting way. We'd like to present it through the art of the engraver, but it's absolutely out of the question to make a reproduction which would be clearly understood by other members. We'll attempt a description, tricky as it appears to be.

The trick part is all in the folding. For example, take two sheets of ordinary writing paper and lay one on top of the other. Now move up the top one lengthwise about three-quarters of an inch, clip and fold both so that there will be three over-lapping margins. In the finished article, issued semi-monthly in red, blue or some other color, mats and copy are arranged so that day and date of pictures appear on the margins, acting as a sort of index to the program. The front cover is theatre and picture copy and enough small ads are scattered through the following seven pages to take care of all printing costs. The paper stock is non-coated and fairly heavy, each sheet measuring about 7 x 11 inches.

That's about the best we can do in the way of explanation and if you want any more information we feel sure that Catlow will send along a sample if you will drop him a line. It's a neat little gag and we believe him when he tells us that he personally supervises every detail of the printing. He certainly turned out an attractive job, entirely different in appearance from other programs. Although he's a busy man, also acting as organist, we will hope to present other evidence of his activities.

"The Showman's Calendar"

NOVEMBER

7th	Admission Day — Montana — Admitted to Union in 1889
8th	Marie Prevost's Birthday
9th-15th	American Education Week
9th	Marie Dressler's Birthday
10th	Martin Luther (Born 1483)
11th	Armistice Day
11th	King's Birthday (Italy)
11th	Admission Day — Washington — Admitted to Union in 1889
11th-18th	50th Anniversary—Red Cross Roll Call Week
11th	Raquel Torres' Birthday
12th	William Collier, Sr.'s Birthday
12th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Admission Day—Oklahoma—Admitted to Union in 1907
15th-21st	Children's Book Week
17th	Suez Canal Opened (1869)
17th	Frank Fay's Birthday
19th	Nancy Carroll's Birthday
20th	Reginald Denny's Birthday
23rd	Capt. John Ericcson Landed in N. Y. 1837
23rd	Repudiation Day—Maryland
18th-25th	National Motion Picture Week

ATTRACTIVE NEW ORLEANS FRONT!

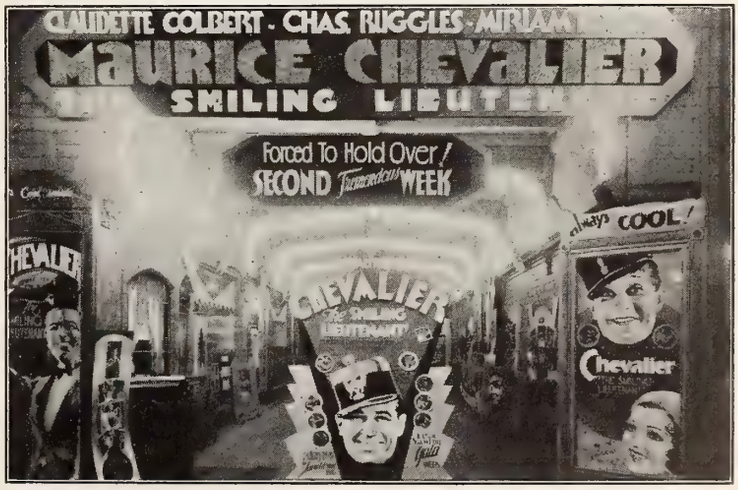


Photo above shows the attractive and striking front of the Tudor Theatre, New Orleans, designed by Manager Bolivar F. Hyde and artist, Lloyd Foley, on the occasion of "The Smiling Lieutenant." Note the interior of the lobby, which is flashy and has real selling value. Examples of Hyde's able showmanship have often appeared in this department; Foley is rendering an excellent account of himself at this theatre.

Keeping Up With The Times

By GUY JONES



LET'S DROWN THE CALAMITY HOWLERS!

Al Cox Had Them Talking About His Harmonica Contest

Al Cox deserves a word of praise in putting over a highly successful harmonica contest at the Publix-Irving Theatre, Wilkes-Barre, Pa. The contest was staged on Thursday, Friday and Saturday nights with the finals on the last night. Applause of the audience adjudged the ultimate winner.

The contest was staged in such a manner that it became a matter of local interest with most everybody talking about it and eager to be on hand to see how their favorites in the contest were making out.

From a box-office standpoint, the contest was a decided success—bettering the average receipts for those three days by over $1,000.

The above is just one of the many things that is being done by Cox to keep his theatre on the profit side of the ledger. The next time we tell you about what Al is doing we will hope to outline some more of his stunts.

Scholar-Merchant Tie-Up Kempenich Made Helped Trade

School opening provided M. Kempenich, manager of the Moorhead Theatre, Moorhead, Minn., with an idea for boosting kiddie patronage at his house, a tie-up being made with a local merchant to act as host to the youngsters at a theatre party.

With school opening at hand, the sale of school supplies should be somewhat brisk. But to make certain that a certain stationery store got their share of that business, they tied in with the theatre on the party.

With every 25 cents worth of merchandise purchased at this stationery store was given a guest ticket which permitted a kiddie to attend the special kiddie's matinee.

The store printed the tickets, paid for a special matinee trailer, put out 3,000 heralds on the attraction and paid a $50 guarantee to assure the theatre of running the show at a profit.

Another instance of valuable publicity gained at very small cost to theatre, considering the amount of goodwill built up among the kiddies and their parents. A little late to use just now but this stunt can be filed away for future reference, or adapted to other use. Let the Club hear from you regularly, Kempenich.

Kennedy Tied With Baker To Pack 1000 Tickets In Loaves

It was only a short time ago that we told you how R. M. Kennedy, manager of the Paramount Theatre in Montgomery, Ala., made direct appeal to women patrons with a contest for best transcriptions of a shorthand message as a plug for "Secrets of a Secretary." This brought excellent results, and now we have at hand another little gag he worked by tying up with the largest baker in his city.

Free tickets to see "Monkey Business" were offered through distribution of 1,000 cards packed in as many loaves of bread. If certain copy on the card corresponded with that on a bulletin board in the theatre lobby, the holder of one of the 200 cards designed for this purpose might apply for a guest ticket. Enough to state that as soon as this was made public a large number of people visited the lobby.

Kennedy is located in a live show town, at least we know it used to be and don't believe it's changed as yet, and we're going to look forward with interest to all his activities. Is the old Theatrical Club still in existence in your town, R. M.? Give our best regards to Hoxey Farley, also, if he's still around Montgomery. And let's hear from you some more. As far as your inquiry as to what kind of material to send the Club is concerned, let us state that you're on the right track when you contribute any idea which will help your fellow showmen sell their shows. You're going along great. Keep it up.

Street Stunt Used To Good Effect By Jay-Dee Braunagel

Although only at the Orpheum Theatre in Ogden, Utah, for a short time, Manager J. D. Braunagel has the old ball rolling along at a fast pace. You will recall Jaydee as assistant manager of the Capitol Theatre in Salt Lake City, where one of his stunts consisted of writing a breezy movie column for one of the local newspapers under the nom de plume of Jay D. Bee, initials of his name.

When playing "Pardon Us" he took a life-size cut-out heads of Laurel and Hardy, dressed up two young fellows with slickers which covered their heads, and then put the cut-outs on top. Copy pertaining to picture was placed on their backs. From a straight-on view of the two they appeared to be the two comedians coming down the street, and when the pair passed the people naturally turned around to look and read the placard attached to their backs.

He also has a Micky Mouse Club going, with merchants tying-in for the give-away of such articles as life-size dolls, bicycles and other prizes. Merchants give votes for certain prizes and the theatre gives 100 votes to each kiddie attending the Mickey Mouse meeting. The boy with the largest number of votes wins the bike and the girl the doll.

We're mighty glad to hear that Jaydee is getting along so nicely and there can be no question but that his promotion was well deserved. Please convey our best regards to R. G. Glasmann and be sure to let headquarters hear from you regularly.

THE TALE OF A SHIRT!



The photo above illustrates a shirt gag pulled by Harold Kay, manager of the Utopia Theatre in Painsville, Ohio. He made a window tie-up with the local dealer of Buddy Rogers shirts, a sign in the front instructing persons that they would be given a guest ticket by identifying their names on one of the shirts. There may be this kind of shirt dealer in your town. Look him up when you play a Rogers picture.

Oakley Waged Good Campaign When He Played "Bad Girl"

Large banners, gigantic cut-out letters spelling the picture title and an attractively dressed lobby were some of the features of a campaign made on "Bad Girl" by Charles H. Oakley, manager of the Warner-Capitol Theatre, Danbury, Conn.

You can get an idea of the size of the letters which were suspended over the street in front of the theatre from the photo on this page, although it really does not do justice to the display. These letters were five feet high and could be seen for three blocks in any direction.



Also note a view of the lobby, with the felt pennants hanging from a table display of Bad Girl books and the large, painted cutout of Sally Eilers. The house artist gave the frame work of the latter a marble effect. Special cutouts of Bad Girl were also on display, done in silver and gold metallics with a background of red and blue.

A 36-foot sign with title, stars and dates was hung underneath the marquee, and still another 36 x 5-foot sign was run across the top of the theatre.

Additional effort consisted of the distribution of 5,000 heralds in town and by mailing list over a radius of 25 miles; use of 10 24-sheets; hundreds of window cards and one-sheets, and an extensive newspaper campaign which included the running of the serial in advance and during run of picture. Book stores were also tied up for window displays.

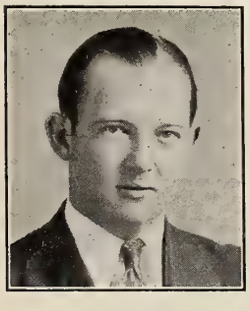


Oakley came in for a lot of praise for the way he handled his campaign on this picture, and so we're passing along his method of action to his fellow Club members. It produced fine results and that's what counts.

Unless we are very much mistaken readers can look forward to accounts of other stunts he is putting over in Danbury in the show-selling line, so until then we'll sign off on this wave length.

ROUND TABLE BIOGRAPHIES

Starting in at the age of 14 years as usher and general utility boy around a theatre, Walter E. Tooley kept climbing the ladder until he was made manager of a theatre. He's passed out heralds, acted as ticket-taker and done a hundred odd jobs that come up in theatre routine, and now we find him at the helm of the T & D State Theatre in Red Bluff, Calif.



Walter Tooley

Tooley was born in Glenwood, Iowa, on St. Patrick's Day which, taking into consideration his name, appears to be something of a break at that. He then trekked westward into California where he received part of his education in a grammar school in Redding. Later on we find him in Hastings, Nebraska, where he finished High School and completed a course in a business college.

He acted as assistant manager of an independent theatre in Redding, Calif., in 1926 and in 1928 was transferred to Red Bluff as resident manager of his present house. He got into show-business because it held a distinct fascination for him and quite emphatically denies any intention of ever leaving the game. We hardly have to state that he's an enthusiastic member of this Club for readers have had many occasions to inspect his brand of showmanship.

DON'T NEGLECT FOOTBALL SLANTS!

The football season is in full swing. Are you cashing in on a situation made to order for you? If not, take advantage of the fact that the greater portion of the country is football-minded at this time of the year. Following are a few hints. Elaborate on them or adapt them to local conditions.

Your local "eleven" has won a game on the home grounds, or has victoriously returned from its opponent's town. Invite the team to your theatre as a testimonial of your interest in its prowess. Assign a special section in the orchestra, or a box to the players for this occasion. It might be arranged with the boys to have them give the team "yell," or this could be otherwise arranged on backstage, while a spot is played on the group. If a prominent team, whatever musical facilities you have at your command should render the school or college march; or, if a lesser one, put a lively college march on the non-synch. A slide, or personal announcement from stage, would also lend to the occasion. And don't forget to contact your newspaper office for an advance story.

Perhaps you or your assistant went out to the local gridiron to take some action shots of a local game. If you didn't, you muffed a wonderful opportunity to cash in on local interest in one of the greatest and most popular sports in this country. If you don't happen to have a camera, maybe you are not aware that one of these can be rented for as little as $5, and that your negative costs should not exceed 8 cents per foot; an utterly negligible expense, considering the value of an attraction carrying such strong local appeal.

Then there is the matter of furnishing score cards. Before you do anything along this line, sound out the local athletic board and find out if it plans to sell cards as a means of helping meet expenses during the season. If not, it will be a small matter to donate them, cards of course carrying theatre credits; or, entire cost of cards may be covered by giving space to local sports store for an ad. Season schedule cards can also be used to excellent advantage in the same manner.

Without doubt you have booked some of the usual crop of football feature pictures, inevitable during the season. Many managers like the idea of dressing ushers in football toggery for an occasion such as this, obtaining the necessary articles of clothing from a local sporting goods store. A small credit, usually a conservatively printed card in foyer, etc., generally takes care of this end. Maybe you are also running a series of shorts, devoted to the coaching end of the game. These can also be nicely tied in with your local sports store for windows, etc.

Another little stunt which has met with favor in many towns is the announcement by slide or from stage of scores made by local and major teams on Saturday evenings or holidays. This is fully appreciated by those who have missed radio or press scores.

There are many other slants which you will think of yourself to fit the football season. We are merely setting down a few suggestions which have come to the Club's attention from time to time. If any of them appeal to you, help yourself.

Well Dressed Front Was One Of Several Stunts O'Hare Used

An attractive theatre front and several other stunts largely contributed to successful showings of "Huckleberry Finn," when played by Wm. C. O'Hare, manager of the Lyceum Theatre, Duluth, Minn.

The entire entrance gave the effect of a fence. The box office, allowing an opening for the selling of tickets, was completely covered with boards with copy on it about picture, etc. The copy incidentally was printed in all sorts of ways as though a kid had done it. The panels on each side of the entrance as well as the glass on the entrance and exit doors were also boarded up—giving the effect of a fence.

A tie-up was made with a club whereby members were admitted for 10 cents provided they were wearing their button. Jackie Coogan also joined the club and in return received lead story on Fairplay Club page Friday in advance. Other publicity through this tie-up included one-column cut, three two-column mats and one three-column cut.

A tie-up was also made with the *News-Tribune* in putting over co-operative page on school opening. One hundred tickets were given to kids as prizes in a limerick contest on page. Theatre received eight-column heading plug, two 2 x 7 ads on either corner of page and a limerick (without last line) built around picture. This was used in every ad on page.

That front of O'Hare's smacks a bit of "Skippy," but there's plenty of kid appeal in both of these pictures, and what goes for one will go for another if it hasn't been overworked in your community. And just as he did, if you have a kiddie club in your town it will certainly pay to tie it in with this picture. All in all, it would appear that O'Hare put on a well-worked campaign, as is testified to by the excellent results he achieved.

AMERICAN EDUCATION WEEK! NOVEMBER 9TH TO 15TH

In connection with the observance of American Educational Week throughout the country, the National Education Association in Washington, D. C., has sent us the following education schedule for each day of the week:

Monday—In Economic Progress.

Tuesday—In Child Health and Protection.

Wednesday—In Citizenship And Loyalty To Law.

Thursday—In Improvement Of Rural Living.

Friday——Through A Higher Level Of Intellectual Life.

Saturday—Through The Enrichment Of Adult Life.

Sunday—Through High Ideals Of Character And Home Life.

Many local schools and organizations are going to cooperate with the National body in furthering the thoughts behind this Education Week. If you will follow this up you may be able to assist them and tie the theatre into the activities for this special week.

Kislingbury's Novel Ads Were Paid For By Local Auto Man

Take a look at the reproduction of an ad which found its way into the columns of a New Jersey newspaper through the efforts of F. F. Kislingbury, manager of the Paramount Theatre in Plainfield, N. J., and then decide whether the average reader would distinguish it from a regular theatre advertising. We don't think he or she could. For your further information, this was one of three ads he secured free of charge from the local Ford dealer for the privilege of granting room in the theatre lobby for exhibition of one of the current models of his line.



Of course, due credit must be given Kislingbury for his preparation of the ad. Regular mats of this particular picture were used, care was taken in selection of copy and you will agree that copy pertaining to theatre attraction dominates the ad. The total amount of free space obtained through this deal amounted to 112 inches, the largest ad measuring five columns by twelve inches.

Naturally, the picture referred to above will have been played by many theatres but the idea can be adapted to any number of current attractions. For instance, take a few like the following: "Women Go On Forever" Driving Fords; "Everything's Rosie" when you drive a Ford; "Smart Women drive a Ford; "Girls About Town" drive Fords; "Twenty-four Hours" out of the day your Ford will give you service; and, you can keep on going down the list and find dozens of other titles which can be adapted to a tie-up with a Ford dealer or some other auto man who appreciates the value of cooperative advertising. And when you prepare the ad, do as Kislingbury did. Give it the attention it deserves and see that your house gets a good break in copy.

Suggs Is Batting Usual Average In Tennessee Theatre

A couple of stunts on "Huck Finn" and a special preview on "Sporting Blood" helped M. S. Suggs, manager of the Paramount Theatre, Bristol, Tenn., build up nice business on these two pictures.

On the former a special trailer was used on the screen in advance. Just prior to the showing of the trailer, several members of the house staff stationed in different parts of the house gave the "Huck and Finn" yell. This trailer then faded in, "You'll please pardon our staff for the unusual disturbance just now—Make your dates now to see (title, playdates)." Just as the trailer was flashed on the screen the organist played selections from "Skippy."

A freckle-faced boy, typical of "Huck" was dressed in old ragged overalls and an old torn hat. He paraded the downtown streets carrying a fishing pole with copy on a panel hanging from the pole. The boy worked this stunt throughout run of picture.

Several old wooden fences about town were painted with white paint in kid writing a week in advance reading, "Me and Tom'll be at the Paramount Theatre three days starting Thursday," etc. Also initials were scribbled all over the fences. Several of the downtown drug stores permitted the theatre artist to paint on their front mirrors similar copy.

The preview on "Sporting Blood" was held on Monday night before the picture's Thursday opening. The audience was made up of newspaper men and representatives from nearby Kentucky towns as well as Bristol.

A comment card was passed out to those attending the preview—and these comments were later used in the lobby for two days during the showing of "Daddy Long Legs" and throughout the showing of "Sporting Blood." These comments were also used in the daily theatre newspaper ads. Inasmuch as some of these comments were from very prominent local people, they carried that much more weight and helped materially to sell the picture.

Two thousand memo slips were printed and given to the purchaser of every ticket for four days in advance. These slips carried copy about "Sporting Blood" and caught the huge crowds attending the "Daddy Long Legs" picture.

Which all goes to show that Suggs is batting his usual average at the Paramount. Boys dressed to represent "Huck" appear to be getting away with the desired publicity for this picture and his stunt on the other picture turned out to be a double barreled affair which worked like a charm. More of these for the Club, M. S., and more power to you for getting such excellent results.

T. Pawley Found Out How Long Auto Can Run On 5 Gal. Of Gas

Two stunts recently used by Thomas Pawly, manager of the Keystone Theatre in Towanda, N. Y., can be adapted to the exploitation of any number of pictures.

One of his stunts was a tie-up made with a local auto dealer on a guessing contest as to how many hours a certain car would run on five gallons of gasoline. The car was jacked up in front of the theatre, started by the Mayor, then sealed and locked and remained so until the gas was consumed. The car agency donated five dollars in gold and the theatre put up ten guest tickets.

Another stunt was a tie-up made with a tea-room for the give-away of a theatre ticket with each lunch or dinner purchased for two days. The tea-room paid for all tickets.

Both the above stunts were used on different occasions and each influenced box-office receipts on currently played pictures. As Pawley will agree, all it takes is a little enterprise necessary to make contacts with the proper parties.

FEATURE TIME NOTED IN ADS!

The practice of devoting a small amount of space in display ads to state what time of day or evening the feature picture starts is increasingly popular, according to a large number of ads recently brought to our attention.

Without a doubt this is service pure and simple, for there are any number of people who are at a loss for this information and who do not like to arrive at a theatre in the middle of a feature picture. Elsewhere we have called attention to selling your newspaper the idea that a feature time-table is also a service from its end. Tie-up with it on your end. Both notices are none too many.

Break Records With a Stage Wedding!

Details Can Be Worked Out In Very Short Time!

Stage weddings are among the few promotional ideas that rate well with most all theatres. Its chief appeal, from the box office point of view, is in the number of angles which can be tied in with it and the tremendous amount of interest it creates among the theatre-goers of the town. The Club pages have carried dozens of successful Stage Wedding campaigns from start to finish and if you are maintaining the Tickler File which we recommend so often then it will be a simple matter to look through those other campaigns as well as this brief description. Those who stage similar affairs this season are urged to forward us full details as well as photos and tear sheets. These will be incorporated into a special bulletin for future use.

The following plan of campaign for a Stage Wedding is not to be construed as infallible, or one to work out point for point as here set down; rather, it is designed along the lines of suggested action. Then, if the idea appeals to the reader, it will be up to him to build his structure to fit local conditions and to use whatever material he has at hand.

From time to time in past issues of the Round Table Club accounts of various stage weddings have been written up. We suggest that you go over your file on this matter, for reason that these were combed from many different sections of the country and contained many different and interesting angles pertaining to the staging of this kind of attraction. These, in conjunction with this outline, should enable you to proceed along the proper course. As previously stated, it is all based upon local needs, but if what we set down proves the means of prompting you to put over one of these profitable affairs, our mission is fulfilled.

First: The Bride and Groom!

Of course, the first and one of the most important phases of your campaign is to produce the bride and groom. This has been done in a number of ways, such as through newspaper advertising, newspaper stories and contacting welfare and other organizations to locate an engaged couple who would not be averse to receiving outside aid to start them off in life.

We will assume that the bride and groom have now been sold on the idea, so the next steps are to have the newspaper sponsor the affair and to line up the local merchants for their part. The newspaper will generally fall in line for such an affair but even if it doesn't, go right ahead and contact the merchants and arrange for the promotion of the articles to be donated to the couple. Dealers especially necessary include, haberdashers, milliners, shoestores, ladies' apparel, clothing stores, furniture stores, a jeweler, a florist, department store, an auto dealer and a printer.

If you happen to be located in a town where an agent of a transportation company has an office, it is often possible to line his concern up for a free honeymoon trip in lieu of the advertising received. It need not be an elaborate trip, merely in keeping with the status of the couple. And while on the subject of the couple, let us point out that choice of nationality and social standing is an important point in the campaign. You have first-hand knowledge of what class of people makes up patronage in your house, and it is therefore necessary to use good judgment and not present a pair who would clash with your clientele.

Merchants Donate Presents!

Taking for granted that you have now secured support from your newspaper and a sufficient number of merchants, attempt to sell the dealers on the idea of running a cooperative full page or double truck of ads. This will get you in strong with the newspaper boys and in these days of cooperative advertising it should not be a hard job to convince merchants that a co-op ad tie-up is of immense value as an advertising medium. If they don't know about a co-op, tell them the pointers. Show them how they can directly tie articles of merchandise with those displayed in the lobby of the theatre and in their windows. If in the store windows, cards should state the tie-up; if in the lobby, credits should identify every donated article.

Still other sources of advance publicity are the local Chamber of Commerce, the Mayor and other important officials. Get the Mayor to send a personal letter to you, wishing a successful venture; have the Chamber of Commerce do the same thing. Call on your banker friend and see if you can't promote a modest savings account to help the pair get their start. This can be tied up with an ad as well as any other article of merchandise, and banks are good advertisers.

Great care should be taken with your publicity campaign in the newspapers. First, the announcement of the wedding; then, a couple of human interest stories, followed by a story of the bride's tour through the shopping district. The tour will, of course, be taken in a car donated by a local auto dealer and its route will be to all stores represented in the donation of the trousseau. This should be followed by an account of the groom's shopping tour.

Photographer and Florist!

A photographer should be tied-in for the taking of photos of both bride and groom. In addition to having these published in the newspaper, displays should be made in all store windows of participating merchants. Run your cooperative ads the day before the wedding; don't forget your follow-up story the day after the wedding; and, if possible, grab off another story when the couple return from their honeymoon.

Now, let us take up the subject of the theatre, which like all other phases of the campaign is a most important one. Most showmen are not in favor of having reserved seats for an occasion of this sort, so it is advisable to announce that no one will be permitted to enter the theatre while the ceremony is in progress. By all means see that a dignified atmosphere pervades the entire house. Marriage has its humorous angles as well as a most serious side, and it is next to impossible to keep an accurate check on every smart aleck, ever ready to pull a wise crack which might turn the whole show into a burlesque.

See that floral decorations are carried out in good taste, in front, lobby and auditorium. Have your organ soloist feature a special theme song, or if you haven't an organist and console, use an organ record on the non-synch. Secure the services of a local tenor or a quartette for rendition of the theme song. Endeavor to tie-up with a local orchestra to work either on the stage or in the pit and see that your stage setting is in keeping with the occasion. Have your front in the same tone.

As regards lighting, use special effects or other novelties which may come to your attention. A little novelty that was used by a showman out on the Coast consisted of dropping flower blossoms from the flies while the ceremony was going on. By this we don't mean heaving basketfuls over the heads of the people taking part, but a slow and graceful scattering of petals. This same thing was accomplished by another Club member by use of a trick lighting effect.

A Sure-Fire Hit With Your Patrons And The Box Office

Staging the Wedding!

And now we arrive at that all-important part when even whispers among your audience have subsided and the wedding is almost ready to get under way. At this point, shoot on a trailer expressing gratitude to all who cooperated with you in the campaign. Immediately following the conclusion of this trailer, have a flash read, "And Now Here Comes The Bride!" At this, cut off and have your organist, or what have you, play the wedding march, with stage curtains drawn and the bridal party assembled on the mezzanine floor or back of the orchestra. Have the party march down the center aisle and proceed to the stage, where everything is properly set for the ceremony.

The officiating clergyman should be waiting to begin the ceremony, the band should be playing, lights all set, and positively everything in readiness. As the bridal party steps up on the stage, have the orchestra break in with the theme song and whoever your singers are, let them render the chorus. At conclusion of the song, start the ceremony and as it comes to an end, finish off with singing and the last two lines of the theme song as the curtain slowly draws upon the closing scene. At this point, instruct your organist to get all he can out of the console, or step up volume on the non-synch; shoot up all the lights you have in the house for a few moments, with the entire house staff standing at attention; all doors open (weather permitting), and every light on the outside turned on. Hit the screen with your coming attractions, followed by trailer—and this part of the show is over—everything ready to go on with a program which you have appropriately rounded out for the occasion.

There's not much use in going into detail as to whether these stage weddings interest the public. Ever see a group of women discussing an approaching marriage? Don't tell us they're not all hopped up about it! And while the males look on rather sheepishly, they, too, appear to get some kind of a kick from witnessing a marriage ceremony, if only for the fact that another guy is about to don the ball and chain.

Revamp For Your Situation!

So there's the dope as near as we can gather it to pass along. Take what you wish and fix it up to suit yourself, for you are the sole judge of what is best in your home town. In any number of instances, the campaign as outlined above, has been used in its entirety; in other towns, just parts of it have been utilized. Don't forget that more than one couple may take part in a ceremony, for we've heard of two, and even three weddings being pulled off at the close of one of these campaigns. The more the merrier. It's up to you, Round Tabler. You know how to sell shows in your community and you know how to take suggestions. If you decide to stage one of these affairs, go about it with care, always bearing in mind that there is much to be gained by efficient and constructive handling of the various steps in a tie-up of this nature.

THEATRE POSTER ART!

Drawn by Benton L. James



Above is the fourth of a series of posters reproduced from an original supplied Club headquarters by Benton L. James, of the Missouri Theatre in St. Joseph, Mo. This time the heads of Laurel and Hardy are used and we believe he has particularly brought out the natural facial expressions of these two popular comedians.

As stated before, a balioptican device can be used to make a copy of this poster for adaptation to your own use and you will find that the tracing will show up unusually well, considering size of the reproduction.

A number of Club members have reacted most favorably to the publishing of these poster creations of James' and we will continue to present other samples of his work from time to time. But don't put the entire burden on Benton's shoulders. Let's hear from some other Round Tablers on the subject of posters. Send along an example of YOUR work.

R. Miller Promoted Full Page Ads With "Mystery" Ballyhoo

A full-page of ads of several merchants was promoted on the strength of a "Mystery Man" and a lot of people had a whole lot of fun trying to identify him at stated hours in the different stores, when this stunt was pulled in connection with "Public Defender" by Rowan Miller, manager of the World Theatre in Kearney, Neb.

This was the old "Raffles" stunt revived, if you recall that one, and to the first five persons tapping Mr. "Mystery" on the shoulder at the various stores, a guest ticket was handed out. The ads called attention to the time of the day he would appear in the stores.

A neat piece of work promoted at no expense save time of the man hired to impersonate "Mr. Mystery." It's been some little time since the Club has heard from Miller; in fact, we believe he was district advertising man at that time. Now that he's up on the firing line, we hope he will try to find time to shoot some ideas for his fellow members.

Richard Moss Waged Excellent Campaign To Sell "Politics"

Newspaper advertising and several tie-ups with local business concerns played an important part in the campaign made on "Politics" by Richard Moss, former manager of the Orange Theatre, Orange, Calif.

Announcements were made four days in advance at a large outdoor dancing pavilion and this was followed by the presentation of a big pass, measuring 4 x 12 feet, to the Mayor. Arrangements were made with a local laundry for printing shirt card fronts with copy relating to picture and a tie-up was also made with restaurants for window space.

Newspaper ads consisted of teaser copy directing reader to turn to next page; advertising of a "Loudest Laughter Contest," whereby prizes were offered for those laughing loudest during picture; an ad stating that a reward would be given to any patron who could sit through the picture without laughing; another ad featuring a scrambled title contest, and a contest in the paper to get up a slogan for the picture.

Other activities included the distribution of 1,000 ballots; tie-up with radio store for announcement through loudspeaker at store; use of 1,000 napkins, appropriately lettered for restaurant; teaser card made up to look like season pass; co-operative herald with gas station; special window cards, special trailer and 24 sheets in busy sections.

Dick's campaign appears an economical one compared to some we've had occasion to read about on this picture, but he got the business despite a big outlay and that's all the more to his credit. This is the first peep we've had out of him for some little time, but now that he is at the U. A. theatre in Los Angeles we will expect him to come through with a lot of other tips which we can pass along to Round Tablers.

Tom Edwards Torch Gag For Dietrich Film Was Hot One

In spite of the fact that Tom Edwards, owner and operator of the Eldon Electric Theatre in Eldon, Mo., is out on the road a good bit of the time selling film, he manages to get back in town occasionally to assist his wife, Mrs. Connie Edwards, with the management of the theatre. You will recall that we recently told you about the fine beauty show which she promoted all on her own.

That day when Tom came back to town was a cold one for the time of the year and the night broke even colder. But he knew there would be people passing his house and here's the idea which occurred to him to use in connection with the showing of a Marlene Dietrich picture. He dug up a blow-torch and placed it on the sidewalk in front of the theatre with a sign alongside reading, "If You Think This Is Hot, Come In And See Marlene Dietrich." The flame of the torch could be seen for two blocks away and the stunt really brought people into the house.

Winter's coming on boys and as this little gag only cost Edwards 15 cents worth of gasoline, we're passing it along with Tom's compliments. It's an idea, and one which some of you ought to be able to use to good effect.

ROUND TABLE BIOGRAPHIES

A loan of money to a friend operating a theatre brought C. W. Doctor into show-business, for his friend failed and C. W. was forced to take over the house to protect his own interests. However, he tells us that he ran a magic lantern outfit at an early age so we gather that the show-germ was already firmly imbedded in his system when the above opportunity arose and needed but little cultivation to assert itself. This we state in view of his remark that if he had to start all over again, the theatre business would command his exclusive attention.



C. W. Doctor

Doctor was born in Kenosha, Wisconsin, and circumstances did not permit him to devote much time to study in schools. However, his is an instance where self-education worked out pretty well for he engaged in photography and has continued this line in addition to being the owner-manager of the May Theatre in Maysville, Wis.

He is married and the father of five children and is a member of the Wisconsin Motion Picture Exhibitors' Association. It's almost needless to state that he is very much interested in show-business and will undoubtedly follow it for years to come.

Big Brother Club And Other Stunts Aided Jim Landers

Once again we have occasion to acquaint Club members with some goings-on in the show circles of San Antonio, where that enterprising manager, Jim Landers, conducts the Aztec Theatre, and we are indebted to his able publicity director, V. D. Welker, for passing on the information.

An important organization of the Aztec as regards juvenile patronage is the Big Brother Club matinees held every Saturday morning, these special shows drawing from 900 to 1,500 people each week. A tie-up with a local radio station has been made without cost to theatre for a 30-minute program put on by talent recruited from the club. At each show the youngsters are permitted to choose an extra feature to be shown the following Saturday, choice made from a list of pictures that have completed local showings. Promoted prizes are awarded to the three best entertainers and also awards of at least four attendance prizes, two to girls and two to boys. Candy, popsicles, gum or crackerjack is also promoted for distribution to the entire club and given to them as they leave the theatre in order to encourage prompt dismissal and prevent littering the auditorium with paper, etc.

When playing "Huckleberry Finn' a special drive was made not only with the Big Brother Club, but was extended to pupils enrolled in the 60 schools in the city. The school board was contacted and permission obtained for the distribution of 40,000 heralds through the medium of the many school teachers. The heralds advised the children that holders would be admitted to the show for 10 cents if the attached tickets were presented between the hours of 3 and 6 P. M., the same price as allowed the Big Brother Saturday matinees. This was a price concession of 5 cents for the smaller kids and the difference between 10 cents and regular admission price for the older students.



Jim Landers

As a special inducement for a big turnout of the Big Brothers, attendance prizes consisting of a Shetland pony, a bicycle, a complete football outfit, two pet rabbits, a girl's clothing outfit for school, and other school supplies were promoted. Information regarding the prizes were carried on the heralds described above. Four excellent dogs were also secured from the local dog pound at no cost.

As a result of this drive attendance results were astounding. The theatre, with a seating capacity of 2,750, sold 3,540 admissions by 11 o'clock for this matinee of "Huck Finn." At 1 o'clock, half an hour before the first complete show was over, 4,800 had been sold and the local fire department official forced the management to stop selling tickets. There were more than 800 adults included among the 4,800 admissions. One of the photos on this page will give readers a good idea of the size of the turn-out.



Another stunt which has been going over big is the giving of a series of free Contract Bridge lessons on the mezzanine floor. Services of an instructor were promoted in exchange for the advertising he received. The lessons were advertised in brief radio announcements, newspaper stories, a few lines in ads and a lobby set piece and were conducted over a period of six weeks. Each lesson was given on a Thursday, the Aztec's opening day, and repeated the following Tuesday. Classes were held at 2 o'clock, enabling the patrons to see the show either before or after the lesson. After the lessons the students were invited to compete for guest tickets in a rubber of Contract, with the instructor supervising the play. These lessons averaged 200 players every week and the efficiency of the tie-up was demonstrated in that attendance held up 100 per cent over the period.

We mentioned in a previous article that the Aztec operated a tea room on the mezzanine floor, where samples of cake, sandwiches, coffee and iced tea are served every afternoon free of charge to patrons. This service is still in effect, with the matron and day porter doing the serving, and it tied up excellently with the Contract Bridge parties. The tea room, not counting days when card games were scheduled, served from 100 to 200 people daily, depending on show attendance. The patron is supplied with score pads, cards, tables, etc., and while reservations are not compulsory, is encouraged. Facilities enable the theatre to take care of parties ranging in size from one table to 150 persons. "Bunco" is also played and these parties average about five per week. As a follow-up stunt to the bridge parties, a Bridge Tournament will be held during the showing of "My Sin." The instructor will again offer his services from time to time during the entire season.

We have also mentioned that the Aztec had arranged excellent parking facilities for patrons at a cost of 10 cents per car to theatre, actual count by cashier disclosing that ticket sales average three to every car parked. The parking station proprietors have shown a fine spirit of cooperation, even changing the name of their place to "Aztec Theatre Parking Station" and permitting the posting of three-sheets and distribution of other advertising matter. The parking stunt is a great plug for this theatre because of the fact that the district is congested and four first-run houses are all located within an area of two blocks.



Still another form of amusement promoted for patrons is the Ping Pong table, a game that has rather successfully revived the past year or so. This is seldom idle for any length of time, especially on Saturdays and Sundays, when the youngsters hold tournaments with as many as 15 or 20 competing. The game has also proved popular with people who desire to kill time before starting of the feature picture. The table was constructed in the theatre workshop and that efficient matron has supervision of the games.

The time clock advertising stunt has also been profitably used by the Aztec management, permission being obtained from 25 local merchants to place 14 x 28 frames near the clocks advertising the fact that employees from the various establishments would be admitted until 6:30 at matinee prices. Identification cards were distributed to each store, copy worded so as to give store credit for obtaining the concession. A changeable card arrangement permits often as necessary insertion of copy pertaining to current attractions, and as the clocks are punched four times per day the value of this constant plug can well be seen.

The Club is again indebted to Messrs. Landers and Welker for passing along all these valuable suggestions and will be interested in presenting each and every example of what these two are doing to sell shows at the Aztec. Welker mentions that some of the above stunts might horrify some of the older showmen, but when taking into consideration the fact that San Antone is over-seated; that it is a place where many speak a foreign tongue; that the weather is so uniformly pleasant the year 'round, so as to almost discourage showgoing, it will be seen that the unusual must be employed to get maximum returns. And, anyway, times have changed in showbusiness.

HOW ABOUT THAT TIME-TABLE?

Each week's batch of newspapers brings further evidence that many managers are selling their local sheet the idea of running a time-table on feature attractions in the major theatres. Have you sold your editor the idea? If not, take it up with him the next time you pay a visit to his office. It's NEWS, boys, and newspapers print NEWS.

Ninety-nine out of a hundred people don't know when your feature picture goes on and we believe you will be able to convince your editor that he will be rendering valuable service to his readers by devoting a small amount of space to a schedule of this kind. And it will help cut down theatre telephone calls, too.

——ALWAYS WEAR YOUR CLUB PIN!——

THEY NEED YOUR HELP!

Each year the Managers' Round Table Club has urged its members and readers to sponsor a food matinee or special show for the benefit of the unfortunates of the community who are finding the "going" rather tough. According to reports the "going" is going to be still tougher this year.

The very spirit of Thanksgiving makes it a most appropriate time to stage an event of this sort and the public reaction is apt to be more enthusiastic than at any other time. (Christmas excepted.)

In working out the details of a special show like this it must be kept in mind that the proper officials and organization must be tied together closely with the theatre. Particularly must the newspaper get behind the idea so as to insure proper publicity and advertising, not only the object of the performance, but, the tremendous help it will give those less fortunate folks who need some help and encouragement at this time.

Many showmen have the mistaken impression that performances of this kind must be confined to the children who are expected to bring the article of merchandise or food necessary for admission. Get that idea out of your head right away. For real successful results, I suggest that you make your special show a midnight performance. Line up a fine show and if possible get some stage entertainers, even if they are popular local folk who are fairly well known to the community and will lend to the success of the show.

Ed Cline Obtained Large Window From A Department Store

One of the city's largest department stores contributed a splendid window display in connection with a showing of "Confessions of a Co-Ed" made by E. J. Cline, manager of the State Theatre, Scranton, Pa. The display included a six-sheet cut-out of one of the co-eds holding a diary with a flashing heart on it. This cut-out was placed on a cedar chest in the center of the window. On either side were chairs, wardrobe trunk, dresses, coats, desk and numerous art cards carrying copy about the picture, theatre and playdates.



On the walls appeared pennants of various women colleges such as Goucher, Smith, Wellesley, Vassar and Marywood. Marywood incidentally is one of the large girl colleges situated in Scranton—and this window display naturally appealed to these students.

Much favorable comment was created by this display and as stated above the tie-up was a natural in this city on account of the local school. However, every town has its schools and where this picture hasn't played it would appear that Cline's suggestion can be used to good advantage. Since Eddie pulled this one he has moved up to the Academy Theatre in Newburgh, N. Y., where the Club wishes him continued success and hopes to be kept posted as to what's going on at his new location.

Grossman a Wizard Promoting Articles For An Anniversary

Right on the heels of a School Party he promoted on the occasion of the last Saturday matinee before classes were started, Leonard Grossman, manager of the Atlantic Theatre, Chicago, Ill., planned and executed a 16th Anniversary Week" for his playhouse, which was a big success from every angle.

Every evening some gift, promoted from merchants in return for advertising received, was handed each patron who came to the theatre. Some idea of the extent of this angle may be had from the following list of merchandise: One three-hundred pound birthday cake; 12,500 bottles of beer; 4,000 cakes from a baking company; 2,000 half-pound boxes of bacon; 15 fifteen-pound hams; 4,000 packages of high grade groceries; 10 baskets of groceries, each valued at $5; one gas range, valued at $140, and one radio. The entire theatre front, lobby and foyer were elaborately decorated for the occasion.

Grossman appears to be a wizard when it comes to the promotion of gifts for the various special events held at his house and we suppose the answer to this lies in the fact that his house has been established in the neighborhood over a long period. Referring again to the School Party, every boy and girl attending the theatre on that occasion received prizes of pencils, tablets, blankbooks etc., the total cost of some 2,000 articles obtained at negligible cos. to the theatre. Needless to state, the house was packed.

Another stunt he pulled not long ago was a beauty contest that ran over a period of eight weeks. It was a big success from a box office angle and with the cooperation of local merchants Grossman secured a first prize of a popular automobile; an expensive wrist watch for second prize, and 60 bathing suits from a local knitting company. Next thing he'll be doing is giving away a house and lot, and we say more power to this aggressive showman.

Davidson Featured Many Novel Stunts On "Street Scene"

Several noteworthy stunts featured the campaign made on "Street Scene" by L. E. Davidson, manager of the Colfax Theatre, South Bend, Ind., including an effective lobby display, ballyhoo tie-up with local automobile concerns and cooperative advertising arrangements with a number of leading local merchants. All in all, it was a most comprehensive piece of work and had the entire town hopped up in anticipation of the showing.

Note the photo on this page showing an effective display of cut-outs arranged in the lobby. This one included the heads of Estelle Taylor, Sylvia Sidney and Buster Collier, in a fan arrangement with the title in the middle. It was placed a few days prior to opening and attracted a great deal of attention.



In the auto tie-up he got out a number of banners along the lines of, "No Street Scene Is Complete Without . . ." and a distributor of a de luxe motor car loaned models for a parade through the city. A police escort was also arranged for this occasion.

A prominent collar distributor, likewise a wholesaler of a leading brand of cigarettes, contributed to the campaign with 5,000 streamers on all store windows, and in addition to this a tie-up was made with a radio dealer for distribution of several thousand four-page tabloids. Mention was also made via radio broadcast and newspapers gave generous space to advance stories.

Davidson is City Manager for Publix out in South Bend and we are glad to hear from this Club member again. He's been missing from these pages for a short while but now that he's back again we will hope to hear a lot more about his interesting feats of showmanship.

BIRTHDAY GREETINGS

Ivan F. W. Ackery
Edwin Adler
Donald K. Ayres
W. Richard Bartholomew
Floyd Bell
Charles S. Edwards
William Exton
Irving Feinman
Sydney Gottlieb
Russell M. Hogue
Guy Jones
Raymond J. Mellien
Paul E. Michaud
Leslie Paine
Samuel Rose
Ben Rosenberg
Donald Seasholtz
Arnold Stoltz
Oscar F. Swanson

Essay Contest And Petition Help L. P. Weaver Sell "Huck"

An essay contest and a petition stunt greatly helped L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz., in publicizing "Huckleberry Finn."

A contest with the local newspaper was put over — offering prizes for the best essays written on the stories of Mark Twain. Of course, this contest was for children only. Each child submitting an essay was to receive a guest ticket to see the picture.

The essay contest gained a bit of publicity by getting a story and art layout in the paper a week in advance and every day and breaking on the front page in one edition during run of picture. The contest also helped in creating a world of goodwill among the parents and children.

Weaver also used the petition stunt. A petition was given to each of fifty boys; the petitions carrying announcement copy for the coming engagement of "Huckleberry Finn." Each boy was to get 200 names on his petition in order to win a guest ticket to see the picture. This stunt was most successful as practically every boy had more than the 200 names required—and the comment received from the stunt was most favorable.

This is a corking picture for enlisting exploitation aid from the youngsters of a certain age inasmuch as the average boy is very apt to visualize himself as "Huck." The success of the two stunts used by Weaver amply testify to interest shown by the children, and it was all put over at cost of but a few passes.

Scaling Used Pony Give-Away As Plug For "Huckleberry"

Appeal to kiddie patronage on "Huckleberry Finn" was made through a give-away of a Shetland pony by Dennis Scaling, manager of the Criterion Theatre, Enid, Okla.

The pony was promoted through a tie-up with one of the local department stores; they purchasing the pony. The only cost to the theatre was 50 per cent of the printing of handbills, which was a very small amount. The handbills carried co-operative copy about store, pony give-away and picture.

The pony was in front of the theatre during the showing of picture—and was given away from the stage on last day of picture's engagement. This stunt created lots of talk with a consequent result of a house record being broken for the first hour of showing.

For a lobby display, Scaling built a small fence. Using the heads off of the three-sheet, they were mounted and made to appear as if the kids were looking over the fence.

The picture was also plugged over the radio every morning through a special tie-up with an ice cream company.

It appears that a pony will get the kiddies every time, and why not? There isn't one of them who doesn't hope to own one some day. Certainly, Scaling got away with this one at very small cost, considering the fact that his only expense was 50 per cent of the printing cost, and he is to be congratulated for his enterprise.

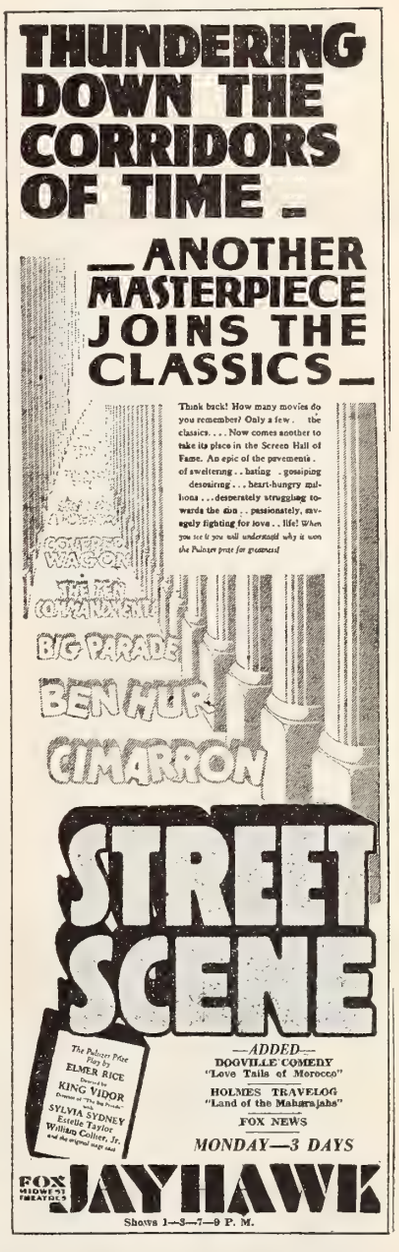
A "CLASSIC" IN ADVERTISING

They talk about classics in this newspaper ad, but to our way of thinking, the ad itself is a classic in more ways than one.

H. E. Jameyson, advertising director for the Fox Midwesco houses, is the man responsible for this grand piece of work and he may well be proud of the result of his efforts. Since coming across it, while going through a batch of newspapers, we have shown it to over a dozen visiting showmen, including some expert publicity men, and they were as enthusiastic in their praise as we are right now.

To the artist who worked out Jameyson's idea should also go some measure of credit for so ably illustrating the thought behind the idea. And when you look at the finished product with the most critical eye, you must surely admit that it's as near a masterpiece as you'll find in many a month of newspaper ad seeking.

We sincerely hope that Mr. Jameyson will, in the future, forward proofs of all his newspaper advertising to Club headquarters where we can select the most outstanding for use on our pages. We feel sure that other showmen will glean many helpful suggestions from the type of advertising being used by the Midwesco houses under Jameyson's supervision of publicity. Other advertising directors have willingly sent us their material for this purpose and we won't be satisfied until we have added this man to our list of special contributors. The industry can well afford to know a whole lot more of what he is doing, and, apparently, he's doing plenty to push pictures he is showing.



Possibly this ad will suggest to others an idea for selling "Street Scene" or some other outstanding picture via a medium of this sort. If so, we would like to see a copy of the finished ad.

BIG POW-WOW IN ALLENTOWN, PA.



When Al Nowitsky played "The Squaw Man," members of the Red Hawk Tribe, Red Men, paid a visit to the Rialto Theatre and staged a heap big dance in front of the theatre. Note Al standing at the extreme left, holding the pipe of peace presented to him by the Chief. The local newspaper gave the occasion a splendid write-up. If you have any Red Men in your town, this ought to be a tip-off.

Engel Sent Up 500 Toy Balloons When Selling "Dirigible"

Release of toy balloons caught attention from the public and a local newspaper when this stunt was employed by Phillip Engel, manager of the Strand Theatre in Perth Amboy. Engel announced through the newspaper that on the occasion of playing "Dirigible," 500 balloons would be sent up in the air in front of the theatre. Some of the balloons were made in the shape of a blimp and the kids came out in droves in an effort to follow the flights.

The reason the newspaper was interested in printing this story was because of the fact that passes to see "Dirigible" were attached to a limited number of the balloons. As a result of the tremendous interest shown in this stunt, the Perth Amboy paper carried a long story the following day (a day before opening), describing the manner in which the stunt was conducted. And in this connection the newspaper carried a detailed description of the picture "Dirigible."

From our observations Engel has been giving a mighty good account of himself since taking charge of the Strand and the above is just one of the many stunts which he has used. We'd like to hear more from this Round Tabler and hope he will find an opportunity to send headquarters a resume of what he has been doing for the past several weeks.

DON'T PRACTICE ECONOMY HERE!

With economy as the alibi, many theatres have started off their new season with uniforms that are in a mighty shabby condition. Now, we are in no position to tell you when to spend or how to save, but using good, common sense as a foundation, we would say that the neglect of your ushers and doormen's uniforms will in all probability end up as a big expense rather than a money-saving move.

The ones who wear those uniforms will be careless because the condition of the outfit does not encourage care and attention. From ordinary wear and tear, it will soon amount to the complete destruction of the uniform and then you must face the cost of buying new ones.

For the small cost entailed, we suggest that your uniforms be cleaned and pressed regularly, and, if repairs are needed, take care of them without delay. If you take care of these clothes they will stand up under heavy usage for perhaps several seasons longer than you anticipated when you first bought them. So, if you must save some foolish pennies, don't start with the clothes worn by your staff when they meet and serve your patrons.

Jack Wright Now In Charge Of Two La Grande Houses

It's been some time since we've had a line on the activities of Jack E. Wright, manager of the Liberty Theatre, La Grande, Ore., in fact it was about the time Hughes-Franklin assumed control of this theatre. However, that doesn't mean that he hasn't been on the job, for he has, and how! He's busier than ever these days because of the added detail of supervising another house, the Granada, newly opened a few weeks ago. The reproduction of a flash-light photo will convey an idea of what the new theatre looks like and, if you will look close, that bulky figure in the middle of the sidewalk trio appears to be Wright himself.



He made a novel tie-up with the Western Union when the Granada was opened which lent an added air of importance to the event. Note in the accompanying photo that the local W. U. manager, D. Hall, is sitting behind one of the Simplex machines, recording messages sent at intervals from every place in Hollywood to Texas. It was advertised that congratulatory telegrams would come into the theatre by direct wire and the local W. U. manager used his resources to acquaint many other theatre men in Oregon of the event. A mechanical doll, placed near the box-office, displayed some fifteen of the messages and the balance were posted on the large board at the right. Fifty-two telegrams came in during the evening, about one-third local and the balance from the West Coast and other states.



Another gag used in connection with the opening picture was a tie-up made with a newspaper in which picture names of cast were scattered among merchants' ads. This was worked for several days in advance and prizes were given to those who first supplied the correct names of the actors and actresses. While we are on the subject of newspapers let us state that some advertising splurge was made in connection with the Granada's reopening. The merchants entered into the spirit of the occasion and liberally supported it with some fine cooperative ads, and the newspaper management also did their full share to publicize the event.

The Western Union tie-up received a lot of attention from the public on the night of opening, many people stopping to read the messages and watch the latest mechanical marvel in this field record them. It gave the telegraph company some additional business and a chance to display the machine and messages throughout the entire evening, as care was taken to send them in at proper intervals.

Another litle stunt recently put over by Wright was the booking of the Blue Mountain Wranglers on the occasion of playing "Dude Ranch." In addition to doing their stuff inside the theatre it was arranged to have them sing and play on the sidewalk in front of the theatre. This was a pleasing innovation that attracted much attention from the passing public.



In the other photo directly under the glare of a ceiling light you will discern the face of the genial Wright himself. Shadows hide the balance of his imposing figure. The service man and girls represent the Granada crew. We're mighty glad to get a line on this old Round Tabler again and hope he will continue to keep the Club informed on what he's doing to send the Liberty and Granada over the top during the new season. And lest we forget to inform you, Jack is now a regular member of the ball and chain gang and the usual congratulations are in order.

PERSONALITY—IN THIS AD!

This newspaper ad. from Memphis, Tenn., a two-column by six-inch product, comes under the heading of "intimate advertising" and has met with much favor in many spots throughout the country. It is also interesting to record that some communities go for it in such a big way, that they use them regularly.



It is not so much the text of this particular ad which we are stressing; rather, the idea in itself. Framing these ads for each picture, addressing your newspaper readers in an easy, readable style, just as though they were seated in your office, is the best approach. Avoid tongue-twisting words or high-sounding phrases. Stick to plain language.

A catch line that will live up to its title is most important. Get their attention and you will be almost certain that the ad will be read. Chat with them, joke with them, if necessary, plead with them, but do it in a convincing manner.

We are very much in favor of this type of advertising and would welcome others along these lines for reproduction on the club pages. If you've ever used them, send us copies and we'll do the rest. On the other hand, if you have some good reason for NOT using them, tell us about it, too. We want both sides of every argument.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

RUSSELL LEDDY, formerly assistant to A. D. Kvool, city supervisor for Fox-Midwesco in Milwaukee, Wisc., has been appointed manager of this circuit's local Wisconsin Theatre. He succeeds Edward Lurie who has taken over management of the Strand Theatre, same city.

* * *

HARRY KARP, formerly manager of the Strand Theatre, Milwaukee, has been placed in charge of the Savoy Theatre, a local neighborhood house, where he has replaced George Allen.

* * *

WM. SCHUTTENHELM has been made manager of the Globe Theatre, Detroit, a house recently taken over by the Bishop Theatre interests.

* * *

BENJ. COONEY has been appointed manager of the Kenosha Theatre, a Warner house in Kenosha, Wisc. Fred Westfall was the former manager.

* * *

ED WOLF is the new manager of the Circle Theatre, a Warner house in Philadelphia.

* * *

H. CAVANAUGH is handling publicity for the Orpheum Theatre in Des Moines, Iowa. He was formerly in Minneapolis.

* * *

FORREST WALKER, manager of the Liberty Theatre, Johnson, Kansas, has reopened following installation of several new items of equipment.

* * *

R. E. ARCHIBALD, manager of Fox-West Coast Theatres in Pocatello, Idaho, has been promoted to the management of the new Fox-DeLuxe Theatre in Billings, Mont.

* * *

C. P. SCATES has succeeded R. E. Archibald as manager of the Fox Theatres in Pocatello, Idaho.

* * *

F. A. OLSON, formerly assistant manager to Archibald in Pocatello, Idaho, has won promotion to the management of the Fox Theatre in Idaho Falls.

* * *

LAWRENCE PROSSER is the new manager of the Palace Theatre, Cedar Rapids, Iowa. He was formerly of the Spencer Theatre in Rock Island.

* * *

H. PETRUS has taken lease on the Municipal Theatre, Highland, Wisc., and will install sound equipment.

* * *

RALPH HOSSLE recently purchased the Strand Theatre in Sidney, Iowa, from Shirley Leavitt.

* * *

J. A. MARTIN, formerly of Kansas City theatre circles, has taken over the management of the Society Theatre, Seattle, Wash.

* * *

HARRY D. GRAHAM, has been made district manager of Universal's southwest division and will make his headquarters in Kansas City.

* * *

C. I. WURMAN, manager of the Rex Theatre in Sprague, Wash., has announced showings two days per week.

* * *

LOU GOLDEN is in charge of the reopened U. A. Whittier Theatre in Los Angeles, Calif.

* * *

DAVID FERGUSON has been transferred from the Coliseum to the Colonial Theatre, Seattle, Wash.

* * *

E. J. DECH has taken over lease on the Colonial Theatre in Palmerton, Pa.

* * *

FRANK KELSEY has been appointed manager of the Capitol Theatre in York, Pa. Jack Keith is acting as assistant.

* * *

BILL GOURY, formerly assistant manager for a Publix house in Birmingham, Ala., has been promoted to the post of manager of a Publix theatre in Knoxville, Tenn.

* * *

J. C. WILBURN has taken over operation of the Palace Theatre in Wolf City, Texas.

* * *

C. GRAVES will manage the Alhambra Theatre in Sacramento, Calif., when this house is reopened in November. Graves was former publicity man for the Alhambra.

* * *

C. O. BAIRD has reopened the Pastime Theatre, Portage, Pa., after a thorough renovation.

* * *

J. A. ALEXANDER has been appointed manager of the new State Theatre, Glennville, Ga.

* * *

LAFAYETTE THOMAS will have charge of the new Roxy Theatre, Shirley, Ind.

* * *

PAUL FOX has been made manager of the recently reopened Grand Theatre in Sheboygan, Wis.

* * *

NATE SCHEINBERG has acquired the Stearns Theatre in Filmore, Calif., a house formerly owned and operated by H. C. Stearns.

* * *

GEORGE WILLIAMS has reopened the Central Theatre, Norfolk, Va. New sound equipment has been installed.

* * *

RUTH KILLEN will continue operation of the Norton Theatre in Norton, Va. She is the widow of C. A. Killen, former operator.

* * *

GRACE FISHER, a prominent lady-exhibitor of Cumberland, Md., will open the new Embassy Theatre in that city some time during November. She also operates the local Capitol Theatre.

* * *

A. B. CHILDERS has taken over the management of the motion picture theatre in Archer, Texas, and has renamed the house the Mignon.

* * *

ROBERT WOLF has acquired a long-term lease on the Bandbox Theatre, Germantown, Pa. He will give the house a complete renovation and install new sound equipment.

* * *

W. R. STEEN is in charge of the Dorothy Theatre in Henrietta, Texas.

* * *

LOUIS M. FELT has been appointed manager of the Westmar Theatre, Norristown, Pa.

* * *

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

TOM GILBERT has tendered his resignation as manager of the Liberty Theatre in Donoroa, Pa.

* * *

RALPH BLANK, formerly manager of the Figueroa Theatre, Los Angeles, Calif., is the new manager of the Ritz Theatre, same city.

* * *

MURRAY PENNOCK, formerly manager of the Ritz Theatre, L. A., Calif, is now manager of the Figueroa.

* * *

EARL RICE has been appointed city manager for Warner theatres in Salem, Ore. Marty Schwartz formerly held this job prior to taking over management of the new Warner theatre in Los Angeles, Calif.

* * *

NED STEELE has reopened the Almond Theatre, Arbuckle, Calif. This house was formerly known as the Arbuckle.

* * *

CARROLL WADDELL is in charge of the recently reopened Pasadena Theatre, Pasadena, Calif., a U. A. house under Fox-West Coast.

* * *

JOSEPH CASNER and an associate have purchased the Cameo Theatre in West Haven, Conn.

* * *

ELI ROSENBAUM, for many years owner of the Hippodrome Theatre in Ogdensburg, N. Y., has sold this house to Julius Frank and Byron Evans. We wonder if Eli ever perfected his device to utilize ends of carbon.

* * *

JOHN L. WIBBLE, former operator of the Auditorium Theatre, has taken over the lease of this house from John Blair, Sr.

* * *

E. E. ALGER has purchased the Hub Theatre, Rochellem, Ill., which was a community-owned house. Alger also operates the Apollo Theatre in Princeton, Ill.

* * *

EDDIE KADANE, manager of the Frederick Amusement Co., Frederick, Okla., has announced installation of sound equipment for the Grand Theatre, Frederick.

* * *

WALTER WARNER has been appointed manager of the Davies Theatre, San Francisco, Calif., replacing John Victor.

* * *

W. G. RIPLEY, manager of the Columbia Theatre, Longview, Wash., who has been confined in a local hospital with a recent attack of stomach trouble, is reported on the road to recovery.

* * *

MARTY SCHWARTZ, former Warner theatre chief located at Salem, Ore., has assumed active management of the Western Theatre, a new Warner house in Hollywood, Calif.

* * *

B. SILVERMAN has purchased the Vita Temple Theatre in Toledo, Ohio, from the Rogramil Theatre Corp., of Cleveland. Jack O'Connell, Toledo theatre operator, was a former owner of this house.

* * *

J. A. JEFFRIES, of the Dickinson Theatres home office, has assumed charge of the Wareham and Dickinson Theatres in Manhattan, Kansas, following the resignation of Lewis B. Sponsler.

* * *

MAURICE ROSENTHAL, formerly manager of the Capitol Theatre in Wilkes-Barre, has been transferred to the Publix house in Holyoke, Mass.

* * *

YOU'LL JOIN EVENTUALLY—WHY NOT NOW?

C. P. CHAN is also a theatre manager and a new member of this organization and he is at the helm of the Southern Palace Theatre, Wing Hon Road, Canton, China, which is quite a long way off from Club headquarters. Our membership is growing in his country and we will expect to hear some interesting accounts of how shows are sold in China.

———*Wear Your Club Pin! ! !*———

JOSEPH LYMAN manages the Princess Theatre in White Hall, Ill., and he's still another independent theatre operator to join the ranks of this organization. We will look forward with interest to whatever contributions Lyman chooses to send along and this will be a reminder that his fellow members will also be on the lookout for any tips he has to offer.

———*Wear Your Club Pin! ! !*———

RONALD H. BLANKENBEKER is the manager of the Rex Theatre out in Dunkirk, Ind., a merchant-owned house. This is rather an unique situation and we would like to hear from this new member as to just what brought about an arrangement of this kind and how it's working out. It would seem that there would be vast co-operative possibilities here. Let's hear more from you Ronald, and don't forget to send along some selling angles on pictures you've played.

———*Wear Your Club Pin! ! !*———

E. PAULSON sends the Club an interesting letter from far away Juneau, Alaska, where he manages the Capitol Theatre. He has only been in this business since 1907 (24 years) and therefore considers himself still a novice. But he's willing to learn, he states, so that's that. It will no doubt be tough to teach this "old dog any new tricks" about show selling; still he's right about being a novice at that. There's always a new gag being pulled, at least, one with a new slant; and when a man of his experience joins the Club we know that his mind is wide open for any practical suggestion. Paulson, we're mighty glad to have you with us. Carry on!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

K. K. HANSEN has the job of managing RKO's Coliseum Theatre at 181st Street and Broadway, New York City. He is also one of the Club's newest members and we take this occasion to introduce him to all his brother showmen. Hansen is located in a thriving neighborhood which should give him leeway for productive exploitation and we shall hope to recount a number of his activities concerned with show selling in the city's upper West Side.

———*Wear Your Club Pin! ! !*———

WARREN L. WEBER is in charge of the Ellinwood Theatre in Ellinwood, Kansas, and at the rate applications are coming in from his state the Club will soon have one hundred percent representation in this new member's territory. His is another independently operated theatre, and thus his name adds to an ever-increasing list of independent theatre owners and managers in this organization. Let us know what you're doing out your way, Warren.

———*Wear Your Club Pin! ! !*———

MILTON L. KAISER is located out in Milwaukee, Wisc., where he manages Fischer's National Theatre. He is likewise a new member of this Club and to him we also extend a cordial invitation to submit showman-like ideas which we can pass along to other members. He has been following this department for some time, likes it and now intends to do his share to help carry on these pages. We like your spirit, Milt, and will await your next communication.

———*Wear Your Club Pin! ! !*———

LEON JARODSKY manages two theatres, the Lincoln and Paris in Paris, Ill., and we are quite certain that his name is familiar to many exhibitors in the Middle West and elsewhere. Operating two houses is enough to keep any one man's time well taken up but we think that he will snatch a few minutes now and then to send along some show-selling tips for his brother showmen to use.

———*Wear Your Club Pin! ! !*———

R. J. SCHOELERMAN is the manager of the Corn Theatre in Everly, Iowa. He does not state whether his house is tied-in with any circuit organization or not so we conclude that he, too, is in charge of an independently operated theatre. The Club is anxious to know what a lot of independents are doing in the way of selling their shows these days so we'll appreciate hearing further from this new member.

———*Wear Your Club Pin! ! !*———

RAYMOND J. MELLIEN has charge of the Plaza Theatre, Burlington, Wisc., and we now introduce this new Round Tabler to his host of fellow showmen. His state is chock full of active contributors to these columns and we hope that he will do his part to keep up the good work. Tell us what you are doing to sell shows out in your town, Ray, and we will pass along your tips to others.

———*Wear Your Club Pin! ! !*———

W. A. CLARKE, JR., is one of the Club's newest members in the Middle West. He is located in the city of Canton, Ill., and manages the Garden Theatre, a small but up-to-date independent house. We are glad to acknowledge Clarke's application and will look forward with interest to his future communications. In the meantime, we're going to ask him to take a little time off at the first opportunity that presents itself and jot down a few words about what he has been doing to sell entertainment at the Garden.

R. H. BIGGS is another member of Hall Industries Theatres of Texas to become a member of the Round Table Club. He operates the Rialto Theatre at Arkansas Pass, Texas, and promises to shoot along some ideas for his fellow showmen to use. That's the good old spirit, Biggs, and we will be mighty glad to hear further from you or any of your brother Hall Theatremen. You fellows are on the job when it comes to getting good returns on shows and are the kind of members we want to hear from often.

———*Wear Your Club Pin! ! !*———

LOUIS LISS is located in the Borough of the Bronx, New York City, where he manages the Star Theatre. They still make an effort to sell shows up in his neck of the big town and we'll be waiting to hear what this new member has to offer his fellow showmen in the way of show-tips. Fall in line now, Louis, and see if you can do as well for the Club as Harry Clifford (also up your way) is doing.

———*Wear Your Club Pin! ! !*———

R. F. SCHERER is the manager of the Grand Theatre in Linton, Ind., and he's another new Club member. He is in charge of an independently operated house and promises to become an active contributor to these columns. So go right ahead, R. F., and jot down a little yarn which will tip off your fellow showmen on what you have been doing to sell shows in Linton.

———*Wear Your Club Pin! ! !*———

IRA J. CARTER, JR., is located down in a state where a lot of fellows are going to wish they were when the snow begins to fly—in Florida. He manages the Star Theatre, Newberry, and we are mighty glad to extend the Club welcome to this new member from Dixie. Keep in touch with headquarters, Ira, now that you are one of us, and tell us how you are putting the Star over.

———*Wear Your Club Pin! ! !*———

WILBUR A. THOMPSON is the assistant manager of the Publix-Casino Theatre in Marshalltown, Iowa, a house managed by C. M. Peterson. Thompson has been with the Casino for two years and was promoted to his present position. Prior to making this connection he was with the Strand, same city. He's 21 years of age and well on the way toward reaching the goal of manager and the Club wishes this new member unlimited success.

———*Wear Your Club Pin! ! !*———

CLYDE V. WILSON has been an independent exhibitor for over eighteen years, which certainly means that this new Club member knows a thing or two about show-business. He is located out in Tipton, Indiana, where he owns and operates the Ritz Theatre, a sound equipped house seating slightly under 700 persons. With all the experience Wilson has had in the show-selling game, we will anticipate some interesting contributions to this department.

———*Wear Your Club Pin! ! !*———

DALE A. LEIFHEIT manages the Egyptian Theatre in DeKalb, Ill., and according to records his house is also independent of all circuit affiliations. His house is a prominent one in the community and we believe all other members will be benefited by the addition of his name to the roster of this constantly growing organization of showmen. Pass along some ideas, Dale, and headquarters will attend to the broadcasting.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 102—(A) Name the various elements in R C A Photophone pick-up. (B) Tell us how they are mounted. (C) How many spare exciting lamps may be mounted and how are spare lamps brought into position for use? (D) How is electric contact provided for each lamp? (E) Will or will not the R C A exciting lamp filament always be square with the slit?

(Note—These questions are taken verbatim from the index of Vol. 3 of the Bluebook.)

A Magnificent Figure Gone

Last week friend daughter and I traveled over to West Orange, New Jersey, to pay a last, sad tribute to Thomas Alva Edison, the greatest man who has lived since Abraham Lincoln.

The great man usually becomes entirely too great in his own estimation. He draws away from the very people whence he sprung. He surrounds himself, in effect, with a stone wall, excluding all except those few other great ones. The average man of wealth or importance is as easy to approach as is the King of England, and decidedly less easy to get into personal touch with than is the President of these United States of America.

Not so with Mr. Edison. The editor of this department is a plain "common" man. He has wished to talk with Mr. Edison perhaps a dozen times during the past 22 years and, save for a space of perhaps two years when I would not agree that his talking picture had practical value for anything except perhaps very short subjects, I had not at any time the least difficulty in reaching and talking with the great inventor.

That Mr. Edison had much to do with making the motion picture a commercial possibility we all know. That he did much work in the field of investigation from which the motion picture as we now know it finally sprung, we all know. And we of the industry now grown to such huge proportions are all gratified and proud that the name of the great man just departed is connected so intimately with it.

On behalf of many thousands of exhibitors, theatre managers and motion picture projectionists I take the liberty of tendering to Mrs. Edison, and to the children of Thomas Alva Edison, our sincere sympathy and genuine sorrow in this their great bereavement.

The Reaper shall gather the grain when it's ripe,
To be stored in Eternity vast.
But the grain is not dead. It will live on and on
And be helpful while living shall last.

F. H. R.

Answer to Question No. 97

Question No. 97 was: "(A) Explain the location of each half of the Western Electric fader coils with relation to each other and to the film pick-up amplifier. (B) Explain the use of the switches at the top of the fader. (C) What will be the effect if the fader pointer be not kept on one of the numbers—kept between two of them? (D) How may either the red or the white side of the fader be cut out?

The following have answered acceptably: C. Rau and S. Evans, H. D. Cole, Kroll and VanBuskirk, G. E. Doe, T. Van Vaulkenburg, Alexander Tilson, Dan F. Grant, Jack Billings, N. D. Garling, William Broadbent, Nic Granby, D. L. Graves, Will Peck, D. L. Simmons, Henry Davidson, Bill Doe, Thos. McGruder, K. L. Knight, Dan Graves, Larry Tipton, Frank G. Garrison, James Devoy, Peter Cermak, John Cermak, R. Lester, M. Daniels, James Pendone, Robt. Banning, Richard Singleton, Dave Lode, Frank Oliver, W. D. Hotaling, H. B. Becker, Andy F. Boe, S. Kay, Dan Roxbury, James Ledbetter, W. D. Samuels, Alec Gibson, Alonzo Zerach, P. T. Garling, Henry B. Coates, F. T. Leroy, Dave Bittdoll, H. D. Schofield, Andrew Davis, Henry Edwards, D. L. Warren, G. Richards, A. Dexter, Ben Granby, L. T. Samuels, P. L. Toeping, Tom Hazelton, Dave Pundit, Frank Burker, Frank D. Tollman, S. Emmerson, John Williams, William Bogert, Cyrus T. Davis, John Wentworth, John Williams, Andy Bailey, Seymour Carroll, H. D. Tyler, A. R. Lyttle, S. T. Jones, R. B. Whitnath and Pat O'Brien.

The following gave exceptionally excellent answers: Messrs. Rau and Evans, Kroll and VanBuskirk, Henry Edwards, G. E. Doe, T. VanVaulkenburg, S. T. Jones, Robert Banning, Ben Granby, Dan Graves and James Devoy. I have selected the answer of G. E. Doe as best for publication.

Brother Doe says:

"(A) The coils of each half of the W. E. fader are connected in series with each other, though the number of coils in use (in series) at any moment of time depends upon the position of the fader indicating pointer or hand. The coils of each side are in series with the film pick-up amplifier of one of the projectors, or, to be exact, that portion of them in use at any time is in series with the film pick-up amplifier of one of the projectors, the coils on the white side being connected in series with the right hand projector; those on the red side being connected with the left hand projector.

"(B) At or near the top of each W. E. 702-A fader are two switches. They are located side by side, the left hand one being used in event one side of the fader for any reason becomes inoperative. Thrown to the left, this switch cuts out the red side, at the same time introducing sufficient resistance into the circuit to equal a No. 9 fader setting. If this switch be thrown to the right it has exactly the same effect on the white side.

"The other, or right hand switch, is for use when there is a three-projector installation. When this switch is thrown to the left it cuts the third projector into the fader circuit, using the right hand or "white" side.

"(C) Should the fader indicating hand be kept halfway between two numbers it would mean that its contact button would be resting partly on two coil contacts. The result would almost certainly be arcing, which would set up unpleasant noise in the horns and, if this position were held for any length of time, produce a roughening, both of the coil contacts and the contact button on the arm controlled by the fader knob, which would of course tend to produce noises in the horns thereafter whenever these roughened contacts came together.

"(D) Yes, either the red or white side of the fader may be cut out, as explained in B."

MUSIC AND TALENT

ACTS HINDERED, SAYS SOPHIE TUCKER

Restless Audiences Dare Player to 'Wow' Them

Used to Be Event To Be Taken To Theatre, Now It's Time-Killer, Says Star Trouper

By ED DAWSON

A most pronounced and annoying lack of deportment on the part of audiences at motion picture stage presentation theatres is today one of the most serious handicaps confronting the stage performer, Sophie Tucker told us this week in an exclusive interview in New York. Miss Tucker, one of the very few remaining troupers of the old school, left on Wednesday for a four weeks' tour of presentation houses in Chicago and the Midwest.

"No performer," she said, "and I do not mean the young hip twisters who are a fad for a day and then drop into oblivion, can possibly stand up consistently and continuously giving four and five shows a day at a de luxe picture stand, and not feel the effects in lowered morale of a restless audience which sits slumped back in seats and just dares you to 'wow' them.

"Few managers have taken into consideration the feelings of performers on their boards. If a performer 'lets down,' for instance, during the supper show, the management invariably condemns the performer, never thinking that there is a possibility that it is not the performer's fault, but the fault of inattention of the audience, their slumping in their seats, or their use of the house as a petting ground.

"Of course, the real troupers would never 'let down' under any consideration. Nevertheless, they get a tough break when their audience sit through a real performance that merits their consideration and they do not give it."

Miss Tucker said that when she was a youngster, it was an event to be taken to a theatre, an event that called for extra scrubbing of her ears, and the wearing of her "party" dress. "Nowadays," she said, "children, and grownups, too, are so used to going to theatres that it is no longer anything more than a place to spend a few hours."

Loew Vaudeville Tryouts

Mr. Louis K. Sidney, head of production for Loew's, will personally supervise the auditions for vaudeville aspirants, every Thursday both at the afternoon and evening performances at Loew's 46th St., Brooklyn. The professional auditions are to be part of the regular programs.

Mack Returns To New York

Ted Mack has returned to New York after acting as master of ceremonies at Shea's Buffalo for four weeks.

TED CRAWFORD



Here is a young chap who is of the species known as a native Californian. He really is, having been born in Alameda 27 years ago. So many people have claimed to be natives of this fair state that we can hardly believe them, so to really prove it, Ted has sent his birth certificate in to us, so we are forced to believe him. Incidentally Ted is a solo organist and is featured at Warner Bros., Granada theatre, Santa Barbara, Calif. He has played organ for the past 10 years and has been featured in 1923 at the Newman, Kansas City, Mo., then for the next two years in theatres in Los Angeles for West Coast Theatres, then at Shea's Buffalo. In 1927 he was sent by Publix to the Indiana, Indianapolis, and then went to the Mark-Strand on Broadway, New York City. From New York he was sent to the Paramount, San Francisco, where he stayed until he was offered the Warner house in Santa Barbara. Ted has not spent all his time being an organist; no, sir; he has written and had accepted two musical comedies and was also in the movies for two years, but claims he would rather play organ and write music, any day, than act.

Patrons Disappointed Waiting Return of the Stage Shows

There was no stage show granted the New Orleans Saenger patrons this week, a disappointment to many who believed that at this late date the Publix units or their substitute would be again seen at this house.

But, to satisfy, Lou Forbes and his boys presented an interesting program featuring the classical and "otherwise."

Mills Purchases Waterson Catalog of 5,000 Songs

Purchase of the huge music catalogue of Waterson, Berlin and Snyder Company by Mills Music Company is a development of importance in the music publishing, motion picture and radio fields. The purchase was made from Irving Trust Company, receiver for the estate.

The Waterson catalogue, an accumulation, for more than a quarter century, of numbers by almost every wellknown song writer, is one of the biggest and richest in the trade. During its activity it involved a turnover of milions of dollars.

The purchase is a demonstration of the foresight of Jack and Irving Mills, who ever since they started their music publishing concern have consistently applied surplus capital to the acquisition of other catalogues.

Acquisition of the Waterson catalogue, including the purchase price and expenses incident to inventory, transfer from the warehouse into convenient storage, rearrangement of numbers and modernization of orchestrations, and so on, represents an investment of more than $50,000 on the part of the Mills Music Co.

The catalogue included such memorable hits as "Margie," "For Me and My Gal," "Hello Hawaii," "I Hate to Lose You," "I'll Be Happy When the Preacher Makes You Mine," "Baby's Prayer at Twilight," "Back Home in Tennessee," "Mickey," "My Mother's Rosary," "My Sweetie Went Away," "Oh, What A Pal Was Mary," "Old Pal Why Don't You Answer Me?", "Rockabye Your Baby With a Dixie Melody," "Yaaka Hula Hinkey Doola," "You're a Million Miles From Nowhere."

Such outstanding writers are represented as Walter Donaldson, Harry Ruby, Bert Kalmar, Edgar Leslie, E. Ray Goetz, Joe Young, Rudolf Friml, M. K. Jerome, Harry Carroll, Con Conrad, Benny Davis, Harry Akst, Sammy Fain, Al Dubin, Sigmund Romberg, Roy Turk, Pete Wendling, Russell Robinson, Ted Snyder, Maurice Abrahams, Ray Henderson, Harry Tierney, Buddy DeSylva, Cliff Friend, Lew Brown, Hugo Reisenfeld and others.

Revival of many of the hits is contemplated by the Mills brothers, particularly for radio use, since most of them antedate the growth of broadcasting.

Both the motion picture and the radio industries have made definite moves toward acquiring music catalogues and control of copyrights. The assignment of this particularly large and important one to an active music publishing concern holds special significance for members of the trade, especially the writers.

STAGE SHOWS

New York Roxy

Week ending October 29

Stage presentation titled "Days of '49," produced by Clark Robinson, offered the tinkling of guitars, the swishing of spangled skirts and songs of the colorful old West, all blending into the feature picture, "Cisco Kid," and making for 35 minutes of pleasing entertainment.

Show opens with a prologue called "Gold," set in a mountain scene in which the male chorus of 13 voices sing the old songs of the gold-mining days. The ballet Corps, in gold spangled dress, follow with a perfectly executed toe routine. Following, Patricia Bowman is backed up by the ballet ensemble as she does a weird, graceful interpretative toe dance. Miss Bowman, symbolizing gold, is dressed in a gold tight-fitting dress, a gold head piece and mask of gold set off with a black transparent gauze skirt. She is literally the symbol of grace and her work as usual gets a most appreciative response from the audience. The dancehall scene, called "Tia Juana," is used by the specialty artists; Arthur Humby, the traveling musician, who sings "Oh, Suzanna," while strumming on his guitar.

The barkeepers, Monroe and Grant, prove a good novelty for this house with their work on a trampoline, which is deftly hidden behind the bar. The Wonder Horse, "Sporting Life," ridden by Bob Roebuck, goes without a hitch through his routine of picking up his supposedly wounded rider and the rider's hat. Bob Rogers, internationally known rope-spinner and bullwhip cracker, apparently was not in his own element on the stage, for his roping and spinning was distinctly amateurish and muffed three or four times. Bert Faye did a slap-shoe routine that had nothing outstanding. The Mexican dancers, Zanou and Kaz, routine into a quarrel which leads to the fire effect and two-horse vision on treadmill for the finale.

Credit for outstanding performances this week go to Patricia Bowman, the Roxy Ballet Corps and the Thirty-two Roxyettes.

The effect for the finale was used as a background for the title of the feature.

RKO Deluxer Opens at Albany

The latest Radio-Keith-Orpheum theatre, the RKO Palace at Albany, opened Friday night, October 23, with a huge parade and a celebrated audience.

The house has 4,000 seats and long before the doors opened the good-old "SRO" sign was out.

The national anthem was sung by Helen Yorke and Virginia Johnson as the entire audience stood. The dedication program had for speakers such well-known men as Joseph Plunkett, vice-president and General Manager of RKO Theatres, Lieutenant-Governor Lehman of New York and Mayor Thatcher of Albany.

The RKO Palace Concert Orchestra, with Anthony Morelli conducting, and Ray Turner at the console of the Grand Organ, did their share in making the program a first class affair. (Reports of "Overture" and "Organ Solo" on next page.)

First class vaudeville was presented by Maurice Colleano and Family, Helen Yorke, Virginia Johnson, Medley and Dupree and the Norman Thomas Quintette.

The feature picture was "Devotion."

Denver Denver

Week ending October 29

The Fanchon & Marco "Gay Vienna" Idea consists mostly of gay costumes and scenery flashes, a couple of attempts at humor, and a four-year-old boy mind reader, spotted in the show for this week only.

The lad, Jackie Merkle, has been appearing with his father at clubs and private entertainments, but this is the first theatre audience he has faced and he acquitted himself splendidly. His father goes through the audience asking questions, and Jackie answers most of them without hesitation. If the boy is coached in the right direction this ought to make a good act. The audience here certainly got a kick out of it.

Helen Tyner and John Pilon, winners of the Colorado Atwater-Kent contest, each sang a song.

The "Gay Vienna" idea opens with a black drop having huge heart cut out, back of which are Emma Woodland and Roy Smoot singing "Two Hearts in Waltz Time." Their voices blended well. The curtain parts, disclosing two hearts. Each singer follows one of the hearts. The line does a waltz number, one-half dressed as Hungarian lassies and the other as boys. In their second routine they are clothed as soldiers in red and white costumes, and sit around while Dici de Karekjarto plays the violin. The scene shows a beautiful throne. Rena & Rathbun do an exaggerated inebriation act rolling all over the stage and getting a few laughs. The two Gaudsmith Brothers and their two dogs put on a comedy act. The final flash shows the two huge heart cut-outs with Miss Woodland and Roy Smoot back of them—the curtain closes so that they join each other and the line is dressed in lovely evening gowns with huge feather fans.
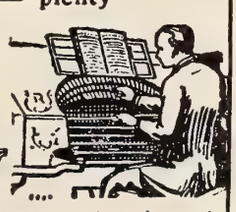
Baltimore Hippodrome

Week ending October 30

This program of five vaudeville acts opened with Clyde Hagar, comedy street fakir in a humorous monologue which gained laughs as he went along and applause at the end. He was followed by the Six Marinelli Girls in their unusual feats which gained a fair amount of applause.

Then came the band on full stage from Sherry's Night Club of Baltimore directed by Joe Candullo and Teddy Joyce, who acted as master of ceremonies throughout the show. Band played several selections, one of which "On the Road to Mandalay," was done in novel jazz fashion from Candullo's own arrangement, interspersed with singing of "Sweet and Lovely," by Edward Garrison, tap dancing by the Three Devils, one girl and two men; playing of "Tiger Rag," by Candullo with violin, guitar, bass viol and drummer with old suitcase, and brush sticks by others; "Minnie the Moocher," with dancing by Joyce; banjo selections by Warren Bowden winding up with "Hi, Hi, Hi," to fast tempo. Running laughs and applause.

Next came Armida who sang "Cigarette," in Raquel Meller fashion, going into audience and distributing cigarettes. She appears again in a novelty gold cloth costume and goes into comic classical singing, getting laughs and losing skirt at end as she walks off. Then she puts on another flounced gold cloth skirt and into bull fight dance with castinets and comedy at end with Joyce. Applause. Changes costume and sings "Without That Man," burlesquing Helen Morgan without saying so. Big applause. Next came Charlie Foy, son of Eddie, with his gang, including Alice Cavin, dancer, in a lot of comedy hokum, songs and dances with running laughs throughout and big applause at end.

They listen — attentively
and sing — vociferously
and laugh — occasionally
and applaud — plenty
for
Rex Koury

Presenting modern organ entertainment
RKO PROCTOR'S TROY, N. Y.

San Francisco Fox

Week ending October 28

A clever interpretation of the good old days is presented in Fanchon and Marco's "Tin-Types" Idea which harkens back to the sentimental seventies.

Oscar Taylor sings of other days before a curtain which dimly shows the enormous figure of a photographer and his early-day camera. A screen is moved and the Sunkist Beauties are shown posed as croquet players. They wear clothes that seem outlandish and dance their way through a croquet game, with one garbed to resemble a ball.

The Aaron Sisters are revealed, posed as mountaineers, and sing touching ballads after the manner of the Hill Billies. They have good voices and know how to use them. Pressler and Klaiss evidence real class in showing just how Pa and Ma looked when they had their picture taken fifty or sixty years ago. They sing and dance and go over well.

The scene shifts to that of an oldfashioned parlor, with a party in progress. Marie Remington entertains with fancy skating and an exhibition of acrobatics on roller skates. Cy Landry does a novel pantomime dance, giving an imitation of an Apache dance with an imaginary girl. He proves especially funny in the dance of the seven veils.

A Civil War veteran tells the story of a major engagement and this is thrown on a miniature screen in picture form, making it very thrilling. The picture fades into a stage set and the Sunkist Beauties appear in uniforms of blue, mounted on stilts, which in turn are on roller skates. They go through difficult maneuvers and drill to patriotic music and the entire company comes out on the stage as the curtain falls.

New Organist in Cincinnati

Erwin Schenck is handling the organ at the RKO Albee, Cincinnati, succeeding Harold Kreel. Keith's first-run independent, has added an organist, Hy C. Geis.

Music Revival Pleases Rolph

Governor James Rolph, Jr., of California, congratulated Herman Heller, musical director, upon the revival of pit orchestras in the New Mission and New Fillmore, twin Francisco theatres near the home of the governor.

Franklin Uses 55 Musicians

Harold B. Franklin will install 55 musicians in the Los Angeles Paramount under the direction of David Mendoza.

ORGAN SOLOS

RAY TURNER (Albany RKO Palace) for his inaugural program introduced community singing to a city which hasn't had an organist feature this type of entertainment for some time, and surprisingly thawed them out after the first song and really had many of them sing. His program opened with special lyrics to the tune "Hello Beautiful," telling the audience of his intention to have them enjoy his programs and forget their cares by singing. Hesitatingly at first, but with increasing courage and volume, the audience sang "Me," a special to "99 Out of a 100," a special tongue-twister about "Min's Mince Pies" to "Baby Just Cares," a special to "Million Dollar Baby," "I Don't Know Why," "It's the Girl" and a final chorus of "East Side, West Side."

The organist showed rare judgment in offering a number of very laughable special choruses at the first part of his solo. This assisted greatly in turning a strictly formal affair into a good old community singing fest.

JOHNNY WINTERS (Brooklyn Strand) presented an entertaining solo. It was titleless, but can be classed as a "challenge" solo. It had songs for the old folk to sing and some for the young. The old folk first sang "Let Me Call You Sweetheart," with the young ones following with a special parody on "Wanna Sing about You." "Smiles" "I Don't Know Why," and a special to "There are Smiles" rounded out the program. Winters is personable, plays a good organ and works hard to put it over.

BOB BAILEY (Paramount, Denver) is actually getting the audiences to sing. He is the first to succeed in this although others have tried it. It is because of his pleasing personality and his way of "kidding" the crowd that produces the results. In the program caught he read a number of requests and answered them on the organ. Included were "By the Waters of the Minnetonka," "Moonlight Savings Time," "When the Moon Comes Over the Mountain," "When the Autumn Leaves of Life Begin to Fall" and "Walking My Baby Back Home."

FRANKLIN BENTAL (Beaver Falls Rialto) presented a novel and entertaining organ solo this week, entitled "The Hay Ride." Completely covering the organ console with hay, and leaving only the manuals exposed, Bental, dressed as a farmer, offered a solo that was certainly different. The program, opening with "Hey, Hey, The Gang's All Here," led the audience on the "Hay Ride" with clever parody choruses of the following songs: "Giddap Napoleon," "Reuben, Reuben," "Turkey In the Straw," "Won't Go Home 'til Morning," and "World Waiting for the Sunrise." Complete songs used included "Pack Up Your Troubles," "Down By the Old Mill Stream," and "Good Night Ladies." The novelty was cleverly presented. The entertaining programs this organist is offering is decidedly increasing his popularity.

OVERTURES

ANTHONY MORELLI (Albany RKO Palace) and his Concert Orchestra in their inaugural program proved to the theatregoers of Albany that they have an accomplished and personable leader in Morelli and a versatile aggregation of musicians in the orchestra. Their first overture was made up of selections from Friml and Romberg, and was composed of "My Sword and I," "Lover Come Back," "Deep in My Heart," "Song of the Vagabonds" and "March of the Three Musketeers." Each number was specially arranged by Morelli and in two of the numbers a string sextet and saxophone quintet were featured. Beside the 14 men in the orchestra, Ray Turner assists at the organ.

CHARLIE PAUL (Jamaica Valencia) and His Melody Boys presented an outstanding orchestral overture entitled "A Trip through a Gallery" or "Paintings on Exhibition." As well known paintings were shown on the screen, Paul and his orchestra played numbers suggested by these pictures. Unfortunately the pictures were shown on the paneled curtain and were very indistinct but the good work of the orchestra overcame this handicap. Opening with the Allegro movement from "William Tell," the orchestra then played "An Old Refrain," with the first violinist featured and followed by the brass section. For the showing of an old painting, representing an organ grinder, the house organist, Joe Stoves, soloed with a very good imitation. The first saxophonist featured in the playing of "Traumerei," popularly known as the "Dream." The playing of "The Hunt" (in which the "echo" part is done by one cornetist in the wings) closed his entertaining overture. This orchestra is composed of versatile and accomplished musicians and has a personable and showmanly leader in Charlie Paul.

HARRY SILVERSTADT (Brooklyn Metropolitan) and His Metropolitan Orchestra. An overture of "Rain Melodies," this week, offered another opportunity to this director to show the patrons what accomplished and versatile musicians his band of 15 men is composed of.

Opening with a compilation of bits of "rain" numbers, he cleverly modulated into the full choruses of "One Little Raindrop," "Running Between the Raindrops," "April Showers," and a final chorus of "Singing In the Rain," beautifully sung by Teddy Goodyear, band saxaphone player. This orchestra is a very good one and is ably led by Mr. Silverstadt, whose hard work compiling good overtures for the patrons has been responsible for their popularity here.

IGNACE NOWICKI (New York Roxy) and Roxy Symphony Orchestra under the personal direction of Maurice Baron, presented "Gems" from the works of Tschaikowsky as his overture this week. The 70 men comprising this world-famous orchestra open with excerpts from "The Pathetic Symphony," the famous *Pizzicato Ostinato* from the Fourth Symphony, the beautiful strains of "None but the Weary Heart," and some typically Russian dances. The triumphant brass choral from "The Year 1812," depicting the victory of Russia over the retreating troops of Napoleon, close the compilation.

Unique effects in the orchestrating make these overtures at the Roxy, more than outstanding.

Nowicki's directing shows a keen sense of the immortal values of Tschaikowsky. The director works hard to "sell" this inspiration to the audience, and succeeds very well.

UP AND DOWN THE ALLEY

HELLO EVERYBODY!

Warner Brothers and **RKO** have both opened beautiful new houses in the past week. One is in **Los Angeles** and the other **Albany.** . . . The thing that will interest you is that **Albert Hay Malotte** is at the console of the **Warner Western** in **L. A.** and **Ray Turner** at the **RKO Palace, Albany.** . . . **Anthony Morelli** is conducting the Palace Grande Orchestra. . . . **"Mack"** is the organist at the **Egyptian, North Platte, Neb.**

* * *

Rudy Vallee has recently completed a new collegiate fox-trot song, which is made to order for the football season. . . . He has been featuring it a great deal over the air lately and it sounds plenty good. . . . **Leo Feist, Inc.,** are the publishers. . . . It is a great singing number for you organist's to feature in your community sings. . . . Write **Marie Adams** or **Nat Feist** at the **Special Service department** of Feist's and they'll send you on the slides. . . . A lot of the boys are using "I Don't Know Why" and 'Guilty," both by Feist, and the audiences are singing them plenty. . . .

Dick Betts, featured organist, was hired for a week at the **Capitol, Binghamton, N. Y.,** and proved such a draw that he is still being held over. . . . He is on his third week now and going greater than on his first. . . . Looks like he'll have a steady berth there. . . . **Alice Redlund** is broadcasting twice a day from the municipal organ (the largest **Kimball** in the country) at **Minneapolis** and is using **Bob King's** "Rocky Mountain Lullaby" as her theme song. . . . **Dick Hartigan,** who for seven years worked in Warner theatres in **Troy, N. Y.,** is now the featured organist at **RKO's** new **Plaza** picture house in **Schenectady, N. Y.** . . . **Dick** is just across the street from **Bettye Lee Taylor,** organist at the **RKO Proctors.** . . . **Joe Belle,** w. k. music conductor, is putting on the overtures at the Proctors. . . .

* * *

Louis K. Sidney, production chief for the **Loew** circuit, has secured the services of **Horace Heidt** and his **Californians** as the feature of the stage presentation at the **Capitol this week.** . . . All the members of this great aggregation are native sons of the **Golden State.** . . . Not only that, but they all have the same **Alma Mater**—the **University of California.** . . . **Clarence Leverenz,** feature organist at the **State, Kalamazoo,** is not only continuing his duties at the theatre, but is also broadcasting twice a day over WKZO, on a wavelength of 590 K. . . . **E. H. (Buddy) Morris,** vice-president of **Music Publishers Holding Corp.** and general manager of **M. Witmark & Sons,** placed "Waitin' for a Call From You," in **Dorothy Mackaill's** forthcoming **First National** picture, "Safe in Hell." . . . Mr. Morris recently returned from the Coast studios, where he discussed music in relation to pictures, with studio heads. . . .

Three or four important changes in organist personnel will occur in the next week. . . .

(To be continued next week)

Ed Dawson.

Vaudeville Exchange Opens

The RKO Western Vaudeville Exchange has reorganized its club department and is connected with a nation-wide group of club offices operating out of New York. Amy Cox is manager of the Kansas City exchange.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28,'31		
Flying Latnta	Wally Wales	Aug. 25,'31	60	
Headin for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Hard Pan Gulch			6 reels	
Highway Raiders			6 reels	
Lure of the Range			6 reels	
Mark of the Spur			6 reels	
Midnight Prowlers			6 reels	
Quick Trigger Lee	Bob Custer		6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Broncs			6 reels	
Rio Grande Raiders			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 8,'31	65	Mar. 28,'31
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	84	Apr. 11,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 26,'31
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31,'31		Oct. 3,'31
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20,'31		
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow			
Deadline	Buck Jones	Dec. 3,'31		
Forbidden	B. Stanwyck-A. Menjou			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton			
In the Secret Service	Jack Holt			
Men In Her Life, The	Lois Moran-Chas. Bickford			
One Way Trail	Tim McCoy			
Range Feud	Buck Jones	Dec. 1,'31	56	Oct. 3,'31
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Unwanted	Lloyd Hughes-Dorothy Sebastian-Ian Keith			
Yellow	Jack Holt - R. Cromwell			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	May	23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G Robinson	Sept. 26,'31	89	June 27,'31
Honor of the Family	Bebe Daniels	Oct. 17,'31	66	Oct. 24,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Lady Who Dared	Billie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Captain's Wife, The	Lil Dagover			
Compromised	Ben Lyon-Rose Hobart	Dec. 5,'31	Sept.	12,'31
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26,'31		
Honorable Mr. Wong	Edw. G. Robinson			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31	Oct.	3,'31
Safe In Hell	Dorothy Mackaill	Dec. 12,'31		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31	61	Oct. 10,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Heartbreak	C. Farrell-H Albright	Nov. 8,'31	Oct.	10,'31
Holy Terror, A	George O'Brien-S. Ellers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man on Call	Edmund Lowe - Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31	75	Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31	57	Sept. 19,'31
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10,'31	70	Apr. 18,'31
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31	71	Sept. 26,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	78	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31	76	Oct. 17,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31	Oct.	24,'31
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland			
Circumstances	Violet Heming - Paul Cavanaugh			
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec. 27,'31		
Devil's Lottery	Sally Filers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 13,'31		
Heart Free (Tent.)	Janet Gaynor			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		
Rainbow Trail	Geo. O'Brien-Cecilia Parker			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser-M. Rambeau			
Surrender	Warner Baxter-Lelia Hyams	Dec. 6,'31		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglan-Helen Mack			
Widow's Might	Warner Baxter			
Young America	Maureen O'Sullivan			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31	Oct.	24,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Dec. 19,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31
Just a Gigolo	William Haines (Reviewed under title "Dancing Partner")	June 6,'31	67	Apr. 25,'31
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in Possession, The	Robert Montgomery	July	4,'31 84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar.	14,'31 71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May	16,'31 80	May 30,'31
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct.	3,'31 94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug.	15,'31 55	Aug. 29,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept.	12,'31 74	
Politics	Dressler-Moran	July	25,'31 73	July 4,'31
Prodigal, The (Reviewed under title "The Southerner")	Lawrence Tibbett	Feb.	21,'31 83	Jan. 17,'31
Secret Six, The	Beery-Harlow	Apr.	18,'31 83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr.	25,'31 72	Mar. 28,'31
Son of India	Ramon Novarro	Aug.	1,'31 73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept.	26,'31 71	Aug. 15,'31
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis Stone	Oct.	24,'31	Oct. 3,'31
Sporting Blood	Clark Gable-M. Evans	Aug.	8,'31 84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept.	5,'31 106	
Stepping Out	Denny-Greenwood-Hyams	Apr.	11,'31 73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr.	4,'31 77	Feb. 28,'31
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct.	10,'31	July 18,'31
Tailor Made Man, A	William Haines	Mar.	28,'31 80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug.	29,'31 68	June 13,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov.	7,'31	Oct. 17,'31
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan.	2,'32	
Family Affair, A	Robert Montgomery			Oct. 24,'31
Flying High	Bert Lahr	Nov.	14,'31	
Freaks				
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec.	5,'31	
Her Cardboard Lover				
Mati Hari	Greta Garbo-R. Navarro	Dec.	26,'31	
Possessed	Joan Crawford-Clark Gable	Nov.	21,'31	
Private Lives	N. Shearer-R. Montgomery	Nov.	28,'31	
Sky Scraper	Madge Evans - Robt. Young			
West of Broadway	J. Gilbert-Brendel-L. Moran	Dec.	12,'31	Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June	27,'31 60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct.	1,'31 64	Oct. 10,'31
Land of Wanted Men	Bill Cody	Oct.	30,'31	
Man from Death Valley, The	Tom Tyler	Sept.	1,'31 62	
Montana Kid, The	Bill Cody	Aug.	10,'31 60	
Mother and Son	Clara K. Young	Aug.	1,'31 60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct.	10,'31 60	
Partners of the Trail	Tom Tyler	July	11,'31 64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June	20,'31 65	Aug. 8,'31
Two Fisted Justice	Tom Tyler	Oct.	20,'31	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Nov.	10,'31 7 reels	
Law of the Sea	All Star	Nov.	15,'31 7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug.	22,'31 95	June 6,'31
Beloved Bachelor	Paul Lukas-D. Jordan	Oct.	24,'31 74	Oct. 3,'31
Caught	Richard Arlen-L. Dresser	Aug.	8,'31 68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr.	18,'31 80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July	11,'31 75	
Conquering Horde, The	Arlen-Wray	Mar.	7,'31 72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept.	5,'31 79	Aug. 8,'31
Dude Ranch, The	Jack Oakie	May	16,'31 67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb.	14,'31 91	Feb. 7,'31
Girl Habit, The	Charles Ruggles	June	27,'31 77	July 11,'31
Girls About Town	Kay Francis-L. Tashman	Oct.	3,'31	Oct. 17,'31
Gun Smoke	Arlen-Brian	Apr.	11,'31 64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July	25,'31 71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar.	21,'31 75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug.	15,'31 80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June	27,'31 74	
June Moon	Jack Oakie-Frances Dee	Mar.	21,'31 70	Feb. 28,'31
Kick In	Clara Bow	May	23,'31 74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May	9,'31 75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June	6,'31 63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct.	3,'31 64	May 12,'31
Magnificent Lie	Ruth Chatterton	July	25,'31 79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar.	28,'31 70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept.	19,'31 77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug.	8,'31 74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct.	3,'31 78	Sept. 19,'31
Newly Rich (Also booked as "Forbidden Adventure")	Mitzi Green-Jackie Searl	June	20,'31 77	June 6,'31
Night Angel	Nancy Carroll-Fred March	July	18,'31 71	July 11,'31
No Limit	Clara Bow	Jan.	24,'31 72	
Once a Lady	Ruth Chatterton	Nov.	7,'31	Oct. 17,'31
Personal Maid	Nancy Carroll	Sept.	12,'31 77	Sept. 12,'31
Rango		Mar.	7,'31 64	Jan. 24,'31
Road to Reno	Charles Rogers	Oct.	17,'31 73	Sept. 5,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb.	7,'31 73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July	25,'31 73	
Secrets of a Secretary	Colbert	Sept.	5,'31 75	
Silence	Clive Brook-Peggy Shannon	Aug.	29,'31 68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr.	25,'31 86	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug.	1,'31 89	July 11,'31
Tabu	South Sea Island natives and Chinese half castes	Aug.	1,'31 81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May	2,'31 80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct.	10,'31 68	Sept. 12,'31
Unfaithful	Chatterton-Lukas	Mar.	14,'31 85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May	30,'31 75	
Vice Squad	Lukas-Francis	June	13,'31 70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July	4,'31 73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov.	28,'31	
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32	
Evenings for Sale	Paul Lukas	Jan.	30,'32	
False Madonna, The	Kay Francis-Wm. Boyd	Dec.	19,'31	
Goose Hangs High, The	P. Shannon-C. Rogers			
Her Confession (Tent.)	C. Colbert-Wm. Boyd	Jan.	23,'32	
His Woman	G. Cooper-C. Colbert	Nov.	21,'31	
Husband's Holiday	Clive Brook - V. Osborne	Dec.	5,'31	
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec.	19,'31	
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov.	28,'31	
No One Man	R. Arlen-C. Lombard	Jan.	30,'32	
One Hour With You	Maurice Chevalier			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov.	14,'31	
Second Chances (Tent.)	Buddy Rogers Peggy Shannon	Jan.	9,'32	
Shanghai Express	Marlene Dietrich-C. Brook	Jan.	16,'32	
Ship Shape (Tent.)	Jack Oakie, Mitzi Green, Wynne Gibson	Jan.	30,'32	
Spooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec.	26,'31	
Through the Window	G. Bancroft-E. Beardman			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov.	14,'31	
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	30,'32	
Uncertain Women	C. Colbert-Wm. Boyd	Jan.	23,'32	
Wayward	Nancy Carroll - Phillips Holmes	Jan.	9,'32	
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec.	12,'31	

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct.	20,'31	
Sea Ghost, The	L. La Plante-Alan Hale	Sept.	20,'31	
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct.	10,'31	

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Office Doors (Reviewed under title "Private Secretary")	Astor-Ames-Cortez	Mar.	15,'31 82	Jan. 31,'31
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept.	5,'31 68	June 27,'31
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov.	1,'31 81	Sept. 5,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June	6,'31 77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June	13,'31 76	May 9,'31
Fanny Foley Herself	Edna May Oliver	Oct.	10,'31 72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct.	3,'31 68	Aug. 15,'31
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept.	19,'31 67	Aug. 1,'31
High Stakes	Lowell Sherman-Mae Murray	Aug.	18,'31 69	May 9,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar.	8,'31 72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr.	20,'31 72	Mar. 7,'31
Perfect Alibi	All Star	Apr.	1,'31 76	
Public Defender, The	Richard Dix	Aug.	1,'31 70	
Runaround, The (Reviewed under the title "Waiting at the Church")	Kerr, Prevost, Brian, Hines	Aug.	22,'31 68	May 9,'31
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr.	18,'31 65	
Smart Woman	Mary Astor-Rob't Ames	Sept.	26,'31 68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July	3,'31 78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July	18,'31 77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June	27,'31 69	
Traveling Husbands	Evelyn Brent	Aug.	15,'31 74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June	6,'31 81	May 30,'31
W. Plan, The	All Star	Mar.	15,'31 98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug.	8,'31 73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov.	14,'31 83	Oct. 17,'31
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Hullabaloo	Mary Astor			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Richard Dix			
Other Passport, The	Irene Dunn			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey	Nov.	14,'31 68	Oct. 10,'31
Should Wives Work	Mary Astor-Rob't Ames			
Way Back Home (Reviewed under the title "Other People's Business")	Phillips 'Seth Parker" Lord	Nov.	13,'31 81	Oct. 3,'31

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct.	2,'31 75	Sept. 12,'31
Beyond Victory	Boyd	Apr.	12,'31 73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept.	4,'31 63	Sept. 26,'31
Born to Love	Constance Bennett	Apr.	17,'31 99	
Common Law	Constance Bennett	July	24,'31 77	July 25,'31
Devotion	Ann Harding	Sept.	25,'31 84	Sept. 26,'31
Freighters of Destiny	Tom Keene	Oct.	30,'31	
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb.	22,'31 92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan.	18,'31 85	Jan. 17,'31
Rebound	Ina Claire	Sept.	18,'31 91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept.	11,'31 55	Oct. 24,'31
Sweepstakes	Eddie Quillan-Marion Nixon	July	10,'31 77	June 13,'31
Tip Off, The	E. Quillan-R. Armstrong	Oct.	16,'31	
Woman of Experience	Helen Twelvetrees	Aug.	7,'31 76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Shot, The	Eddie Quillan	Dec.	18,'31	
Lady with a Past	Constance Bennett	Nov.	6,'31	
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov.	6,'31	
Timber Beast	Bill Boyd	Jan.	22,'32	
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr.	1,'31 60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July	25,'31 65	
Hell Bent for 'Frisco	Delaney-Reynolds	July	10,'31 65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May	25,'31 62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4,'31 62	Oct. 3,'31
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	4,'31 65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4,'31 63	
Symphony in Two Flats	Novello-Logan	Apr.	15,'31 74	
Swanee River	Withers-Todd	Mar.	15,'31 56	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trevor	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.	Apr.		25,'31
Convicted	Aileen Pringle	Artclass Pictures	Oct.		3,'31
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16,'31	82	Oct. 24,'31
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10,'31
Great Passion, The	Camilla Horn	Tobis	Oct. 7,'31	90	Oct. 24,'31
Grief Street	Jean Royce	Chesterfield		65	Oct. 24,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10,'31
Hobson's Choice	Viola Lyel	British Int'n't'l.		65	Oct. 24,'31
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23,'31	90	Oct. 17,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18,'31	81	Oct. 10,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16,'31	62	Oct. 24,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Punpet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godirey Tearle	British Int'nat'l.		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Ten Nights in a Barroom		Goetz		8 reels	
Terror by Night	Una Merkel, Wm. Collier, Jr.	J. G. Bachman			Oct. 17,'31.
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	Oct. 3,'31
Danger Island	Ken. Harlan-Lucille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	Oct. 17,'3
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1,'31	70	Oct. 3,'31
Morals for Women	Bessie Love	Oct. 25,'31	70	
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31	69	Oct. 10,'31
Near the Trail's End	Bob Steele	Sept. 20,'31		
Nevada Buckaroo	Bob Steele	Sept. 27,'31		
Range Law	Ken Maynard	Oct. 11,'31		
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Branded Men	Ken Maynard	Nov. 8,'31		
Fighting Mad	Ken Maynard	Dec. 6,'31		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13,'31		
Luxury Girls		Mar. 30,'32		
Race Track	Lee Carrillo	Nov. 1,'31		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot	Lew Cody-Sally Blane	Dec. 27,'31		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Age for Love, The	Billie Dove	Oct. 17,'31		Aug. 29,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Oct. 3,'31	80	Sept. 5,'31
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 28,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	Oct. 3,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31	69	Aug. 1,'31
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	67	Apr. 25,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin			
Waterloo Bridge	Mae Clarke-Kent Douglass	June 15,'31	70	
		Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Back Street	Rose Hobart			
Blue Blazes				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke	Nov. 21,'31		
Gallows	Lew Ayres-Rose Hobart			
Heaven on Earth	Lew Ayres-Anita Louise	Nov. 28,'31	90	Oct. 3,'31
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi			
Nice Women	Sidney Fox-Frances Dee			
Oh, Promise Me				
Pudge				
Woman Breaker, The	Slim Summerville-Zazu Pitts			
	W. Huston-H. Chandler	Nov. 14,'31		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24,'31		
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Gertie	Winnie Lightner	June 27,'31	68	May 9,'31
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon	Mar. 14,'31	74	Dec. 20
	(Reviewed under title "Ex-Mistress")			
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
High Pressure	Wm. Powell			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18,'31	75	Aug. 22,'31
Manhattan Parade	W. Lightner-Butterworth			
Man Who Played God	George Arliss			
Shadows on the Wall	Kay Francis	Dec. 12,'31		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Anita Page	Dec. 31,'31		

SHORT FILMS

[All dates are 1931]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Radio Razzberry, A	Feb. 7	25	
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 216 — Novelty by Walter Futter		1 reel	
C 218	Feb. 9	1 reel	
C 219	Feb. 29	1 reel	
C 220	Mar. 26	1 reel	
C 221	May 25	1 reel	
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure			
Call of the North			
Check and Rubber Check	Mar. 13	1 reel	
Chris Crossed	Aug. 3	1 reel	Oct. 10
I Can't Find a Name for it		9	
Kings or Better	May 1	8	May 30
Last of Moe Higgins	May 22	1 reel	
Lone Star Stranger	Dec. 27	1 reel	Feb. 7
Red Men Tell No Tales			
Soldier of Misfortune			
Wine, Women But No Song	Feb. 14	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes			
Disarmament Conference	Apr. 27		
Soda Poppa	May 29		
Stork Market, The	July 11	7	
Svengarlic	Aug. 3		
Swiss Movements	Apr. 4		
Weenie Roast, The	Sept. 14		
MEDBURY SERIES			
Laughing with Medbury in Africa		9	Apr. 25
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey			
Laughing with Medbury in Death Valley			Oct. 17
MICKEY MOUSE			
Barnyard Broadcast			
Beach Party, The		1 reel	
Blue Rhythm	Aug. 18	1 reel	
Castaways, The	Apr. 6	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20		
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12		
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31		
Streets of Cairo	Apr. 14	7	May 30
Vale of Kashmer, The	Aug. 21		
SCRAPPY CARTOONS			
Dog Catcher, The			
Chinatown Mystery			
Little Pest, The	Aug. 15	8	
Showing Off			
Sunday Clothes	Sept. 15		
What A Boy			
Yelp Wanted	July 16		July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 25	8	Oct. 3
China Plate	May 25	8	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The			
In the Clock Store	Sept. 30	1 reel	
Midnight in a Toy Shop	July 3	1 reel	May 2
Mother Goose Melodies	Apr. 17	1 reel	May 9
Ugly Duckling, The			

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannenball, The — Clyde	Sept. 16	19	Aug. 29
Taxi Troubles — Clyde	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Bank Swindle, A	Jan. 18	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Strangler, The	Mar. 29	12	June 6
Trap, The	May 24	11	Aug. 29
Triangle Murder, The	Mar. 1	11	Apr. 11
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties — Ford Sterling-June McCloy	June 28	21	June 6
Fowl Affair, A	Apr. 26	6	Mar. 21
HAMILTON COMEDIES			
Ex-Plumber — Lloyd Hamilton	Mar. 8	21	Feb. 24
HODGE-PODGE			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Crashing Hollywood — Rita Flynn-Phyllis Crane	Apr. 5	20	Mar. 21
Lure of Hollywood — Brooks-Chandler	July 5	20	June 27
Pete and Repeat — Harrison-Elms	Mar. 1	20	Feb. 21
Queenie of Hollywood — Flynn-Brooks	Nov. 8	21	
Tamale Vendor, The — Patricola-DeMontez	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11		
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The — P. Kelton-T. Dugan	Aug. 2	6	July 4
Cow Catcher's Daughter — Clyde-Gribbon-Beebe	May 10	22	Apr. 4
Dog Doctor, The — Clyde-O'Leary-Farley	Mar. 15	22	Nov. 1
Ex-Sweeties — Gribbon-Beebe	Apr. 12	19	Mar. 7
Fainting Lover — Clyde-Boteler-Dent	Aug. 16	18	
Ghost Parade — Clyde-Gribbon-Beebe	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	
Hold 'er Sheriff — Beebe-Murray	June 7	21	
In Conference	Apr. 26	21	Apr. 11
Clyde-Gribbon-Wilson			
Monkey Business in Africa — Clyde-Beebe	June 21	22	July 4
Movie Town — Sennett-Beebe	July 5	17	
Poker Widows	Sept. 13	19	
Slide, Speedy, Slide — D. Pollard-T. Dugan	July 19	18	
Speed — Clyde-Beebe	Sept. 27	22	Apr. 11
Too Many Husbands — Clyde-Boteler	Aug. 30	21	
MACK SENNETT FEATURETTES			
I Surrender Dear — Bing Crosby	Sept. 13	10	
One More Chance — Bing Crosby	Nov. 15		
MERMAID COMEDIES			
Back Page, The — Chandler-Brooks	May 24	20	Apr. 11
Once a Hero	Nov. 22		
Up Pops the Duke — Chandler-Bolton	Sept. 20	20	
Windy Riley Goes Hollywood — Jack Shutta-Louise Brooks	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Nov. 1		
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	
Honeymoon Land	Feb. 1	10	Mar. 28
Outposts of the Foreign Legion	Oct. 18	10	
Peasant's Paradise	Nov. 15		
TERRY-TOONS			
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1		
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15		
Clowning	Apr. 5	6	Mar. 28
Club Sandwich	Jan. 25	5½	Jan. 24
Day to Live, A	May 31	6	
Explorer, The	Mar. 22	6	Feb. 23
Fireman's Bride, The	May 3	5	Apr. 11
Fried Chicken		7	Oct. 3
Go West Big Boy	Feb. 22	6	Feb. 21
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Sing Sing Song	Apr. 19	8	Mar. 28
Sultan's Cat, The	May 17	6	May 2
2000 B.C.	June 14	6	June 6
TORCHY			
Torchy — Ray Cooke-Dorothy Dix	Oct. 4	22	Oct. 3
TUXEDO COMEDIES			
Bride and Gloomy — Bert Roach-Eleanor Hunt	Mar. 22	20	
Don't Divorce Him — Clyde Cook	May 31	18	May 2
Girls Will Be Boys — Charlotte Greenwood	Jan. 25	21	Jan. 24
What a Head — Duffy-Rondell	July 26	20	
VANITY COMEDIES			
College Racket — Glenn Tryon	June 14	20	June 6
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
Happy Little Honeymoon, A — Glenn Tryon	Feb. 15	21	Feb. 7
Shotgun Wedding, A	Apr. 19	20	Mar. 14

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Slam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20		
21 Fires of Vulcan	Dec. 27		
22 Stamboul to Bagdad	Jan. 3'32		
23 Back to Erin	Jan. 10,'32		
24 City of the Clouds	Jan. 17,'32		
25 In Old Mexico	Jan. 24,'32		
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Air Tight	May 9	17	May 2
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5		
Love Fever	Apr. 11	20	
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Sultan's Camp of Victory	Feb. 28	10	
That Little Bit of Heaven	Feb. 28	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19		
Pip from Pittsburgh, The	Mar. 21	21	Mar. 14
One of the Smiths	May 23	26	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept. 16	21	
What a Bozo	Nov. 7	21	
COLORTONE REVUES			
Ambitious People	Mar. 21	17	
Crazy House	Feb. 7	16	Mar. 14
Devil's Cabaret	Mar. 7	17	
Geography Lesson	Mar. 28	17	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28		
Two Barks Bros.	Oct. 17	17	
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19		
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	
Benares, the Hindu Heaven	Oct. 31	9	
Colorful Jaipur	Mar. 19,'32		
Ireland, The Melody Isle			
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32		
FLIP THE FROG			
Jailbirds	Sept. 26	9	
Laughing Gas	Mar. 14	7	Mar. 14
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	
Helpmates	Mar. 5		
Laughing Gravy	Apr. 4	21	
Our Wife	May 16	21	Apr. 11
One Good Turn	Oct. 31	21	
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Apr. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Little Daddy	Mar. 28	21	Mar. 14
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
Hot Dogs	Nov. 14		
Pajama Party	Nov. 3	20	
SPORTS CHAMPIONS			
Athletic Daze	Mar. 26,'32		
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Olympic Events	Jan. 16,'32		
Service (Tilden)	Sept. 5	9	Aug. 15
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
My West	Mar. 7	1 reel	
Runaway Boys	Jan. 31	1 reel	
ONE REEL ACTS			
African Dodger, The — Tom Howard	Apr. 4	10	Mar. 14
All for the Band — Eddie Younger	Apr. 4		Mar. 14
Antique Shop, The — Burns & Allen	Mar. 7		Feb. 21
Around the Samovar — Columbia Broadcasting Feature	Feb. 28		Feb. 28
Beauty Secrets from Hollywood — Technicolor Novelty	Sept. 5		
Beach Nut, The — Herb Williams	Oct. 3,'32		
Cheaper to Rent — Willie West & McGinty	Sept. 19		
Clinching a Sale — Harry Richman	Apr. 18		
Crazy Compositions — Fuzzy Knight	Apr. 11		
Devil Sea — Ethel Merman and Leslie Stowe	Feb. 28		
Discovered — Solly Ward	Jan. 17		Jan. 17
Fair Ways & Square Ways — Eddie Miller	May 2		
Finn and Caddie — Borrah Minnevitch	Oct. 17		
French Line — Gina Malo	Jan. 24		
Happiness Remedy — Ted Lewis	Feb. 14		
Helping Hand — Solly Ward	June 27		

Title	Rel. Date	Minutes Running Time	Reviewed
Hudson and Its Moods	Apr.	11	May 12
Leslie Stowe-Speed Young			
I'm Telling You	Mar.	7	
Willie and Eugene Howard			
Laugh It Off	Feb.	14	May 9
June MacCloy			
Lease Breakers, The	Sept.	5	2 reels
Dave & Arthur			
Lesson in Love, A	Sept.	26	11 Sept. 19
Helen Kane			
Let's Stay Single	Mar.	14	
Frances Williams			
Make Up Your Mind	Jan.	10	
Alice Boulden			
Miscast	Mar.	21	
James Kelso-Dolores DeMonde			
More Gas	Oct.	24	
Solly Ward			
Moonlight and Romance	Feb.	21	
Moreno-Martini			
M'Lady	Mar.	28	
Irene Bordoni			
My Wife's Jewelry	Aug.	22	11 Sept. 12
Tom Howard			
No More Hookey	Aug.	29	
Haig Trio			
Once Over, Light	May	23	May 16
Burns and Allen			
One Big Night	Feb	7	
Ben Blue			
One Hundred Percent Service	Aug.	21	10 Sept. 5
Burns and Allen			
Lester Allen in Paris	Aug.	8	Feb. 7
Lester Allen			
Pent House Blues	Feb.	21	
Muriel D'Or-Cy Kahn			
Pest, The	Mar.	14	
Tom Howard			
Plastered	Nov.	22	
Willie West & McGinty			
Puff Your Blues Away	Oct.	31	
Lillian Roth			
Real Estators, The	May	2	10 May 23
Smith & Dale			
Simply Killing	Jan.	31	
Willie & Eugene Howard			
Tongue Tied	Dec.	13	
Lulu McConnell			
Tons of Trouble	Jan.	3	
Rudy Miller & Rosie			
Top Notes	Mar.	21	Mar. 14
Willy Robyn			
Tune Detective, The	Apr.	25	June 13
Dr. Sigmund Spaeth			
Two's Company	Feb.	7	Jan. 3
Marion Harris			
Two A. M.	May	2	
Tom Howard			
Via Express	July	4	10 Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 6—The Trout Harvest The Children's Hour—Lowell Thomas	Feb.	28	1 reel
No. 7—Rudy Valee—Lowell Thomas — Marionette Show	Mar.	28	1 reel
No. 8—Jesse Crawford. Ruth St. Dennis—Lowell Thomas			1 reel
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around	May	30	1 reel
Any Little Girl That's a Nice Little Girl	Apr.	18	1 reel
Betty Co-Ed	Aug.	1	1 reel
By the Beautiful Sea	Jan.	24	1 reel
Gallagher & Shean	Aug.	29	1 reel
I'd Climb the Highest Mountain	Mar.	7	1 reel..June 13
I Wonder Who's Kissing Her Now	Feb.	14	1 reel
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Please Go Way and Let Me Sleep	Jan.	10	1 reel
Somebody Stole My Gal	Mar.	21	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Bimbo's Express	Aug.	22	Sept 12
Bimbo's Initiation	July	25	1 reel
Bum Bandit, The	Apr.	4	1 reel
Cow's Husband, The	Mar.	14	8 Mar. 28
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Male Man, The	Apr.	25	6 May 23
Minding the Baby	Sept.	26	1 reel
Silly Scandals	May	23	1 reel. May 9'31
Teacher's Pest	Feb.	7	1 reel
Thee Saps	Feb.	21	1 reel
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Oct.	17	
Weismuller-Kruger			
Broadway Romeo, A	Mar.	28	
Jack Benny & Co.			
Bullmania	Aug.	15	
Billy House & Co.			
Cab Waiting	June	20	17 May 16
Jack Benny			
Elmer Takes the Air	July	18	Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur, Away	Oct.	3	Sept. 5
Smith & Dale			
Gents of Leisure	May	9	
Chester Conklin			
Great Pants Mystery	Feb.	14	
Smith & Dale			
Headache, The	Mar.	14	June 13
Billy House			
He Was Her Man	Mar.	25	
Gilda Gray			
It Might Be Worse	Jan.	3	
George Jessel & Co.			
Love in the Suburbs	Jan.	31	
Victor Moore			
Nothing to Declare	Aug.	8	
Lulu McConnell			
Out of Bounds	Nov.	14	
Billy House			
Retire Inn	Sept.	19	
Billy House			
S.S. Malaria	June	6	
Smith & Dale			
Studio Sap	Sept.	28	
Chester Conklin			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Oct.	31	
Dane-Arthur (Reviewed under the title "In the Good Old Summer Time"	Apr.	4	
Taxi	Apr.	11	
Chester Conklin			
13th Alarm, The	July	4	
Chester Conklin			
Thou Shalt Not	May	23	May 2
Billy House			
What Price Pants	Aug.	22	
Smith & Dale			

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18
Ex-Rooster			
Hurry Call, A			
Many a Sip			
DANE & ARTHUR SERIES			
Dumbells in Derbies	Feb.	7	10 Mar. 2
Lime Juice Knights	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Savo			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can	Oct.	24	19
Clark & McCullough			
Melon Drama, A	Nov.	6	20
Clark & McCullough			
Trouble from Abroad	Aug.	22	20 June 20
F. Sterling-L. Littlefield			
HUMANETTE SERIES			
Humanette No. 8	Mar.	22	9 Mar. 9
Humanette No. 9	Apr.	15	9
Humanette No. 10	May	1	10
Humanette No. 11	June	13	10
Humanette No. 12	July	1	10 June 20
LIBERTY SHORT STORIES SERIES			
Fixed			
Round Heels			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
Itching Hour, The	Feb.	1	22
Second Hand Kisses	Mar.	29	19 Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Crusaders	Apr.	12	19
Mickey's Diplomacy	July	15	18
Mickey's Rebellion	June	27	18
Mickey's Stampede	Feb.	7	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Game Hunting			
Strife of the Party, The	Oct.	17	16½
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes			
NICK & TONY SERIES			
He Loved Her Not	Jan.	25	20
Wife O' Reilly	Feb.	25	20 Mar. 7
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C, The	Oct.	31	21
ROSCO ATES SERIES			
Clean up on the Curb, The	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The	Aug.	8	20 July 25
Never the Twins Shall Meet			
Use Your Noodle	Oct.	31	20
TOBY THE PUP			
Toby in the Circus Times	Jan.	25	7 Mar. 7
Toby in the Brown Derby	Mar.	22	7
Toby Down South	Apr.	15	7
Toby the Bull Thrower	June	7	7 May 27
She Went for a Tramp	Mar.	15	20
TOM AND JERRY SERIES			
Wot a Night	Aug.	1	8½
Polar Pals	Sept.	5	7 Sept. 19
Trouble	Oct.	10	7

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Animal Fair, The	Feb.	1	1 reel..Jan. 3
Big Game	Aug.	3	9
Cinderella Blues	April	12	8 Apr. 11
College Capers	Mar.	15	1 reel..Mar. 21
Cowboy Blues	Feb.	15	1 reel..Feb. 7
Family Shoe, The	Sept.	14	7 Oct. 10
Fairyland Follies	Oct.	3	1 reel
Fisherman's Luck	June	13	10 July 4
Fly Guy, The	May	10	7 June 6
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	8 Aug. 8
Love in a Pond	Aug.	17	8 Sept. 19
Mad Melody	Apr.	26	1 reel..May 2
Making 'Em Move	July	5	9 July 25
Old Hokum Bucket, The	Mar.	29	7 Apr. 4
Pale Face Pop	June	22	9 July 4
Play Ball	May	24	10 May 30
Radio Racket	Mar.	1	1 reel..Feb. 25
Red Riding Hood	Jan.	18	1 reel..Jan. 31
Toytown Tale	Jan.	4	1 reel..Jan. 3
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	2 reels
Guests Wanted	Jan.	18,'32	2 reels
Julius Sizzer	Sept.	7	20 Sept. 5
Messenger Boy, The	June	29	22 July 25
CAMPUS COMEDIES			
Night Class	May	31	2 reels. May 16
Open House	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels. Mar. 7
Half Pint Polly	May	3	2 reels
Over the Radio	Dec.	14	2 reels. Feb. 7
CHECKER COMEDIES			
Chasing Trouble	Apr.	26	2 reels. May 9
Disappearing Enemies	Mar.	1	2 reels. Apr. 4
FARRELL GOLF SERIES			
Duffer Swings	Feb.	22	1 reel..Mar. 7
Fore!	Feb.	15	1 reel..Feb. 14
Getting on the Green	Mar.	22	1 reel..Apr. 11
In the Rough	Mar.	8	1 reel..Feb. 28
Under Par	Mar.	15	1 reel..Mar. 28
Winning Putts	Mar.	1	1 reel..Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The	May	17	2 reels. May 2
Parents Wanted	Mar.	15	2 reels. Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The			2 reels
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	2 reels
June First	July	27	20 July 4
Only Men Wanted	Feb.	8,'32	20
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 18
Blue Grass Kings	June	20	1 reel..July 4
Diamond Experts	May	17	10 May 23
Floating Fun	Sept.	7	10
Hunting Thrills	Apr.	21	1 reel..Apr. 11
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel..May 31
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Rough & Tumble	Jan.	25	1 reel..Jan. 24
Sink or Swim	Mar.	22	9 Mar. 28
Ski Pilot	Feb.	3	1 reel..Feb. 14
Speed Limit	Mar.	8	1 reel..Mar. 14
Tennis Topnotchers	Apr.	4	1 reel..June 6
Timing	Oct.	10	10
Under Cover	Jan.	11	1 reel..Jan. 24
Younger Years	June	29	10 July 4
Water Bugs	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels. Aug. 8
Frozen Face	Apr.	19	2 reels. Apr. 18
Oh, Marry Me	Nov.	2	2 reels
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands	June	15	20 May 30
Wide Open Spaces			2 reels
MELODY COMEDIES			
Not So Loud	May	3	2 reels. May 2
Twisted Tales	Mar.	29	22 April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Lemon Meringue	Aug.	3	20 June 6
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RAINBOW COMEDIES			
Against the Rules	June	6	19 May 23
Three Wise Clucks	Apr.	12	2 reels. Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win	Dec.	21	2 reels
Slow Poison	Oct.	19	21 Oct. 24
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Selling Shorts	Nov.	30	2 reels
Stop That Run	Feb.	1,'32	2 reels
That's My Line	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Call of Mohammed	Apr.	7	1 reel..Apr. 4
Dogs of Solitude	Feb.	6	1 reel..Feb. 14
Fallen Empire	July	27	10
Hurricane Island	April	21	1 reel..Mar. 28
Shadows of the Dragon	Mar.	8	1 reel..Mar. 14
Tale of Tutuila	Jan.	25	1 reel..Feb. 7
Thom the Unknown	Mar.	22	1 reel..Apr. 4
Utmost Isle, The	Oct.	3	11 Oct. 3
Well of Fortaleza, The	Feb.	28	1 reel..Feb. 21
WHOOPEE COMEDIES			
All Gummed Up	May	23	2 reels. May 16
Rough House Rhythm	Apr.	5	2 reels. Mar. 14
Seein' Injuns	Feb.	15	2 reels. Jan. 3

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
FALCON PROD.			
Knights in Khaki		22	May 23
IDEAL			
Birds of a Feather		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3

Title	Rel. Date	Minutes Running Time	Reviewed
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy			
Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Beauty Secrets from Hollywood—No. 1 (technicolor)			Mar. 14
Old Songs for New—Bob Welsh		9	Sept. 5

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
JACK HOXIE			
Broken Spur, The	Feb. 1	18	
Desert Bridegroom	Jan. 15	17	
Romantic Sheriff	Jan. 1	16	
Sparks of Flint	Feb. 15	15	
ALICE SERIES			
Alice Loses Out	Mar. 1	6	
Alice Picks the Champ	Mar. 15	6	
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31		
TIFANY CHIMP SERIES			
6—Chasing Around	Mar. 23	16	Mar. 28
7—Africa Squawks	July 7	18	
8—Ageing Hollywood	Aug. 16	21	
9—Cinnamon		11	
10—The Gland Hotel			
11—Skimpy			
VOICE OF HOLLYWOOD SERIES			
Station S-T-A-R			
No. 26—Kenneth Harlan	Mar. 2	11	Mar. 28
VOICE OF HOLLYWOOD SERIES (NEW)			
John Wayne-Our Gang			
No. 1—Lew Ayres		10	Sept. 5
No. 2—Elliott Nugent	July 5	11	
No. 3—Ivan Lebedeff	July 19	11	
No. 4—Arthur Lake	Aug. 2	11	
No. 5—Olson & Johnson	Aug. 16	10	
No. 6—John Boles & Helen Chandler	Sept	9	
No. 7—Roscoe Ates	Sept. 27	11	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
LEATHER PUSHER SERIES			
Lady Killer, A, No. 8	Jan. 28	2 reels	
Kane Meets Abel, No. 9	Feb. 11	2 reels	
The Champion, No. 10	Feb. 25	2 reels	
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Nov. 23	1 reel	
Hare Mail, The	Nov. 9	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
RED STAR SERIES			
Dangerous Daze	Mar. 11	2 reels	Mar. 14
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	2 reels	
No. 3—Sealed Lips	Nov. 11	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Divorce a la Carte	Apr. 15	2 reels	Mar. 14
Butter in Yeag Man	May 6	2 reels	Apr. 11
Hot and Bothered	Mar. 4	2 reels	
Hotter Than Haiti	Nov. 25	2 reels	
In Old Mazuma	Jan. 1	2 reels	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Hello Russia	Jan. 17	2 reels	Dec. 20
Here's Luck	May 20	2 reels	May 2
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Gaieties	June 17	2 reels	Aug. 8
The Royal Bluff	Feb. 18	2 reels	Feb. 28
Sargle's Playmate	May 8	2 reels	Feb. 21

Title	Rel. Date	Minutes Running Time	Reviewed
SPORTS REELS			
Backfield Plays—Notre Dame Football	Sept. 28	1 reel	
Carry On—Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team—Pop Warner Football	Nov. 2	1 reel	
Famous Plays—Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago—Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System—Notre Dame Football	Sept. 14	1 reel	
Shifts—Notre Dame Football	Sept. 7	1 reel	
Soccer—Pop Warner Football	Nov. 16	1 reel	
Trick Plays—Pop Warner Football	Oct. 26	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 5—Novelty	Jan. 19	1 reel	Jan. 3
No. 6—Novelty	Feb. 18	1 reel	Feb. 7
No. 7—Novelty	Mar. 16	1 reel	Mar. 14
No. 8—Novelty	Apr. 13	1 reel	Apr. 11
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day—Lloyd Hamilton	Sept. 30	2 reels	
Fast and Furious—Daphne Pollard	Oct. 14	19	Oct. 3
One Hundred Dollars—Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping—Don Brodie	Oct. 28	2 reels	
First to Fight—Summerville	Sept. 2	4 reels	Aug. 8
Hotter Than Haiti—Summerville	Nov. 11	2 reels	
Models and Wives—Sidney-Murray	Nov. 25	2 reels	
Bless the Ladies—Summerville	Dec. 29	2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		2 reels	
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 6		7	Mar. 28
No. 7		1 reel	Feb. 21
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13—Thelma White and Fanny Watson		2 reels	
No. 2—Platinum Blondes—Walter O'Keefe		2 reels	
No. 3—Of All People—Thelma White and Fanny Watson		2 reels	
No. 4—Relativity and Relatives—Dr. Rockwell		2 reels	
No. 5—Her Weding Night-Mare—Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive—Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up—Billy Hayes-Bobby Jordan		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery—Janet Reade-Albertina Rasch Girls		2 reels	
No. 2—Words and Music—Ruth Etting		2 reels	
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		1 reel	
LOONEY TUNES SERIES SONG CARTOONS			
No. 9—Dumb Patrol		1 reel	Mar. 28
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain			
MELODY MASTER SERIES			
No. 1—The "Big House" Party—Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail—Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin'—Rudy Weidoeft		1 reel	

Title	Rel. Date	Minutes Running Time	Reviewed
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Handy Guy, The—Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet		1 reel	
Scenic			
Gypsy Caravan—Martinelli		1 reel	
ONE REEL COMEDIES			
Baby Face—Victor Moore			
Gold-Digging Gentlemen—Al Klein-Joan Abbott			Aug. 22
Grand Dame, The—Patsy Kelly			May 9
I'll Fix It—Kent-Lake			May 28
Lodge Night—Phillips-Cox			May 16
Maid to Order—Eleanor Shaler-Bob Lynn			May 2
Military Post, The—Roberto Guzman			
Milky Way, The—Neely Edwards			July 18
No-Account, The—Hardie-Hutchison			
No Privacy—Lloyd Hamilton			May 2
No Questions Asked—Little Billy			
Number Please—Sheila Barret			Mar. 31
Purely An Accident—Brown-Kearns			May 16
Sitting Pretty—Joe Phillips-Ruth Donnely			May 9
Sky High—Janet Reade-Dudley Clements			Mar. 28
Squaring the Triangle—Donald Brian			
Strong Arm, The—Harrington-O'Neil			
Twixt Love and Duty—Howard-Gresham			May 2
ORGAN SONG-NATAS			
Bigger They Are, The		2 reels	
Trip to Tibet, A			
For You—Organ-Vocal		1 reel	
Just a Gigolo—Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me		1 reel	
When Your Lover Has Gone		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		2 reels	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance—Where Men Are Men		1 reel	Sept 26
PEPPER POT SERIES			
No. 1—The Eyes Have It—Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie—Marjorie Beebe			
No. 4—Free and Easy—Edgar Bergen			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	
No. 2		2 reels	Sept 26
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery—Donald Meek-John Hamilton		2 reels	
No. 2—The Wall Street Mystery—Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery—Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The—Helen Morgan			Aug. 1
Meal Ticket, The—Jack Pearl			June 13
23 Skidoo—Lew Fields			May 2
Freshman Love—Ruth Etting			
Old Lace—Ruth Etting			
Dandy and the Belle, The—Frank McGlynn, Jr.-Mary Murray			
For Two Cents—De Wolf Hopper			June 6
Good Mourning—Eddie Foy-Dressler-White			Sept. 5
Last Straw, The—Romney Brent			May 2
Partners—Billy Gaston			Apr. 4
Silent Partner, The—Billy Gaxton			Aug. 15
WAYNE AND WHITE COMEDIES			
Good Pie Forever—Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero—Billy Wayne		1 reel	
Inventor, The—Billy Wayne-Thelma White		1 reel	May 16
Taking Chances—Billy Wayne-Thelma White		1 reel	May 9
With Pleasure—Billy Wayne		1 reel	May 2
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	

J. C. Jenkins—His Colyum

Twin Falls, Idaho

DEAR HERALD:

Doggone if it don't beat everything. You drive for miles and miles through a sagebrush desert and you wonder what it was ever made for and all at once you drop right down into as fine a country as there is on earth outside of the Elkhorn valley where we live.

This country around Twin Falls grows everything—alfalfa, wheat, oats, barley, potatoes, onions, sugar beets and all kinds of fruit besides a lot of Borah Republicans and a few Democrats. It just shows what this country will produce if they can get water on it, and they seem to have an abundance of water here, for you cross irrigating ditches every twenty rods and some of the water runs up hill and some down. One ditch you cross the water will be running south and in the next one it will be running north. They have sure got this water trained right.

We had a nice visit today with Will Markland, who operates the Wilson theatre at Rupert for Harris Theatres Corporation. There's a boy who impressed us as a right snappy theatre manager who divides his time between a brand new baby and the Wilson theatre. If that baby gets as much attention as the theatre does it will be a spoiled youngster before it starts eating Idaho potatoes. It's easy to spoil 'em, Billy.

At Burley we called on Mr. I. H. Harris who operates the Burley theatre.

Mr. Harris was trying to fight off a couple of film salesmen when we arrived and we watched the scrap from the sidelines. He finally won, but he was a total wreck when the scrap was over.

Mr. Harris has a string of five theatres, one at Green River, one at Evanston, one at Rupert, one at Burley and one at Buhl. He reports business as very slow with not much prospect in sight for a change for the better, which is no different from other localities we have visited.

▼

Complaint on Checking Plan

We have found considerable complaint from theatremen on the manner in which they are being checked by the Ross Federal Service. They don't object to being checked but they do object to a local man doing the checking because, they say, it gives the patrons of the house the idea that the manager is crooked. Since the public doesn't understand that it is a universal service, they get the idea that this particular manager has been singled out from the others as one who needs watching. The public should be advised that this checking service is general all over the country and that would prevent any wrong impressions of the local manager.

▼

Here in Twin Falls we met three very delightful gentlemen. Mr. Anderson, who was the head of Anderson Amusement Company until recently when he sold his two theatres, the Orpheum and the Idaho, to the Fox organization. The theatres are now being managed by Joe Kohler.

Joe K. as he is familiarily known by the Twin Falls folks, is an oldtimer in the business, having started in the picture business



back when two short reels and an illustrated song sung by Joe made a complete performance and gave the customers the worth of their money.

Through the courtesy of Joe K. we were privileged to witness a showing of "Penrod and Sam" at the Idaho theatre and we were delighted with the picture. This is a picture that undoubtedly will please everybody but the flappers, but who cares about the flappers. The youngster who played the part of Penrod gave a most excellent portrayal of that character and will rank well up to the top with the best of them. We should like to see him and Mitzie Green cast in the same picture with parts commensurate with their ability.

Mr. Charles L. Bond is the owner and operator of the Roxy theatre, an independent house located between the Orpheum and Idaho theatres.

Both the Roxy and Idaho theatres were doing a capacity business last night, which would indicate that Twin Falls has not been hit as have other houses we have visited lately.

Mr. Bond and Mr. Kohler are two delightful managers to meet and Twin Falls will always be a bright spot in our itinerary.

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A Fine Show House

The Ramona at Buhl is a very fine show house belonging to the Harris chain of theatres and is managed by Mr. C. C. Voeller, another of Idaho's popular managers. We had a delightful visit with him and hope he will remember us as long as we do him.

At Mountain Home we met Mr. Dickerson, who operates the theatre at that point in the desert. When he introduced us to Mrs. Dickerson she grabbed us by the hand and nearly shook our arm off, and said, "Why, you old son-of-a-gun, where did you come from?" and if that reception wouldn't make you feel at home then you "hain't got no home." She wanted to go right home and cook up a big dinner for us but we wouldn't permit it because we wanted to go on to Boise. The next time we are going to put our feet under her table, by George, as Elmer Tuggle says. You should meet these two people, they are regular folks.

From Buhl we wanted to go around by Jerome, Shoshone and Gooding and meet those theatre boys but we were told that we would have about sixty miles of rough gravel road and we knew that if that road was as rough as the road from Rupert to Burley before we got over it every bolt in April Shower would be scattered along the highway and they would have to articulate the bones in our skeleton with a pitchfork. We hope those boys won't be sore because we failed to call on them, and we hope by the next time we come this way they will have the road oiled.

▼

Telling "Dusty"

When we stopped in a town today a boxcar tourist, who had lamped our license plate, came up to us and said, "Say, aren't you the fellow I rode with last fall down in Nebraska, isn't your name Smith from Nebraska?" And we replied, "Say, Dusty, you are undoubtedly suffering from a too vivid imagination. We are not from Nebraska. Nobody is FROM Nebraska who has good sense, they all stay there, and our name is not Smith. It used to be Smith until a lot of Smiths moved into our town and we were suspicioned of being directly responsible for the gradual disappearance of the chickens and watermelons of the community and so we changed our name to Cleanser, Will Cleanser, and we are one of the Gold Dust Twins, and now what is it that burdens your mind, a breakfast or a dinner?" And he replied, "Well, brother, since you have brought the subject up, and since we have long since passed the breakfast hour and are now entering the dinner period we might suggest that a little nourishment would be quite acceptable." To which we replied, "Well, Dusty, there are two of us. Our internal machinery has been running empty so long that the bearings have become rusty from the lack of proper lubrication, and now, if you have the price of a couple of dinners, it will give us great pleasure to accept your invitation to join you."

He looked at us for a moment and then as he turned to go away he said, "Oh, you go to h—l!"

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These Idaho folks must all be left-handed, for they put the most of the road signs on the left side of the road. Maybe they are cross-eyed.

▼

Boise, Idaho

There are five theatres here; two Publix, two independents and one Fox.

We haven't been here long enough to find out how business is, but we note that one Publix house is playing "Daddy Long Legs" at 5 cents and 15 cents up to 6 o'clock, and 10 cents and 25 cents after 6. This would indicate that business is not what it once was. When we were here two years ago these houses were doing capacity business, but two years ago and now are two different periods. What will it be two years hence? If you can answer that question correctly you will be entitled to a raise in salary with a six-months' vacation and all expenses paid, provided you can get it.

We might give you some bedtime stories but it is time we were all in bed, so if George will put the cat out and turn out the lights let's all say, "Now I lay me down to sleep."

J. C. JENKINS,
The HERALD Man

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

MORE MONEY FOR YOU—HERE'S HOW TO BUY BRAND NEW EQUIPMENT—LOOK—Electric Fan Covers, 59c; Film Splicers, $4.95; Standard Make Lenses, $12.75; Box Office Chairs, $5.75; Screen Cleaner, $3.88 gal.; G. E. Mazda Lamphouses with Regulators, $97.50; Bench Rewinders 2000′ reel, per set $5.97; Special Theatre Carpet, 69½c per yd.; Carpet Cushion or Acoustical Felt, 27½c sq. yd.; Automatic Reflector Arc Lamps, $139.90; Carbons, 25% discount; Automatic Changeovers, per set, $39.85; Photocells, all types, each $12.95; Da-Tone Sound Screens, 39c sq. ft.; Silver Sound Screens, 54c sq. ft.; Beaded Sound Screens, 59c sq. ft. Many other bargains in new equipment. S. O. S. CORP. Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

Printing

1,000—4 x 9 Theatre Dodgers, $1.25; 100—11 x 14 Tack Cards, $1.75; Address KING SHOPRINTERS, Warren, Illinois.

Theatres For Sale Or Rent

FOR SALE: Theatre, town 5,000, extraordinary bargain for quick disposal. Address Box No. 75, Motion Picture Herald, 1790 Broadway, New York.

FOR SALE OR LEASE: Beautiful theatre in small prosperous town. New sound-on-film equipment; Simplex projectors, six factories, four railroads. Have other interests; act quick. Address Alta Theatre, Altamont, Illinois.

Chairs For Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

FOR SALE: 1600 Upholstered Chairs in excellent condition. Address Picture Theatre Supply, 722 Springfield Ave., Newark, N. J.

Sound Equipment Bargains

THE LAST WORD IN SOUND ON FILM AT A REMARKABLY LOW PRICE—FOR $395.00 YOU GET—two S. O. S. Sound Heads complete with genuine Jenkins Telephoto Cells; Licensed True Tone Optical Systems; G. E. Exciter Lamps; All Drive Attachments; Operadio Combination AC Power Supply including Head Amplifier; A and B Battery Eliminator, Sound-on-Film Fader, all in one unit; Wright-DeCoster Stage Speaker; Dynamic Booth Monitor, or choice of two special G. E. Constant Motors instead. ALLOWANCE MADE FOR DISC EQUIPMENT. Sound Heads less Amplification and Speakers, $247.50 pair complete. Address S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

IT'S HERE—PORTABLE SOUND-ON-FILM FOR ROADSHOWING—ALL A.C. OPERATED $796.60: No Batteries, Generators or Rectifiers. Plug in any convenient light socket, set up in five minutes, ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audiences up to 2,000. 92′ throw—9x12 picture. Write for particulars. Dept. E-H. S.O.S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Equipment Wanted

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

WANTED: Spotlights of any kind. Address R. Lee, 2711 Oaklawn, Dallas, Texas.

WANTED TO BUY Powers and Simplex mechanisms or complete machines. Address Box 485, Rochester, N. Y.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

Theatres Wanted

EXPERIENCED THEATRE MANAGER wants to lease a theatre in the East or South. State number of seats, population, terms, etc. Address THEATRE MANAGER, 695 Chauncey Street, Brooklyn, New York.

THEATRE WANTED: to trade for residential or business property. Address S. OBLEN, 4332 19th Avenue, Kenosha, Wisconsin.

Position Wanted

SOUND OPERATOR-ELECTRICIAN, fifteen years' experience, desires position. Address WALTER INGALLS, New Hampton, Iowa.

PROJECTIONIST, EXPERIENCED, steady, reliable, competent. References. Address PHIL PORTER, Wakeeney, Kansas.

PROJECTIONIST wishes position, ten years actual experience, experienced with sound equipment, will locate anywhere. Address Harold Pope, Dierks, Ark.

PROJECTIONIST, 15 years' experience, run any projector or any sound. Will go anywhere, references. Address Joseph Szymczak, 1709 W. Burnham St., Milwaukee, Wisconsin.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

Equipment For Sale

BUY WITH CONFIDENCE—SEND FOR USED BARGAIN SHEET—HERE ARE SOME GUARANTEED VALUES. Simplex Mazda Lamphouses, $39.75; Guaranteed Rebuilt Simplex Mechanisms, $197.50; Rebuilt Powers 6B Mechanisms, $59.50; Hertner Transverters, 20/40 less panel, $75.00; Lenses, all sizes, $9.75; Audak Professional Pickups, $15.00; Sound Mixer, $3.95; Samson, Webster, Silver-Marshall Amplifiers, other makes, $12.50 up; Choice of 5,000 Upholstered Chairs, $1.00 up; Double Turntable Non-Sync Outfits, $35.00; Automatic Reflector Arcs, $69.75; Macy or Racon Giant Exponential Horns with Unit, $59.50; Hall & Connolly Hy-Lo Arc Lamps, $97.50. We buy or trade anything—WHAT HAVE YOU? S. O. S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

BARGAINS: Silent machines and films for road shows; churches, schools and home. Power and Motiograph heads. Stereopticans and spot lights. Address National Equipment Co., Duluth, Minn.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

LOOK FOR BETTER PICTURES

NOT since sound first burst upon the eager ear of the movie fan have there been changes and improvements so important to the industry as those wrought by Eastman's introduction of ultra-speed negative film. They begin on the lot, and they carry through to the screen. Because of them you can look for better pictures for your audiences. And that is an augury of *better business for you.* Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*



The 24-sheet from which cut-out is easily made

Many theatres are using this strikingly beautiful 24-sheet cut-out of Greta Garbo!

The terrific success of Greta Garbo and Clark Gable in "Susan Lenox" continues unabated. Here are a few out of many reports: NEW YORK: *First great week close to all-time Capitol house record. Held over.* DALLAS: *Opening breaks all records.* ST. LOUIS: *Smashing "Politics" totals.* BALTIMORE: *Biggest opening in house history.* BOSTON: *Tremendous.* DAYTON: *Phenomenal business.* RICHMOND: *Biggest of year.* CINCINNATI: *Beating record also held by Garbo.* FORT WORTH: *Held for additional days, longest run in house history.* ATLANTA: *Bigger than previous Garbos.* HOUSTON: *Best since "Trader Horn."* FRISCO: *Gross is far beyond normal house business!* LOS ANGELES: *Biggest gross in a year!* PORTLAND: *Tripled normal gross!* AND THE FUN HAS JUST BEGUN!

METRO-GOLDWYN-MAYER

Home of the Big Ones!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

15 BOX OFFICE CHAMPIONS



STANDARD THEATRE SCREEN

Normal frame in sound-on-film,
approved by studios, now up
to exhibitor and distributor



THAT HELPING HAND SHOW

Vol. 105, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 7, 1931

GEORGE BANCROFT

Dramatic Smash!

in

"Rich Man's Folly"



● The season's outstanding dramatic hit! That's the opinion of hard-boiled exhibitors who have seen it. Popular return to the screen of George Bancroft in a two-fisted role the fans are waiting for. With FRANCES DEE, ROBERT AMES, JULIETTE COMPTON and little DAVID DURAND. Directed by JOHN CROMWELL.



Big Money Pictures

PARAMOUNT

RUN RIDE FLY

—it doesn't matter how you do it,

but **GET THERE!**

SPECIAL NATIONWIDE TRADE SHOWINGS

THE CHAMP

Here are a few of the New York ads—







On every film row the "hot" talk is about M-G-M's "THE CHAMP", starring WALLACE BEERY, JACKIE COOPER, with King Vidor directing! Once in ten years such a show! You'll agree when you see it. "THE CHAMP" opens at the Astor in New York and the Chinese, Los Angeles at $2, twice daily! The following trade showings are being held, so that every showman in America can start to plan now for the biggest clean-up in this industry's history!

PICK YOUR SPOT!

Seattle	Paramount		Nov.10	Cincinnati	Lyric	Nov.10 11:30 P.M.
Portland	Broadway		Nov.10	Buffalo	Shea's	Nov.10 11:30 P.M.
Marshfield	Egyptian		Nov.10	Philadelphia	Loew's Keith's	Nov.15 8 P.M.
San Francisco	Milano		Nov 10	New Haven	Fox College	Nov.10
Butte	Rialto		Nov.12	Cleveland	Loew's Allen	Nov.10 11:30 P.M.
Salt Lake	Gem		Nov.10	Boston	Loew's State	Nov.10 10 A.M.
Denver	Ogden		Nov.10	Washington	Ambassador	Nov.10 2 P.M.
Kansas City	Isis		Nov.10	Albany	Harmanus Bleecker Hall	Nov.10 11:15 P.M.
Wichita	Uptown		Nov.11	Detroit	United Artists	Nov.10 11.30 P.M.
Omaha	World		Nov.10	Pittsburgh	Loew's Penn	Nov.10 12:00 Midnight
Des Moines	Des Moines		Nov.10	New Orleans	Tudor	Nov.10 9:30 A.M.
St. Louis	Ritz		Nov.10	Memphis	Memphian	Nov.10 2 P.M.
Chicago	Dearborn		Nov.10	Atlanta	Fox	Nov.15 *Afternoon*
Milwaukee	Davidson		Nov.10	Oklahoma City	Criterion	Nov.10 11:15 P.M
Minneapolis	Granada		Nov.10	Dallas	Texas	Nov.10 10:30 A.M.
Indianapolis	Rivoli		Nov.10			
Louisville	Uptown		Nov.10			
Charlotte	Carolina	Nov. 8	2:30 P.M.			

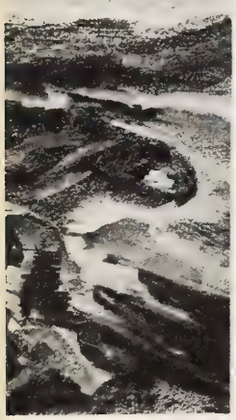
Canadian exhibitors will be informed by Regal Films, Ltd. of the dates, cities and theatres in which these trade shows will be given in the Dominion.

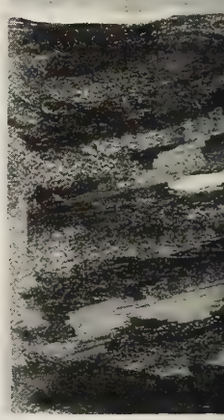
METRO-GOLDWYN-MAYER

Home of The Big Ones

The old fightin' cock's

SENSATIONAL





SUICIDE FLEET, the Navy's Big Parade, has proven by preview that it is a SENSATIONAL SMASH.

And by SENSATIONAL SMASH I mean the type of picture that a showman can show his stuff with. The exploitation angles are unlimited. And the appeal is for the whole family.

SUICIDE FLEET tells for the first time the inside story of how we sank the submarines. The Navy lent every cooperation to RKO Pathé, including submarines, destroyers and personnel.

It will be released for Thanksgiving. Those fortunate enough to get it will have plenty to be thankful for.

SUICIDE FLEET is sailing toward the box-office to torpedo all your past records!

Ned E. Depinet

General Sales Manager,
RKO Pathé





SUICIDE FLEET

BILL BOYD · ROBERT ARMSTRONG
JAMES GLEASON
GINGER ROGERS · HARRY BANNISTER
Directed by Albert Rogell
Story by Commander Herbert A. Jones
Scenario by Lew Lipton
A CHARLES R. ROGERS PRODUCTION
HARRY JOE BROWN, ASSOCIATE PRODUCER

RKO PATHÉ

FOX SOCKS 'EM with 3 B.O. CHAMPS

Three of the M. P. Herald's 15 1930-31 Box Office Champions are Fox Pictures. Here they are:

GAYNOR-FARRELL in "The MAN WHO CAME BACK"

WILL ROGERS in "A CONNECTICUT YANKEE"

GAYNOR-BAXTER in "DADDY LONG LEGS"

But THAT'S NOTHING

compared to the Fox 1931-32 B. O. bombs. "Bad Girl" and "Merely Mary Ann" are just a warm-up for . . .

GAYNOR-FARRELL in **DELICIOUS**

WILL ROGERS in **AMBASSADOR BILL**

BAXTER-LOWE in **THE CISCO KID**

DUNN-EILERS in **OVER THE HILL**

LANDI-BARRYMORE-OLIVIER
in **THE YELLOW TICKET**

...They'll be the B. O. Champs of '31-32



YOU'VE GOT TO RECKON WITH FOX FOR PROFIT THIS YEAR

©CIB 132969
NOV -7 1931

MOTION PICTURE HERALD

Vol. 105, No. 6 — November 7, 1931

New Names and Faces

THE last fortnight has seen some decided changes in the personnel picture of the industry, some important realignments and adjustments, and others impend. This is to be taken as a healthy and normal phase of the development of the general process of reconstruction inevitable for this and other great industries in this period. There is a heartening vitality in the new array which Mr. Adolph Zukor has assembled at Paramount, for instance, in the atmosphere of vigor which surrounds the names of Mr. John Hertz, Mr. Albert Lasker and Mr. William Wrigley, Jr. They bring from other fields of endeavor an inference of inevitable success akin to the best traditions of work in the world of the motion picture. The screen has ever had the practise, or the automatic quality, of taking unto itself, its own, wherever it might be found, either in men or materials.

It is, and has been, in the natural course that the condition of economic stress, which the world has imposed on the motion picture along with every other business, should put to test every organization and place stress on weaker links which in gala days of prosperity would not be revealed. Engineers often run "destruction tests" on machines by a process of overloading. Human machines, which means corporations, are tested out the same way, not so deliberately but none the less effectively. The human machinery of the motion picture industry is now under test and here and there adjustments and replacements are inevitable. This is inherent in all organizations that live and work and grow.

In the appointment of Mr. David Selznick to a vice-presidency and the high post of production chief for RKO Pathe and Radio Pictures comes another movement of adjustment calculated to carry over into that arena the enthusiasm of a young man's ideas, interestingly pre-proven in his prior Hollywood career. His rise and recognition may well be a pride to his philosophical and once spectacularly active father, Mr. Lewis J. Selznick.

The weeks and months ahead promise many another series of like changes on the checkerboard of manpower. Constant change is the law of life—and as we have observed in these pages before, most of the motion picture's pains are growing pains.

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Here's Sunshine

THE most pleasant document that has passed before these tired eyes in some weeks is the statement issued this week by Loew's, Inc., for the fiscal year ending August 31, showing net earnings of $7.46 a share. That is the cold, cash, statistical token of a success by, for and of showmen engaged strictly in the show business. A certain coterie of gentlemen, including Mr. Nicholas Schenck, Mr. J. Robert Rubin, Mr. Louis B. Mayer, Mr. Irving Thalberg and others most able are entitled to more than a formal congratulation on this signal showing. It is something beyond a handsome performance for an individual corporation: it is a demonstration in behalf of an industry.

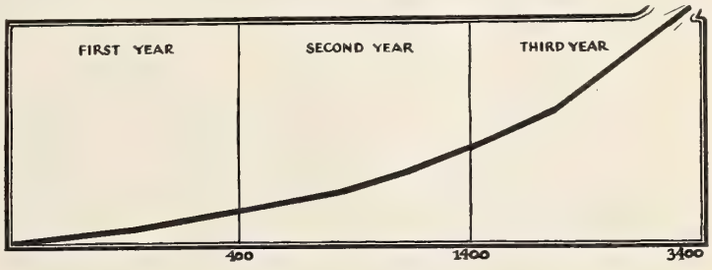
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Who's Who in the Round Table

EVERY once in a while conferences do amount to something, despite all the bitter things we have written about them. Just for example the other day the editor of MOTION PICTURE HERALD and Mr. Charles E. Lewis of the Managers' Round Table Club fell into an office conversation which developed into a conference which brought forth some interesting facts about the Round Table.

A bale of morning mail was spread across the desk between. From this came the interesting fact that out of one hundred and twenty applications for membership in the Round Table in October, eighty-nine were from exhibitors who own and operate their own theatres.

Inspired by this, we decided to get solemnly statistical and run off a little "circulation audit" all our own, for this one valued department. From that came a graph, showing the growth of membership in the Round Table, thus:



Then Mr. Lewis dipped into the files and came up with an analysis showing that with a total membership of approximately 3,400, some 1,200 are owners of theatres and 400 more are independent managers, making a total of 1,600 for that general classification, while almost exactly the same number, 1,600, are circuit theatre managers, and some two hundred-and-odd have affiliations not shown on the records.

This showing right off the office records is an interesting indication of the one-ness of interest among live showmen everywhere, regardless of their special affiliations. The Round Table Club is for showmen who sell pictures to the public, whether they work for themselves or for corporations. After all it is the same public with the same whims, habits and problems.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Friday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone: CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1931 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

the still of the month



A dual personality lives within the magic dimensions—seven-tenths by nine-tenths of an inch —of the motion picture film. A studio study by Gordon, photographed during the filming of a scene for Paramount's "Dr. Jekyll and Mr. Hyde." At a signal from the director the camera whirls from Holmes Herbert to Frederic March (not shown), taking a cameraman for a ride. Chief cinematographer: Karl Struss (in front of camera). Director: Rouben Mamoulian. Assistant Cinematographer George Clemens shown handling rear mechanisms of camera.

RADIO AND PATHE SALES FORCES CONSOLIDATE UNDER LEE MARCUS

Follows Amalgamation of Production Staffs

Only Establishment of Single Administrative Setup in Departments Remains to Complete Move

Sales organizations of Radio Pictures and RKO Pathe were consolidated on Thursday, under direction of Lee Marcus, until now RKO Pathe president, thereby completing the second step in the moulding of the physical structure of these two national organizations into one.

Production units were consolidated last week, under David O. Selznick, and with the realignment of sales personnel, there remains only the establishment of a single administrative setup of department heads at the home office to complete amalgamation of the two organizations.

Personnel of the remade RKO Radio-RKO Pathe sales organization, announced by Marcus, is as follows:

DISTRIBUTION

Lee Marcus, general manager.
Ned Depinet, general sales manager for the West.
Charles Rosenzweig, general sales manager for the East.
Cresson E. Smith, assistant to Depinet.
Jerome Safron, assistant to Rosenzweig.
A. H. Schnitzer, short subject sales manager.
Harry C. Cohen, Western division manager.
W. E. Callaway, Southern division manager.
E. L. McAvoy, Midwest division manager.
Harry Michaelson, Eastern division manager.

PRODUCTION

The production setup, previously announced, is as follows:

David O. Selznick, in charge of production and liaison between RKO and RKO Pathe production forces.
Joseph I. Schnitzer, in charge of business affairs of the combination.
Charles R. Rogers, in charge of RKO Pathe production.
William Le Baron, in charge of a group of Radio pictures.
Harry Joe Brown, assistant to Rogers.

Schnitzer was formerly president of RKO Radio. Ned Depinet had charge of sales for RKO Pathe and Charles Rosenzweig handled similar duties at RKO. The status of Charles Rogers remains unchanged, likewise that of Harry Joe Brown. Le Baron formerly handled RKO production.

Headquarters of Depinet and Rosenzweig will remain at New York. Their assistants, Smith and Safron, will likewise have home office headquarters, and so will A. H. Schnitzer, in charge of short subject sales.

Beginning immediately, steps will be taken to abolish one set of exchanges, with physical moving in the various exchange centers accomplished as rapidly as possible.

Marcus and Selznick Will Operate New Combination



D. O. SELZNICK
In Charge of Production



LEE MARCUS
In Charge of Distribution

Elimination of one group is expected to save the RKO interests approximately $1,600,000 annually.

Reduction of overhead at studios will likewise result in a considerable saving, it is expected.

In announcing the new alignment of branch managers, Marcus said:

"The following managers have been selected in the cities indicated with the idea in mind of retaining an equal balance of personnel between the two companies in positions of responsibility. (Seventeen branch managers are former Radioites; 16 formerly managed for RKO Pathe.) "It is the further intention," Marcus said, "to carry out this same thought throughout the entire reorganization and consolidation."

The new lineup of branch managers follows:

BRANCH	MANAGER	FORMERLY
Albany, N. Y.	C. R. Halligan	Radio
Atlanta, Ga.	C. W. Allen	Pathe
Boston, Mass.	R. C. Cropper	Pathe
Buffalo, N. Y.	R. Mochrie	Pathe
Charlotte, N. C.	R. C. Price	Pathe
Chicago, Ill.	W. E. Branson	Pathe
Cincinnati, Ohio	S. C. Jacques	Pathe
Cleveland, O.	A. Mertz	Radio
Dallas, Texas	L. E. Harrington	Radio
Denver, Colo.	J. H. Ashby	Pathe
Des Moines, Iowa	B. J. McCarthy	Radio
Detroit, Mich.	Nat Levy	Radio
Indianapolis, Ind.	R. E. Churchill	Radio
Jacksonville, Fla.	H. M. Lyons	Radio
Kansas City, Mo.	T. R. Thompson	Pathe
Los Angeles, Calif.	J. H. McIntyre	Pathe
Memphis, Tenn.	P. M. Baker	Radio
Milwaukee, Wis.	A. N. Schmitz	Radio
Minneapolis, Minn.	M. J. Frisch	Radio
New Haven, Conn.	Nat Furst	Pathe
New Orleans, La.	G. C. Brown	Pathe
New York, N. Y.	R. S. Wolff	Pathe
Oklahoma City	R. B. Williams	Pathe
Omaha, Nebr.	Lou Elman	Pathe
Philadelphia, Pa.	Sam Rosen	Radio
Pittsburgh, Pa.	Cleve Adams	Radio
Portland, Ore.	H. L. Percy	Pathe
St. Louis, Mo.	R. V. Nolan	Pathe
Salt Lake City, Utah	T. J. Walsh	Radio
San Francisco, Cal.	G. Wm. Wolf	Radio
Seattle, Wash.	E. A. Lamb	Radio
Sioux Falls, S. D.	S. W. Fitch	Radio
Washington, D. C.	F. L. McNamee	Radio

Several managers of both organizations who have been deposed as branch heads will be retained in the capacity of "sales manager." Many others will be assigned to the sales staff.

The following Radio men have been deposed as managers in the rearrangement:

C. B. Ellis, Atlanta; W. H. Gardiner, Boston; J. W. Holden, Buffalo; William Conn, Charlotte; W. W. Brumberg, Chicago; S. N. Feinstein, Denver; Claude Penrod, Indianapolis; N. P. Jacobs, Los Angeles; B. Pitkin, New Haven; Paul H. Tessier, New Orleans; Jack Ellis, New York; Sam Benjamin, Oklahoma City; M. H. Schulgold, Pittsburgh; W. B. J. Kelly, Portland, Ore.; and E. W. Penrod, St. Louis.

S. W. Fitch was transferred from Omaha to Sioux Falls. R. E. Churchill was transferred from Kansas City to Indianapolis.

RKO Pathe managers who, as managers, have given way to Radio men are:

L. Garvey, Albany; Harry Gibbs, Cleveland; A. M. Avery, Dallas; N. Sandler, Des Moines; H. Silverberg, Detroit; Jack B. Corbett, Indianapolis; S. M. Sachs, Memphis; M. E. Montgomery, Minneapolis; George Lefko, Pittsburgh; R. W. Drew, Salt Lake City; M. E. Cory, San Francisco; and Robert Smeltzer, Washington.

Lou Elman, formerly RKO Pathe manager in Milwaukee, has been transferred to Omaha as manager of the combined exchanges. R. Mochrie, former manager of RKO Pathe Philadelphia exchange, becomes manager of the new Buffalo exchange, and H. L. Percy, formerly RKO Pathe Seattle manager, goes to Portland as manager.

The general administrative setup of department heads, over realignment of which there exists considerable speculation, has not as yet been determined. This is the third and final step in the consolidation, after which RKO Pathe and RKO Radio will no longer exist as separate physical identities, except from a corporate standpoint on a set of books. However, motion

(Continued on page 30)

Debenture Issue Seen As New Financial Move

David Selznick Heads Production—Schnitzer in Charge of Business Affairs of Combination

Brown Announces Changes

Hiram S. Brown, president of Radio-Keith-Orpheum Corporation, and chairman of the board of RKO Radio Pictures, Inc., and RKO Pathe Pictures, Inc., late on Thursday made the announcement of combining distribution of the two organizations, under the direction of Lee Marcus.

STANDARD SOUND-ON-FILM FRAME AWAITING EXHIBITORS' SANCTION

Ratio of Three-to-Four Okayed by Producers

To Theatremen Adoption Would Mean Image of Same Proportions Throughout U. S. Industry

Adoption of standard sound-on-film frame dimensions of approximately the same ratio as those of the silent film now awaits only the sanction of the exhibiting branch of the industry. Although the distributors have yet to give their final approval, the new-sized frame recommended by the technicians' committee of the Academy of Motion Picture Arts & Sciences, has been assented to by the producers, who, in the main, are the leading distributors.

To the exhibitors, adoption of the proposed standard frame of the recommended ratio of three-to-four, would mean (a) an image of the same proportions throughout the American industry, whether sound be on film or disc; (b) elimination of present optical and mechanical contrivances for proportional shifting from sound-on-disc to sound-on-films; and (c) provision in the projector head and, in some cases, at the screen, for a normal image projected from a lower frame.

Efficiency in Three-to-Four

Inasmuch as the Academy investigation showed that the narrowed "movietone" frame is largely being projected as a three-to-four image anyway, this was the proportion decided on, and thus the effect of a normally proportioned sound-on-film frame would be most apparent to the public, and have its greatest efficiency in the processes of the studio.

The public, for example, would notice an improved pictorial quality. Parts of characters no longer would be cut off. The edges of scenes would not be restricted to unimportant matter. And, of course, in those theatres which have been using the narrowed image, masking the screen to eliminate the sound track, patrons would note an image more adapted to the psycho-physiology of natural vision and also not disturbing them with images that differ from those of sound-on-disc, or from those in accommodated theatres.

See Saving of Time and Costs

To the business of manufacturing motion pictures, the Academy expects important contributions, some of great effect upon production costs. Cinematographers estimate that from a half-hour to an hour a day now spent in setting up for composition in three apertures—full-frame, "movietone" frame and proportional—can be saved. Studio technicians also declare that scaffold lights could be lowered from three to five feet, thus making possible a reduction in the wattage or number of units. In general, sets could be made smaller, since at present they have to be expanded so as to fill portions of the frame that in actual theatrical projection are masked off in many houses by proportional apertures.

A highly important effect is also expected upon the quality of the pictures, both in sound and image. Since tolerances in height would not have to be made, the microphones could be lowered from an estimated three to five feet. The cinematographer, moreover, could utilize the full frame to advantage, instead of being restricted by the artificial limitation of present ground-glass dimensions adopted when proportional projector apertures came into general use.

Advantages pointed out as accruing even to those theatres which use the proportional aperture include a gain in screen image of an estimated 4 per cent, without additional magnification. It is also cited that when the film should go out of frame, the projectionist would be warned by seeing a frame line, and also, in such event, the lines would be sufficiently wide to permit correction of the misframe before noticed by the audience. More uniform prints, it is said, would be another result.

The actual linear dimensions recommended call for a camera aperture of .651x.868 inches, and a projector aperture of .615 x .820. Ground glass dimensions now applied in production are .620x.835, while the "movietone" projector aperture now is .680x.800. Frames will remain at their same relative distance apart, the lowered height being compensated for by increase in the amount of opaque area between them.

It is pointed out by the Academy, in response to an inquiry from the Radio Manufacturers Association, that the proposed frame dimensions allow for an adaptation to the requirements of television

This Week

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Screen Silvering Preparation Made By Warner People

Technicians connected with the sound department of the Warner theatre circuit, have perfected a preparation for giving the porous screen the same effectiveness in the matter of light that was possessed by the old silver screen. The preparation is said to be already beyond the trial stage, having been demonstrated effectively.

Frank E. Cahill, Jr., sound engineer in charge of Warner theatre equipment, stated in connection with the new preparation: "Unless it is done with the greatest care it is dangerous to wash a porous screen for it is likely to be streaked, which is bad. The silvering process improves the screen and is easy to keep clean. We are now doing over the screens in a number of our houses."

Maude Adams Is Back on the Stage

Maude Adams, famous Frohman star, long and unsuccessfully sought by motion pictures, has returned to the stage again after thirteen years. Tuesday night she became the toast of Cleveland, opening there in the role of "Portia" in "The Merchant of Venice." A special feature of her return to the stage is the use of a special form of lighting, said to have been evolved under Miss Adams' direction in her several years of research at electrical laboratories in her years of retirement. She was at one time said to be concerned not only with lighting devices but also a motion picture color process.

Robert Flaherty, the camera adventurer made famous by "Nanook of the North" and "Moana," worked with Miss Adams for some months, until their somewhat diverse but equally marked temperaments clashed. It is deemed improbable now that Miss Adams will ever face the motion picture camera. Her present schedule includes a tour of the west and south which will bring her to New York and Broadway sometime in April, if the production continues its road success. The guessers calculate that Miss Adams share promises to range between $4,000 and $5,000 a week.

Flinn, Lally Must Stand Trial

Indictments against John C. Flinn and Henry F. Lally in connection with the Pathe studio fire of 1929 have been upheld by the appellate division of the supreme court, and the two will have to stand trial.

Universal Takes Criterion

New York's Criterion on Broadway will be used by Universal as a two-a-day for the premiere run of "Strictly Dishonorable," starting Tuesday night.

DOUBT PARAMOUNT POLICY CHANGE AS HERTZ, LASKER, WRIGLEY ENTER

Exhibitors Get Behind Move to Cut Studio Cost

The campaign of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, designed "to secure relief from the stranglehold which star salaries have fastened on the picture business," it is understood, is to be linked with other demands that excessive negative costs be reduced.

Exhibitors organizations over the country, under the plan, are to appoint members of a "fact finding commission, which will go to Hollywood to study the situation and outline exhibitor problems to producers. The committee will seek a round table conference on the subject of production costs and audience tastes and reactions.

David Barrist, chairman of the board of managers of the Pennsylvania exhibitor unit, said in commenting on the situation: "We have no quarrel with legitimate salaries paid to real stars, but we cannot afford to pay the freight on out-of-proportion salaries paid to incompetents." A meeting of the board of managers is scheduled this week to further consider plans.

New Invention Gives Sound and Radio New Throat

Much interest in technical circles has been aroused over a new invention which, it is claimed, will provide sound pictures as well as radio with a new and revolutionary type of "throat."

According to Dr. Karl Lark-Horovitz, head of the physics department of Purdue University, Lafayette, Ind., the invention, which was developed by C. K. Stechman, of Vancouver, in the university's laboratory, consists of a drum-shaped pickup made of a gold leaf membrane 50 to 100 atomic diameters in thickness, which is said to be the practical equivalent of one-millionth of an inch. This membrane is stretched taut, similar to the head of a drum, over a steel ring, the diameter of which is somewhat larger than a silver dollar.

Since it is a physical impossibility for either the fingers or a machine to stretch so thin a membrane without tearing, it is done by the movement of atoms when metals expand in the heat and contract in the cold. This property is their "coefficient of expansion" and is used to give the gold leaf three separate stretchings. Authorities claim that this big pickup reproduces low frequencies, or deep tones, with practically no distortion. It can be used for both the pickup of sound and for loud speakers.

COMMENDED

WHEREAS MOTION PICTURE DAILY has cooperated with this organization in its campaign against extravagance of the producing companies due to unwarranted waste in the course of making of pictures; unwarranted high salaries paid to stars, executives, and a total disregard for the present trend in economic retrenchment, now therefore be it

RESOLVED by the M.P.T.O. of Eastern Pennsylvania, Southern New Jersey, and Delaware at a meeting of its board of managers held in Philadelphia on November 5, 1931, that the highest commendation be extended to MOTION PICTURE DAILY for its plain spoken editorials on this stand.

Schenck May Be Production Head

If Sam Goldwyn refuses to renew his production activities with Art Cinema Corp., Joseph M. Schenck may be forced to resume active production in his stead, it was stated in New York this week. Schenck declared he was attempting to induce Goldwyn to continue as head of production, and that the latter's decision is expected around December 1, when Goldwyn is slated to arrive in New York.

Schenck also stated that he was now concluding negotiations with Lewis Milestone to direct pictures for Art Cinema Corp. Milestone leaves for Russia next month to direct Douglas Fairbanks in a picture similar to "Around the World in 80 Minutes." Last season, Goldwyn was persuaded by Schenck to take over Art Cinema production, and made four pictures for that firm in addition to the three he made on his own.

Beery Home Burns

The Beverly Hills residence of Wallace Beery was destroyed by fire reported of unknown origin early Wednesday while the star was flying his plane between Kansas City and Chicago, on his way to New York to attend the opening of "The Champ," at the Astor on Monday evening.

Kent Points to 3 Years To Run on Contract

Move Again Shows Important Places Held by Chicagoans in Motion Picture Sun

Three names, new to the screen world, but looming large in the picture of American business—Lasker, advertising; Wrigley, gum; Hertz, taxicabs—are to be added to the Paramount directorate at a meeting announced for next Monday.

With this announcement this week the stock of the corporation began to show vibrations of increased interest in Wall Street.

Broadway and the financial district enjoyed the expected flood of rumors concerning changes in policy, personnel and the like, but actual developments of the sort were not yet in evidence. The official statement of the move as issued by the publicity department of the corporation follows:

Adolph Zukor, president of Paramount Publix Corporation, announces that John Hertz of Chicago has accepted an invitation to become a member of the board of directors and chairman of the finance committee of the company and would become actively engaged in its executive management. William H. English, heretofore chairman of the finance committee, will become chairman of the board.

"I have known John Hertz for a great many years," observed Mr. Zukor, "and recently invited him to become actively engaged in the executive management of Paramount Publix Corporation. He was the founder and chairman of the Yellow Cab Company of Chicago and of the Yellow Truck and Coach Corporation. He is also a director of the First National Bank of Chicago. I am certain that the confidence displayed by him in our organization by becoming a member of it and his ability, as displayed in all of the enterprises with which he has heretofore been connected, will be beneficial to our corporation.

"I have also invited to become members of the board of directors Mr. Albert D. Lasker, who is the chairman of Lord, Thomas and Logan, one of the largest advertising agencies in America and who was chairman of the United States Shipping Board, together with Mr. William Wrigley, Jr., who is chairman of the board of the Wrigley Company in Chicago and is the owner of the Chicago National League Baseball Club. Both of these men, who are thoroughly familiar with advertising and merchandising, should be of great assistance to the corporation in its advertising and merchandising problems."

This development was considered in the

(*Continued on page* 18)

STORY THE THING NOW, SAYS BANKER

Credits Talking Pictures With Forcing Out Star System, Thus Permitting Production Economy

An INTERVIEW by the ANALYST

MOTION PICTURE HERALD presents the following interview because it reveals opinions pertaining to this industry held by a banker very high indeed in world financial affairs and incidentally variously identified with motion picture interests.

The fact of publication is not to be taken as implying agreement with the viewpoints expressed. In its function of purveying news the HERALD must often presents quotations, ever within quotation marks, of statements and opinions in which it does not concur. What important persons say is news because they say it, if for no other reason.

In this instance most showmen will agree, we are sure, that no matter how earnestly bankers may wish to eliminate the power of personality it will always persist as one of the big vital factors of the amusement industry. The traits of the human race make it so and nothing could be done about it if one wanted to do something. Real stars are created by forces as elusively uncontrollable as gravity.

—TERRY RAMSAYE

Without claiming credit for having brought it about, a partner in a banking house closely associated with one of the major distribution companies points to the present policy of production as a vindication of the theory held by financial men which has led to numerous arguments between them and production executives. This banker holds that the present season is the first one in which the motion picture industry has demanded service of every person on the payroll and has made a sincere effort to vest their best box office assets in the company's trademark rather than in personalities.

In other words, he believes that the star system has been definitely abandoned and never will return, that motion picture companies realize now what good stories are more essential than a cast headed by some one who has been highly publicized. He regards the new situation as he sees it as being the most encouraging sign that he has observed in the industry in 17 years of more or less intimate financial association. He credits the sudden arrival of talking pictures as the real reason for the change.

"Up to the time of talking pictures," he said, "The only asset which a motion picture company had was the names of its stars. Salesmen sold so many Richard Dixes, so many Bebe Daniels, so many Colleen Moores, and so on and the companies retained these assets only as long as they were willing to pay bigger and bigger money for the sake of retaining a thing which they themselves had created—the prestige of the particular player. Such assets were always ephemeral, for the whims of the individual in which they were vested could spoil their value overnight or else carry it to a rival company. But they kept on the same old round picking out individuals, spending plenty of money on them in the attempt to make them a box office asset only to find that in most cases it was the player they had chosen for fame who insisted upon getting, and got, the major share of the profits out of his pictures.

"It is more than probable that this system would have continued indefinitely. Exhibitors had learned to judge pictures by the player who headed the cast, or, in some instances, by the director, but in any case by individuals. There were numerous executives who fully appreciated the instability of profits from such a system, but feared to change because of a doubt as to whether pictures could be sold upon any other basis. Then came the talking pictures.

"The different talents required by talking pictures suddenly put all the companies in a position where they did not have a name to sell. The slate was wiped clean as far as the star system was concerned. Names which had meant advanced rentals a few months previously could not be sold for anything when dialogue had become established. There was a grand rush for stage stars, for anyone who had ever proved that he or she could talk English distinctly enough so that it could be understood. In this rush, however, the motion picture executives did not show any signs of having abandoned the star system. They tried to buy names, but in most cases failed—due in most of the cases that came under my observance to the outlandish demands of the players of the legitimate stage.

"Although this attitude on the part of the legitimate stage stars was bewailed at the time by motion picture executives, it turned out to be one of the most fortunate breaks which has ever happened to the industry. The popularity of a player with the number of people who could crowd into one theatre in the course of an extensive run was not enough to charm the 20,000,000 who make up the audience for the average picture. In other words, stage experienced players were not the solution of talking pictures. So the individual who got a contract had to have something more than a theatrical or motion picture reputation to recommend him. The motion picture salesman found that he could sell pictures instead of names.

"A few months later, a second discovery was made. The distributing companies found that their chief customers were other distributing and producing companies. This was due to the fact that the distributing companies had the first call on talking picture projection equipment for their theatres and for several months the only theatres equipped for showing talking pictures were the big chains owned by companies which were producing pictures. This new type of customer had found that he could sell pictures to the public and did not necessarily have to have a wellknown name to put in the lights above his theatre door. With this discovery came the beginning of the present era in which, from all outward appearances, the individual has been subordinated to story value.

"Of course, this change in system does not mean that there will no longer be stars. The Greta Garbos and the Maurice Chevaliers will always climb to the top and their names will be used as a box office draw. It will be a reputation that they manufacture through their own talents, however, and while doing so will be delivering full value to the company which develops them. This is a great change from the era when most reputations were manufactured in the publicity departments even before the public had had a chance to pass upon the star.

"The motion picture industry has come through the depression in better shape than many of other industries. It could not have made as good a showing under the old system. Manufactured stars permitted of no economy. The real star is always worth whatever he or she is paid. During the last season pictures manufactured under the new policy of getting a dollar's worth of talent in return for every dollar spent on production permitted several companies to pay off the heavy debts incurred by the wild attempt of the previous season to manufacture talking picture stars through publicity and special productions. The independent exhibitor is just awakening to the fact that 'Always a Good Picture' as a house slogan entices more money than 'The Home of Stars.'

"A second good result of this abandonment of names as the chief ingredient of product is the end of the jealousy between companies regarding their players. In the past few weeks we have seen the same player in a prominent role in two big productions by different companies and playing in competing theatres on Broadway. Such a situation is assurance to producers that they can always adequately cast a picture whether or not they have the ideal players for certain roles under contract themselves. This willingness of companies to loan their players to rivals results in the saving of salaries during idle periods to the companies which have these players under contract. This saving amounts to considerable over the period of a year and also enhances the value of the players by permitting them to appear in parts for which they are fitted. Any producing company thus makes a double gain. It can adequately cast any production it chooses to make and can also allocate a goodly percentage of its player cost to other companies."

HOW TO RUN HELPING HAND SHOW

Small City Gets Same Opportunity as Big Town in Motion Picture Week November 18-25

By CHARLES E. LEWIS

The motion picture industry can always be depended on to get back of any worthwhile move for national relief or other worthy purpose. And the industry, as a whole, generally comes through with flying colors. But, rarely does the average smaller city exhibitor participate in the activities or success of such drives. Why they don't is not a hard question to answer. The reason lies chiefly in the fact that these drives are not brought home to them forcibly enough and naturally they lose interest and just sit by and let it go at that.

Now we find the entire industry allied in a concentrated effort to help the unemployment situation with a special National Motion Picture Week which will be observed November 18 to 25, inclusive. But this time the smaller city showman is going to take as big and as active a part as his brother showmen in the larger key cities. In so doing, he will be aiding his own local situation and emphasizing to his community that the theatre is always glad to take the lead in all matters of a local nature.

This will be done by reason of the special benefit show which every public-spirited showman will sponsor via his theatre, a benefit show backed by a national campaign that is bound to attract the attention of every person in the community and add prestige and good will for the theatre itself.

First: we must not lose sight of the fact that every community, whether large or small, has its own individual unemployment troubles, families whose breadwinner cannot find steady employment, or perhaps has been out of a job for a long time. Don't confuse this issue with the usual for-the-poor-or-needy benefits which have been the rule for many years past. This special show is aimed solely at relief for the unemployed. Keep away from any idea that may tie the other slants into it. Its success depends on your treating it exactly as we are emphasizing it. *Help for the Unemployed.*

For the Unemployed Only

While it is true that the same agencies or organizations that have specialized in aiding the poor and needy are also active in unemployment relief, they must be sold on this idea for the unemployment phase only. Any suggestion that the funds so raised should be used for a general purpose must be killed the moment it comes to the fore. And in this respect it may be better for the local showmen to utilize the organized committees in the town, but also form a separate committee for this special show and purpose.

There are numerous ways and means of getting behind a move of this sort. Therefore, such suggestions as are offered in this article must be accepted as only suggestions, and if they form a basis for you to start the ball a-rolling, all the better. Otherwise, let your own good judgment prevail and start your campaign moving along such lines as your individual conditions may dictate.

Where to Get Accessories

Accessories for the "Helping Hand Show" can be obtained as follows:

Special tickets: Order them direct from the company you purchase your regular tickets from. All ticket companies are printing them and will supply their regular accounts free.

Posters, Stickers and Pennants: All Columbia exchanges.

Talking Trailer, featuring Eddie Cantor: All United Artists exchanges.

Press Books and Mats: All Universal exchanges.

The press book will give you a complete lineup of all accessories and shows the type of material available. Posters are being made up in ones, threes and twenty-four sheets.

For other information communicate with the Managers' Round Table Club, MOTION PICTURE HERALD, 1790 Broadway, New York City.

The national committees have been working day and night under pressure to provide you free of charge with everything necessary for the successful handling of your special benefit show. Talking trailers, posters, lobby cards, benefit performance tickets, a marvelous press book and many other aids have been made up and will be ready for distribution before this story goes to press. Grab that press book right away. Devour its contents. Note the many suggestions it contains for the organizing of the show, the committees, the exploitation, the advertising double truck for your local paper, the banners (which will be available at half price), the news stories that your paper will be glad to get. And don't overlook those mats for your ads.

The leading brains of the industry have worked together to make this material 100 per cent perfect and you will be delighted to have such material to work with. It not only will make your benefit show announcements outstanding, but it actually will build up interest in the show itself and bring out patrons who rarely attend the theatre. That's one of the real interesting sidelights. This benefit show of yours will attract patrons who don't come out as often as they should and possibly will make them come more steadily. Besides it will bring out-of-town patrons into your town and theatre. That ought to count for something in every man's theatre.

Perhaps, if I were to tell you how I would go about organizing a show of this sort, backed by many years in theatre operation, it would make the telling far more simple and more easily understood. So with that thought in mind I'll start from the beginning:

First, I must be sold myself before I can sell others. To become sold solidly on the idea we must know what it's all about and what must be done. To find this out, you should get every bit of material available and follow the progress of the national campaign in every detail. That won't be hard if you just keep your eye on the trade press for the "dope" of what's going on.

Having learned all there is to know about the purpose and the thought back of the entire National Motion Picture Week campaign, I would then proceed as follows:

Get your newspaper editor and go into the idea thoroughly with him. Have his advertising manager there, too—he'll be interested in that double truck advertising scheme. Get him as enthused as you are and then, together, visit the mayor or call a meeting of the mayor and all other influential citizens of your community leaders of the various welfare organizations and the Chamber of Commerce. There you have your start; your committee that will take over the actual work from the time you sell them on this great idea. Selling them should be your easiest task because you, as the theatre manager, will be making the first and greatest sacrifice in donating, absolutely free, your house and the show, plus the services of every one of your staff.

Manager Must Lead

If the folk you call together are real public-spirited citizens they will jump at the chance to participate and help in every possible way. But some one must take the lead and point out how every detail should be handled. That's your job. Be prepared to answer all their questions and to make the entire thing clear to each and every one of them.

Have the mayor frame an impressive proclamation, have the more influential men and women make statements, get the newspaper editor to write a special editorial about it. All these slants can be utilized to good advantage in your own campaign. The mayor's proclamation can be enlarged for an immense lobby display, and the other statements can be used for newspaper publicity, and so on.

The disposition of the tickets is one angle that must be done through the committee rather than through the theatre. Each organization in the town should pledge itself to dispose of a certain number of tickets. Be careful, in towns where ticket sale is restricted to seating capacities, that you don't oversell, unless you are in a position to take care of the overflow. That's another one of YOUR problems.

Every merchant in the town should carry conspicuous signs in his windows announcing the event and the sale of tickets. The women welfare workers in particular should

(Continued on page 58)

BEAVERBROOK SEEKS FOX SHARES IN GAUMONT IN EMPIRE CRUSADE

Part of Comeback Effort In Film and Theatre

Publisher Already in Moss Vaudeville Circuit—Reported Planning Invasion of Production Field

By WM. H. MOORING, London.

Lord Beaverbrook, British press magnate, and Empire Crusader, is planning a big comeback into the film and theatre world, and is said to be dickering for the Fox holdings in the Metropolitan and Bradford Trust, Gaumont-British financial company. This he would hope to augment by taking over the 2 per cent held by Lord Lee of Farsham, chairman of the Metropolitan and Bradford, which would in all comprise an interest of 51 per cent in Britain's largest film-theatre combine.

Momentum for Crusade

The psychology of such a deal is clear: it would add momentum to Lord Beaverbrook's Empire Crusade by clearing the Gaumont-British organization of the influence now exercised by Fox of U. S. A.

Beaverbrook is already in Moss Empires —a chain of vaudeville theatres—and with Will Evans, late of Gaumont-British, is pressing forward the conversion of these theatres to talkers. Moss Empires already has a working arrangement with the Gaumont-British concern which dates from the big Bromhead-Evans merger of the Gaumont and P. C. T. circuits. (Also in Moss Empires are Col. A. C. Bromhead, former Gaumont chief, and R. H. Gillespie.

Reported Entering Production

Lord Beaverbrook is also said to be planning an entry into British production.

The Fox situation in this country, however, will presumably offer certain obstacles to the acquisition by Lord Beaverbrook, or any other bidder, of the interest they hold in the Gaumont financing company. The difficulties which once clouded the arrangement under which Fox had hoped to secure blanket dates throughout the Gaumont circuit, have been all but smoothed away, and the Gaumont concerns under the Ostrers are making handsome profits, besides setting new standards in quality of the major British output. Furthermore, just at the moment Fox is without any theatre interests in this country such as are possessed by Paramount, Metro, Radio and United Artists. That 49 per cent held by Fox must be of some considerable value above par to the American concern, though in view of political moves of anti-foreign bias, Lord Beaverbrook, who is extremely wealthy as well as tremendously powerful, might make tempting offers. There is no underrating the effect on his public—he is definitely in the running for a big political power—of his complete overthrow of all foreign influences within the largest British combine.

Rita C. McGoldrick
Motion Picture Herald
1790 Broadway
New York City

Dear Mrs. McGoldrick:

Your letter of September 30th reached me at Rochester and I reviewed the matter with pleasure and great satisfaction. I am especially happy over what you have to say about the Boy Scout picture, "The Lost Valley."

I like the plan of the SCHOOL AND SCREEN very much. It is undoubtedly doing great good.

Sincerely and cordially yours,

BOY SCOUTS OF AMERICA
James West
Chief Scout Executive

Boston Club Will "Crusade" To Make Screen "Smirchless"

Boston, the town of double censorship standards, having one set for weekdays and another for Sundays, has developed another peculiar complex; reformation on a national scale.

A committee of the 20th Century Club Civic Welfare League on Thursday launched what it hopes will develop into a nationwide "crusade" to make the screen "smirchless," striving to organize public sentiment against alleged "inferior" films through Parent-Teachers Associations, women's clubs and civic associations. Federal regulations of films will be sought.

"Judges, probation officers, and social workers blame inferior films to a great extent for the increase of delinquency among youth in the United States," said Harold P. Whitney, the club's secretary.

In its campaign to enlist country-wide support for the desired legislation the committee probably would circulate a "white list," which would contain names of approved films. The chairman of the Twentieth Century Club's motion picture committee is a woman, Mrs. Lucia Ames Mead of Brookline, whose husband, Edwin Mead, was a founder of the World Peace Foundation.

Carolina Convention Dec. 7

The Carolina Theatre Owners Association, including several hundred owners of both Carolinas, will hold its mid-winter convention in Charlotte on December 7. Various problems will be discussed, with Charles W. Picquet, of Pinehurst, N. C., president, presiding.

Michigan Allied Ousts Leaders of "Rebel" Movement

First official action against "rebel" exhibitor members of Allied who bolted the Michigan state organization and formed Detroit Exhibitors' Club came late this week when the Allied board voted to remove from its roster the names of Sam Ackerman, Harry Clark, William Schulte and Joe Portell, who are charged with being the leaders in a move to create dissension in Allied ranks, and for issuing a bulletin which attacked the Allied policies.

The bulletin which aroused the ire of the Allied board described the recent Allied convention as a "cut-and-dried" affair with the election of officers being all set before the vote at the convention took place. It accused the Allied directors of being a "steam roller which paved a smooth road for the engineer." H. M. Richey, Allied general manager, is the engineer, according to the club's leaders.

Official notice to other members of the Detroit Exhibitors Club has not been sent, although Allied declares a member of the club cannot be a member of Allied. However, the club has issued an edict declaring that an Allied member cannot belong to D. E. C.

The club is planning to hire a general manager whose duties will be similar to those of Richey. Expansion to include exhibitors in the state also is being considered. There has been talk of the club affiliating with the M.P.T.O.A., but it is understood the club leaders are not in favor of such a move at present.

MPTOA Convention Set For Washington Early in 1932

The MPTOA will hold its next convention, probably in January or February, in Washington, because of the Washington bicentennial celebration and the administration's proposed tax program. The information was contained in a letter from M. J. O'Toole, secretary of the MPTOA to the Kansas City Chamber of Commerce, answering the city's offer that the convention be held there.

An earlier tentative promise was to the effect that the convention would be held there, but the possible taxation made the change in plans necessary. The following convention may go to Kansas City.

Ohio MPTO Postpones Meet

The MPTO of Ohio has postponed its annual convention until January after a referendum vote of members conducted by P. J. Wood, business manager. The meeting is usually held in November. Unsettled conditions at present dictated the postponement, it is understood.

THE CAMERA REPORTS



ACME PHOTO

NEWLYWEDS. Just when everybody figured he was a confirmed bachelor, Richard Dix up and married. And here he is with his bride, Winifred Coe, daughter of a retired San Francisco business man.

PORTRAIT. A new one, and one especially appreciative of the curvilinear beauty of Lillian Bond, Warner Brothers contract player. Photography by Ferenc.





BACK TO PICTURES. Edward G. Robinson, East for the premiere of his latest starring picture, Warner Brothers' "Five Star Final," and also for personal appearances, as he and Mrs. Robinson left New York for Hollywood the other day.



POLO SPECTATORS. While company colleagues play the game. Joe E. Brown and his boss, Jack L. Warner, watching the 11th Cavalry-Los Indios teams clash. Three Warner executives—Darryl Zanuck, Lucien Hubbard and Raymond Griffith—are members of the Los Indios team.



THAT BIG ONE. And this one he got. It's the 92-pound marlin that Harry Rapf, M-G-M studio executive, brought home from Catalina as evidence of his vaunted fishing skill. It took Rapf only 22 minutes to land the big swordfish, and that's said to be a record.



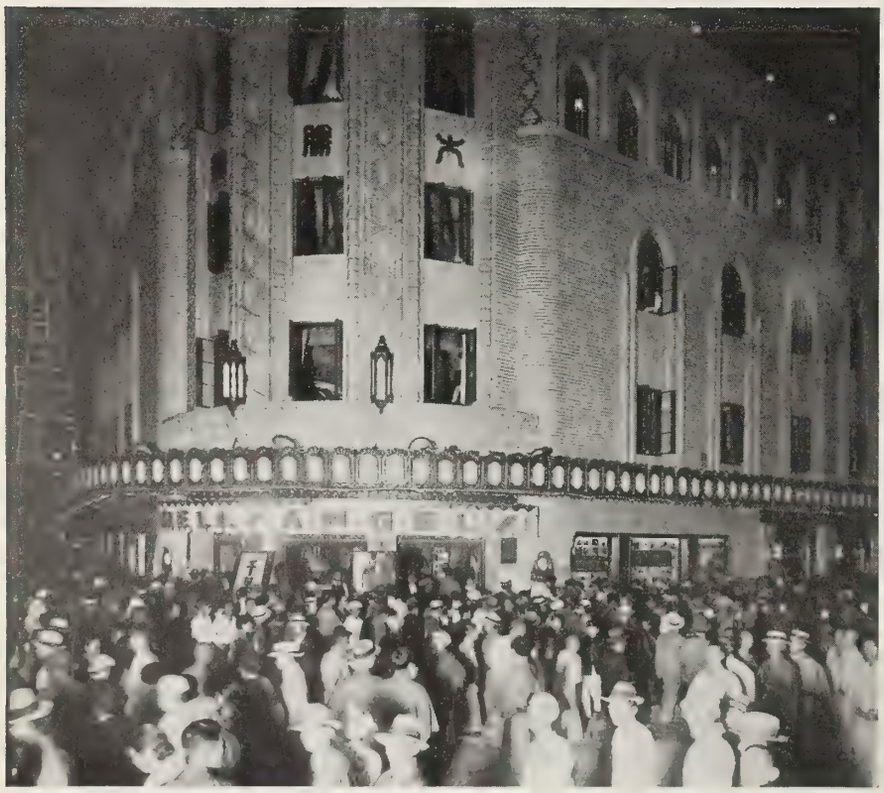
A DAD AND A PROVERBIAL CHIP. Filmdom's Douglas Fairbankses—Senior and Junior—as they met the other day to decide the family golf championship, Dad being an excellent golfer, while Son is one of Warner Brothers' star—er—actors. (Follow through on that one!)





GIRL-FRIEND'S. (Above.) Another family portrait, as 'twere, is this one of Ruth Hall, First National player of featured roles, and her mother—the first published of them together.

THAT HAT! Enough of it, at least, to show the Princesse Eugenie tilt over the right ear of Dorothy Jordan, M-G-M featured player. However, Dorothy is nice, is she not?



AIR-MINDED TOKYO. And this crowd isn't at an airport, either. Just swarming over sidewalks and street in the Japanese metropolis trying to get into the Taiyo-Kan theatre to see the United Artists' aviation thriller, "Hell's Angels". This picture was taken on the second night of the picture's run in Tokyo. Note title in our Arabic characters.



RIDE 'EM COWBOY! Pigs is pigs, yet only bronch's to Bill Cody, Monogram Western star. Bill is shown winning a hog riding contest in Tulsa, Okla., while appearing at Phil Isley's theatres there.



A VISIT. (Above) As Mrs. Herbert T. Kalmus, wife of the head of Technicolor and his co-worker, visited Winnie Lightner on the set for Warner Brothers' "Manhattan Parade".



NEW "GANGSTER". Kendall McComas, new member of Hal Roach's "Our Gang". He's eight years old, has plenty of freckles, and will be known as "Breezy" Brisbane.



THE UNEXPECTED CALL. Delighting a lovely lady at going-to-bed-time, or getting-up-time, or what time have you? At least just a moment, please, for Joan Blondell, rather new to screen fans, yet already a featured player.



MUTUAL SUPPORT. That is indeed to say that Joan Crawford and Clark Gable back each other up in her latest M-G-M picture, "Possessed," he as her leading man. Clarence Brown directed.



OFFICIALLY ARRIVED. Monogram's greeting for Herman Rifkin—one of Rifkin, Rifkin & Rifkin of Boston (read the sign)—and Monogram's New England distributor, as he came the other day to Hollywood to observe Monogram production activities under the supervision of W. Ray Johnston. And don't let the copper's presence fool you!

DOUBT PARAMOUNT POLICY CHANGE

(*Continued from page* 11)

world of cinema chatterings from Dinty Moore's to Sardi's to be a very brilliant and considerable feather in the cap of Sam Katz of Paramount Publix. It is to be recalled that Mr. Hertz was an early backer of the Balaban and Katz theatre enterprises in Chicago, the projects which in time made Mr. Katz a power in Paramount Publix.

▼

At the same time the interviewers went off pell-mell to see Sidney Kent of Paramount Publix for an expression in the matter, there being, it seems, a slight intimation in the air that there had been at times some divergences of opinion and policy within the organization. Mr. Kent, with a characteristic nonchalance, responded to this not entirely graceful approach of the interrogators with the remark that his contract with Paramount Publix had some three years yet to run and that he hoped to be with the company 33 years more.

In the view of some observers of the scene, it appeared probable that the changes on the board of Paramount might be considered as likely to prove of more external than internal importance.

The coming in of Mr. Wrigley at this juncture recalls for the moment that for a number of years he shone with a special dominance on the precise spot occupied by the great Paramount building, with what was then the world's greatest electric sign on the old Putnam building, devoted to proclaiming to the world the joys of Mr. Wrigley's celebrated chewing gum.

Hertz, Wrigley, Lasker constitute a Chicago triumvirate, all associates in Lawrence Stern & Company, brokers and underwriters, a concern which has more recently been Mr. Hertz's sole ostensible business connection. A fourth figure in the brokerage concern, Charles McCullough, is not mentioned thus far in connection with Paramount Publix matters.

It is to be remembered that Chicago has, after all, contributed rather more of men and money to motion picture development than is generally recognized in this Broadway-centered industry. George Kleine, George K. Spoor and William N. Selig made up the strongest grouping in the once powerful General Film Company. Carl Laemmle and his Universal took their rise from a Chicago nickelodeon in Halsted street, where incidentally, young Mr. Sam Katz played the piano. The one-time robust Mutual Film Corporation took its rise from the activities of Harry E. Aitken and John R. Freuler with their Western Film Exchanges, centering in Chicago. Also the one-time great business of the serial picture took its rise from the enthusiasm of *The Chicago Tribune* for the use of the screen in promotion of circulation, beginning with the "Adventures of Kathleen" and proceeding through the fantastically profitable "Million Dollar Mystery" and its successors to the final serial debacle of the pretentious "Gloria's Romance." It was a Chicago Tribune-Freuler serial, "The Diamond from the Sky," which bid Mary Pickford's salary up to the shocking figure of $4,000 a week 'way back there in 1914. And more recently out of Chicago came Harley Clarke into the affairs of the Fox corporation.

▼

There is considerable of the splashing, dashing Chicago quality in the stories of all three of the new members of the Paramount board. The most perfect Horatio Alger narrative of the group, however, pertains to Mr. Hertz, who was brought to America from Austria at the age of four, ran away at twelve, worked as a copy boy on the *Chicago Daily News,* drove delivery wagons, sold sports items on space to the *Chicago Record,* learned to spell with one finger on a typewriter and became a sports reporter, then a fight promoter, then a motorcar salesman, then an operator of taxicabs to utilize his trade-ins, and presently the motorcar magnate of Yellow Cab, with in turn the Fifth Avenue Coach Company in New York. There was a merger with General Motors and profits galore, and presently what passed for retirement, and devotion to race horses. Mrs. Hertz is a horse enthusiast with him, and their Cary, Ill., stables have presented among other proud names the great Reigh Count, winner of the Kentucky Derby and the Coronation Cup, and Anita Peabody, winner of the 1927 Futurity and a total of one hundred and eleven thousand dollars that year. In spite of all that long career of work and excitement Mr. Hertz was only 52 years old on April tenth last.

▼

Mr. Wrigley, who seems to so much pertain to Chicago, and his Catalina Island, was born in Philadelphia. "Who's Who in America" compresses his busy life story into these words:

Born Philadelphia, Pa., Sept. 30, 1861; began business with father in Philadelphia in 1882; removed to Chicago and entered business for self, 1891, under firm name of Wm. Wrigley, Jr., & Co., manufacturers of chewing gum; on Jan. 1, 1911, the plant of the Zeno Mfg. Co. was absorbed and the name of the corporation changed to Wm. Wrigley, Jr., Co., of which he is president. Director of the First National Bank, Chicago; First Trust & Savings Bank, Chicago; Boulevard Bridge Bank, Chicago; Consumers Co., Chicago; chairman of the board Bon Air Coal and Iron Corp., Tennessee; Wilmington Transportation Co., California; Santa Catalina Island Co., California; Chicago National League Ball Club; Angel City Baseball Club, Los Angeles.

▼

Mr. Lasker has long enjoyed imposing fame in the world of advertising, through his activities and connection with the Lord & Thomas Agency, now known as Lord, Thomas & Logan. He was born of American parents at Freiberg in Germany, May 1, 1880, and reached the United States in his infancy. His especially successful business career brought him to the public attention in the world war days and he was appointed chairman of the U. S. Shipping Board by President Harding in 1921, a post from which he resigned in 1923.



ALBERT D. LASKER

© Underwood



JOHN HERTZ



WILLIAM WRIGLEY, JR.

BOX OFFICE WALLOPS!



● Pictures packed with the public's brand of entertainment are doing the big business. Socking theatre receipts sky-high! Pictures like "THE SMILING LIEUTENANT," "AMERICAN TRAGEDY" and "MONKEY BUSINESS." To say nothing of the current craze "GIRLS ABOUT TOWN" and RUTH CHATTERTON'S "ONCE A LADY." ● As examples of sure-fire profit guarantees consider these smashing box-office wallops coming from PARAMOUNT . . . . .

The Screen's Super-thrill in Football . . .

"TOUCHDOWN!"★



with
RICHARD ARLEN,
PEGGY SHANNON,
JACK OAKIE,
REGIS TOOMEY,
CHAS. STARRETT.
Directed by Norman McLeod.

"HUSBAND'S HOLIDAY"



CLIVE BROOK, Charlie Ruggles, Vivienne Osborne, Juliette Compton and Harry Bannister.

"DR. JEKYLL and MR. HYDE"



with
FREDRIC MARCH,
Miriam Hopkins, Rose Hobart.
From Robert Louis Stevenson's novel. Directed by ROUBEN MAMOULIAN.

GEORGE BANCROFT

in "RICH MAN'S FOLLY"★

His greatest smashing dramatic hit! The women rave about it! With Frances Dee, Robert Ames and Juliette Compton. Directed by JOHN CROMWELL.



"THE MAN I KILLED"



An ERNST LUBITSCH Production.

With
LIONEL BARRYMORE,
NANCY CARROLL
and PHILLIPS HOLMES

GARY COOPER
CLAUDETTE COLBERT

in

"HIS WOMAN"★



Directed by Edward Sloman. Based upon a novel by Dale Collins.

★These three have already been previewed and pronounced positive sensations.

GREATEST NAME IN SHOW BUSINESS

RUTH
CHATTERTON

In "TOMORROW and TOMORROW"



with

PAUL LUKAS

and

ROBERT AMES

Directed by
Richard Wallace



"SOOKY"



JACKIE
COOPER

ROBERT
COOGAN

and the all-"Skippy" cast. From the book "Dear Sooky" by Percy Crosby. Directed by Norman Taurog

Released during Christmas Holidays.

MARLENE
DIETRICH

in "SHANGHAI EXPRESS"



with

CLIVE BROOK, Anna May Wong, Warner Oland, Louise Closser Hale and Eugene Pallette. Directed by JOSEF VON STERNBERG.



MAURICE
CHEVALIER

in

"ONE HOUR WITH YOU"



with

JEANETTE
MacDONALD

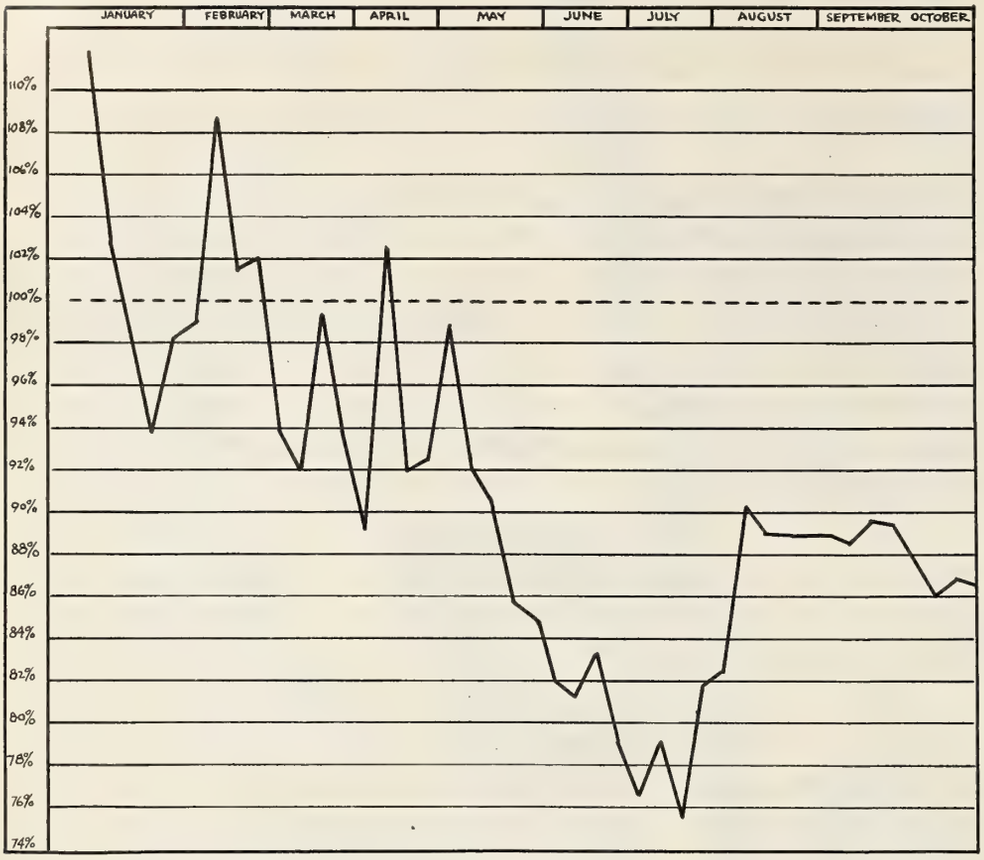
GENEVIEVE TOBIN

and Charlie Ruggles

Music by Oscar Straus.



PARAMOUNT



The black line represents the box office receipts per week in sixteen cities from January to October this year. The 100 per cent line represents the average receipts in the same cities for the like period in 1930. The figures are based on MOTION PICTURE HERALD'S compilation of receipts in cities throughout the United States and Canada.

New Rhode Island Unit of Exhibitors Elects W. E. Spragg

William E. Spragg, district manager of Paramount Publix at Providence, has been elected president of the Theatre Owners Association of Rhode Island, a new organization recently formed, taking in all the theatres in Providence, Pawtucket, Woonsocketт, Newport, and westerly Rhode Island.



W. E. Spragg

The officers elected, besides Spragg, are Martin R. Toohey of the Leroy theatre, Pawtucket, vice president; J. William Deubach of the RKO Albee theatre, Providence, secretary and treasurer; Edward M. Fay, chairman of the board of directors; and the directors: Providence county, H. H. Maloney of Loew's State, Edward M. Fay of Fay's theatres, Antonio Romano of the Bijou, Royal, and Castle theatres; Kent county, James C. Thornton of the Palace theatre, Riverpoint; Bristol county, Lon Vail of the Lyric theatre, Warren; Washington county, John B. Findley; Newport county, David J. Dugan of the Paramount theatre, Newport.

C. F. Payne of the Leroy theatre, Pawtucket, was made honorary vice president.

U. S. LEADS EUROPE IN THEATRE IDEAS: ROXY

Junket Finds Little Abroad That Is Worthy of Adoption for Radio City

The Roxy entourage, upon completion of its European pilgrimmage in search of continental "ideas" for incorporation in the blossoming Radio City, states in its report that not only had it found nothing in Europe to contribute to Radio City, but that Europe, in many instances, was itself employing purely American ideas in its public entertainment.

"Altogether," the report says in summary, "the result of our trip will, as far as we can now see, in no way change or modify the original plans for Radio City."

Another phase of the report admits that "stage novelties or features such as could be adapted to our own requirements were very rare. . . . It was extremely complimentary to find that the American stage technique is being widely copied throughout all of Europe."

The trip, according to the report, resulted in convincing Roxy's junket that America already has—or is in a position to develop—everything which will be required by Radio City.

"While we heard some excellent voices," says Roxy's report, "and saw some very fine artists, we will be compelled to draw from our own country for the majority of our talent. At this time we would like to say that the little American ballet girl is certainly equal, if not superior, to her sister in Russia and Europe, and as for our premiere dancers, there is nothing like them in all Europe.

"Lighting effects as applied to the stage, were not striking, with the exception of various new effect lamps, but we shall arrange to bring some of the electrical experts into our laboratories and work in conjunction with them for future development of lighting in Radio City."

The Roxy conclusion is that, although the trip failed to contribute anything materail to Radio City plans, it did at least "broaden the purpose" of the project. "Radio City must be international in its scope," it is declared.

Continental antipathies to American domination of anything European, however, evidenced themselves before Roxy had returned to America, plainly revealing the difficulties attendant upon making anything with a New York address "international in scope."

The British press reception of Radio City plans was decidedly luke-warm.

"There is a feeling," said one British commentator, "that Roxy is not going to fool anybody. His idea may be good. But even if it reaches what he says it will, it simply cannot work as far as Britain is concerned, because if there is to be any international entertainment center to supply the world of the future with its ether pictures, it will not have to be in New York. Why not build it in Geneva?"

Leases for approximately 1,000,000 square feet of office space in Radio City were signed this week by RCA and subsidiaries, and the Metropolitan Square Corporation, Rockefeller's Radio City holding company.

The leases, said to be the world's greatest group lease, provide for occupation of the seventh, eighth, ninth, and tenth floors of the main building by RCA, as well as portions of the 53d and 54th floors. RCA will also occupy seven floors, from the 19th to the 25th, in a second Radio City office building. Radio-Keith-Orpheum corporation will occupy the remaining 24 stories of this 31-story building. RKO will also lease International Music Hall, the world's largest theatre, which will have a seating capacity of 6,500, and a picture theatre seating 3,500.

RCA-Photophone and National Broadcasting Company are also provided for.

Schenck Denies U. A. Loew Merger Talk

"There has not been a single discussion with regards to a proposed merger of United Artists and Loew's-MGM in six years," said Joseph M. Schenck, U. A. president, on Thursday, in stilling widespread reports of the existence of negotiations.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A CERTAIN national distributor was considering the purchase of what appeared to be a sure-fire novel, but negotiations were called off when the director of publicity and advertising, who had a voice in such matters, vigorously opposed the buy on the grounds that the yarn had no picture possibilities and most certainly would be a "flop" in celluloid.

Three weeks later he resigned and joined another organization in a similar capacity. Two days following, the new affiliation bought the story on the say-so of the ad chief.

Catch on?

▼

And now that Mr. Wrigley is in the picture business, perhaps he may cooperate with exhibitors and offer for their immediate use a solution to the industry's oldest problem: "How to Remove Chewing Gum from Theatre Seats."

▼

Estelle Taylor is a swell hostess at a midnight cocktail party, but what surprised us more than the kick of Estelle's pale dry and ice is the star's frankness in admitting that she's "terrible" in her new "Unholy Garden."

The camera, it seems, among other things, was most unkind in transforming Miss Taylor's contour to celluloid, and while the li'l lady cannot boast of possessing the last word in sylph-like beauty ("lines"), we do not think her physique would be scoffed at by any student of the aesthetic.

▼

Unless the income ledgers of certain national distributors blacken up a bit within the immediate future, we fear it will be necessary to stage a relief drive for some of the employed.

▼

Dr. Alfred N. Goldsmith, chief engineer of Radio Corporation of America, and newly elected president of the Society of M. P. Engineers, signalized his contempt for "the depression" by appearing with a large and handsome and rare star ruby of purest pigeon blood color. Dr. Goldsmith is, incidentally, an internationally known authority on precious stones, and is an enthusiastic collector of them. Once when he was asked the special why of this hobby, he remarked: "To really get my mind off business—you see a golf score is nothing to worry about for long, but a mistake on a sapphire or an emerald can be serious enough to be diverting."

▼

Can it be that Walter Winchell is too modest to print the fact that Lucky Strike interests are paying him $3,500 for three hours of air work each week? (Who said "for what?")

And that's in addition to $750 weekly for his "Mirror" column and $250 from syndicate royalties.

▼

Hollywood producers "may have learned their lesson," says the London Film Review, "but they cannot, if controlled by ignorance, bombast, hot air and all the other make-believe which so often goes into the saddle over there, do anything but do as they are told, under their masters, the financiers, get on the rampage because the public is not throwing in enough money."

Well yes. And no. But then, maybe.

▼

And there's the one going the rounds about the office manager who bawled out a conscientious worker because he obviously was ignoring the new efficiency system.

"Perhaps, I am, sir," he replied, "but somebody has got to get the work done!"

Spotlight!

"With a general reduction in the buying power of the country, the small neighborhood and small town theatres, with lower admission, should recover a substantial part of the business taken from them in recent years by the deluxe chain houses."

Allied Exhibitor

F. HERRICK-HERRICK, silent film director, has been lost to the picture business for quite some time until last week, when we discovered him at St. Louis working on a community short for a Fox neighborhood house, duly reporting the fact in this pillar.

Three days later there came from Herrick the following wire:

"Thanks for the notice. It's true. But the trail back is open and I'm going to try like hell. The forest of debts and the valley of mistakes are behind. It's a long, long trail, but I'm on my way!"

That's "guts." The type of stuff which is so sorely needed at this very instant in every nook and corner of the picture business. We hope Herrick makes it. We know he will.

▼

It was Lehman Brothers, Wall Street financial house, which sought Sidney R. Kent as operating chief of Fox companies to work with Harley L. Clarke. When several leading financial institutions were bidding for refinancing of the Fox interests, an invitation to Lehman Brothers brought a hearty response—on condition that Kent assume operating charge.

Kent would not leave his berth at Paramount Publix and Lehmans decided, as a result, that they did not care to participate in the Fox financial rehabilitation.

▼

Two important producer-distributors are negotiating with Count P. von Luckner for a starring spot in a feature picture. The Count, Germany's sea hero of the world war, made it quite hot for the Allies with a lone German cruiser. He came to New York only recently, sailing the Atlantic in his own 285-foot yacht.

While not particularly enthused over a picture deal, he will go to Hollywood provided the film company which signs him supplies the necessary gelt and bier.

▼

Shades of yesteryear were drawn at the New York Motion Picture Club when executives posted for suspension the names of Elmer R. Pearson, former Pathe president, and John J. McGuirk, chairman of Stanley Company several years ago, and later, but only for a short time, president of First National Pictures.

▼

Decision to bring together studio forces of RKO and RKO Pathe this week caused more than a little concern at the home offices of both organizations, where many department heads, in a reminiscient mood, brought back to mind the course followed at Warners-First National when those two concerns got together and then affected studio economies on the West Cost, which later found their way into New York and practically a complete absorption of the physical workings of First National by the Warner concern.

CONSOLIDATED FILM INDUSTRIES has finished its ax-swinging at the Pathe News laboratory in New Jersey, which it purchased recently from RKO Pathe. The toll to date reaches 52 persons, representing practically the entire staff.

President Yates and his lieutenants have offered many and divers excuses for firing the News crew, but as yet no one has admitted that a little "accident" to a Consolidated auto truck had considerable to do with the situation.

It seems that, following the Pathe lab purchase, Consolidated dispatched to the plant a Mack truck in which all raw stock was to be transferred to the Consolidated laboratory at Fort Lee. Some time during the loading, the four huge balloon truck tires were slashed to ribbons, ignition wires were severed, and, generally, much damage done to impede the progress of transformation.

Ralph Poucher, Consolidated executive, stormed the Pathe plant, lined up the employees and demanded to know the identity of the guilty parties. The Pathe gang denied participation in the little "prank," and Poucher fired the entire crew.

▼

By way of trans-Atlantic gossip comes the story that Charlie Chaplin is taking his world influence pretty seriously, having recently remarked to friends around a cafe table in Paris that he had given Ramsaye MacDonald and the British government the idea of abandoning the gold standard, which became effective only three days later.

Mr. Chaplin is unquestionably the world's greatest comedian, but he ought not to play with finance like that. It might get serious some time.

▲

A.M.P.A. delinquents in dues should hear the call of the new regime which seeks to clean up several bills outstanding, including $750 which remains payable to the Hotel Astor in New York for that colossal financial fiasco ("Naked Truth Dinner") of a few seasons back.

▼

Study closely the current workings of principal picture companies because from them is now being written film history!

▼

An enlightening bit of publicity matter from Universal's home office informs us that "John Stahl is in the Wilds of Chicago today. He is either married, being married, or going to be married. Nobody seems to know his exact matrimonial state at the moment." (Not even Mr. Stahl?)

▼

The California State Bureau of Commerce has figured out that tourists to the "Golden State" spend 10 per cent of their traveling expenditures for theatres.

▼

RCA claims America's broadcasting programs are "worth" $70,000,000. But it fails to say to whom.

▼

Hans Hanke, who plays the piano on the mezzanine at the Paramount for waiting patrons, and patrons who prefer music to sound pictures, says that the song birds all sing off key. For that reason he will never go to the country. Suppose it gives him the bucolic.

▼

Union musicians at Terre Haute, Ind., met the other day and decided that it was their duty to alleviate the economic handicaps under which theatres in that town are supposed to be operating. They talked long and loud of their own commendable action, of the splendid spirit which prompted them to take this voluntary reduction—and then they voted to cut their salaries $2.50 a week! Which is okay in a way but it does not weigh enough.

THE AMAZING RISE

(No. 734 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THOUSANDS OF EXHIBITORS NOW LOOK TO UNIVERSAL FOR A BETTER GRADE of pictures than they can get anywhere else.

THOUSANDS OF THEATRES ARE NOW DOING A BETTER BUSINESS WITH Universal pictures than with any other brand.

THIS RISE OF UNIVERSAL TO THE ABSOLUTE TOP IS NOTHING SHORT OF sensational.

CONSIDER A FEW FACTS:

BEFORE SOUND CAME INTO PICTURES, UNIVERSAL HAD MORE CUSTOMERS than any company, but they were mostly in the very small situations which could not pay good prices for product.

WHEN SOUND CAME, TREMENDOUS NUMBERS OF THESE THEATRES CLOSED their doors because they could not afford equipment.

IT THEN BECAME NECESSARY FOR UNIVERSAL TO ADOPT ITS PRESENT POLICY of aiming every picture at the first run box office on the theory that what was good for first runs was good for all theatres able to remain open.

WE HAD TO QUIT MAKING CHEAP PICTURES BECAUSE THEIR MARKET WAS gone. We had to quit making $1,000,000 and $2,000,000 pictures (of which we had made eight in a period of three years) because business conditions after the fall of 1929 made them out of the question.

SO THE OLDEST BIG COMPANY IN THE BUSINESS HAD TO TURN RIGHT ABOUT face and start from scratch. We started the new policy two years ago.

SINCE THEN, UNIVERSAL'S RECORD HAS BEEN THE MOST AMAZING IN THE annals of picturedom. We made not just a spasmodic hit, but a never-ending succession of them. All of last year we were the mainstay of thousands of theatres. This year, when good pictures are needed more than ever in the history of the business, we are not merely repeating that fine record but surpassing it.

BEST OF ALL, THE WHOLE TRADE SEEMS TO BE GLAD ABOUT IT. EVEN OUR competitors whose dust we once ate are now generous enough to admit that Universal is the head man!

IF YOU ARE NOT GETTING THE WHOLE UNIVERSAL OUTPUT, FEATURES, SHORTS, serials and newsreels, you are not doing all that you should to make your theatre profitable in the highest degree!

Ride with a Winner!

OF UNIVERSAL !

—they all bought Universal!

R K O
FOX

BENTON CIRCUIT
SCHINE CIRCUIT
MANNING & WINK CIRCUIT
CRESCENT AMUSEMENT CO.
BIJOU AMUSEMENT CO.
WOLFSON & MEYER CIRCUIT
E. M. LOEW CIRCUIT
SHARBY CIRCUIT
LEVENSON CIRCUIT
SCHINE THEATRICAL AMUSEMENT CORP.
COMERFORD AMUSEMENT CO.
L. C. SIPE CIRCUIT
JENKINS CIRCUIT
SEMALROTH CIRCUIT
REAL NETH CIRCUIT
CHESBROUGH CIRCUIT
WASHINGTON CIRCUIT
GUSDANOVIC CIRCUIT
ASSOCIATED THEATRES
SMITH BEIDLER CIRCUIT
SCOVILLE, ESSICK, REIF CIRCUIT
LEFKOWICH & GREENBURGER CIRCUIT
MEMPHIS THEATRE & EQUIPMENT COMPANY
MALCO THEATRES
FISHMAN CIRCUIT
ANGER CIRCUIT
JOHNSON CIRCUIT
RUPERT RICHARDS CIRCUIT
AFFILIATED CIRCUIT
ROSEN CIRCUIT

WARNERS
LOEW

SPRINGER COCALIS CIRCUIT
WILLIAM YOOST CIRCUIT
MANHATTAN PLAYHOUSES
GOTTESMAN CIRCUIT
LOEW CIRCUIT
LEE OCHS CIRCUIT
RANDFARCE AMUSEMENT CO.
CONSOLIDATED THEATRES
LEO BRECHER CIRCUIT
SOL BRILL CIRCUIT
ROSENBLATT CIRCUIT
SALKIN CIRCUIT
HILDINGER AMUSEMENT CO.
ALLISON CIRCUIT
LIPSIE CIRCUIT
MANOS AMUSEMENT CO.
S. LUST CIRCUIT
LICHTMAN CIRCUIT
DURKEE CIRCUIT
WALTER COULTER CIRCUIT
L. F. ROME CIRCUIT
FAMOUS PLAYERS CANADIAN CIRCUIT
MECHANIC CIRCUIT
ALLEN CIRCUIT
BLOOM & FINE CIRCUIT
DEWEES CIRCUIT
SIMONS CIRCUIT
KLUTH LAVIN CIRCUIT
ESSANESS CIRCUIT
SCHOENSTADT CIRCUIT
BROCKELL CIRCUIT

PUBLIX
HUGHES-FRANKLIN

REINHEIMER CIRCUIT
POLKA BROS. CIRCUIT
McCOLLUM CIRCUIT
EAST TEXAS AMUSEMENT CO.
COLE CIRCUIT
HORWITZ CIRCUIT
DENT CIRCUIT
HUFFMAN CIRCUIT
CENTRAL STATES CIRCUIT
BUTTERFIELD CIRCUIT
COOPERATIVE CIRCUIT
BEECHLER CIRCUIT
COHN CIRCUIT
SCHREIBER CIRCUIT
BAIR CIRCUIT
MALLERS CIRCUIT
4th AVE. AMUSE. CO.
VONDERSCHMIDT CIRCUIT
BROADWAY AMUSE. CO.
SWITOW CIRCUIT
O. K. MASON CIRCUIT
DICKINSON CIRCUIT
SHANBERG CIRCUIT
RHODEN CIRCUIT
FITE CIRCUIT
PACIFIC NATIONAL CIRCUIT
RICKARDS & NACE CIRCUIT
MIDWESCO CIRCUIT
WEISNER CIRCUIT
DELFT CIRCUIT
ADLER CIRCUIT
LUDWIG CIRCUIT
TRAMPE CIRCUIT
HEYWOOD AMUSE. CO.
GREENE CIRCUIT
WAMPNER CIRCUIT
GRIFFITH CIRCUIT
MIDWEST CIRCUIT
TERRY CIRCUIT
EPSTEIN CIRCUIT
GOLDBERG CIRCUIT
INTERSTATE CIRCUIT
BEAMS CIRCUIT
MULTNOMAH CIRCUIT
TIBBETTS CIRCUIT
FRISINA CIRCUIT
WEHRENBERG CIRCUIT
ST. LOUIS AMUSE. CO.
BUCK LEWIS CIRCUIT
HARRIS-VOELLER CIRCUIT
DEMORDAUNT CIRCUIT
COL. COLE CIRCUIT
R. FRELS CIRCUIT
H. CLUCK CIRCUIT
CONSOL. AMUSE. OF HONOLULU
GOLDEN STATE CIRCUIT
T. & D. JR. CIRCUIT
GEORGE MOON CIRCUIT
BLUMENFIELD CIRCUIT
GREENFIELD CIRCUIT
NATIONAL CIRCUIT
ARKUSCH CIRCUIT
JOHN DANZ CIRCUIT
WEST CENTRAL CIRCUIT

—AND STILL THEY COME!

Loew's Net for Year Is $13,484,768; Equal To $7.46 on 1,464,205 Shares

Loew's Inc., and all 100 per cent owned subsidiaries report net profit of $13,484,768.37 for the year ended August 31, 1931 after all charges.

The net is equal to $7.46 per share on its 1,464,205 shares of common stock after preferred dividend requirements. This compares with $9.65 per share on 1,413,574 shares of common in 1930.

Of this amount, minority interests' share in affiliated corporations is $1,321,485.64 and Loew's share, after federal taxes, $12,163,282.73. Last year's net of all Loew companies was $17,036,705.11; minority interests' share $2,094,687.90 and Loew's share, after federal taxes, $14,942,017.21.

The consolidated balance sheet for the year ended August 31, 1931 follows:

ASSETS

Current:		
Cash and Call Loans	$5,766,635.33	
Cash Reserved for Construction	644,830.47	
		$6,411,465.80
Sinking Fund Requirements Anticipated—At Cost		1,569,462.00
Receivables:		
Accounts Receivable	$1,951,154.62	
Notes Receivable	80,474.88	
Due from Affiliated Corporations	786,304.05	
		2,817,933.55
Inventories—At Cost:		
Film Productions in Process, Completed and Released (after Amortization)	$27,129,229.61	
Film Advertising Accessories	521,969.97	
Theatre and Studio Supplies	315,336.40	
		27,966,535.98
Advances:		
To Motion Picture Producers, Secured by Film Productions	$1,199,125.40	
Mortgage and Interest Payments	63,874.40	
		1,262,999.80
Total Current Assets		$40,028,397.13
Investments:		
Stocks and Mortgages of Affiliated Corporations	$12,882,228.64	
Deposits on Leases and Contracts	868,158.43	
Miscellaneous	775,597.02	
		14,525,984.09
Property—100% Owned:		
Land	$24,824,699.06	
Buildings and Equipment	58,827,527.81	
Leaseholds	3,093,840.43	
	$86,746,067.30	
Less Reserve for Depreciation	15,328,943.32	
		71,417,123.98
Deferred		3,461,638.70
		$129,433,143.90

LIABILITIES

Current:		
Accounts Payable	$4,481,904.56	
Notes Payable	42,363,48	
Federal and State Taxes	1,364,418.43	
Accrued Interest	617,085.32	
Advances from Affiliated Corporations	146,195.58	
Debenture Sinking Fund Payments	1,000,000.00	
		$7,651,967.37
Subsidiary Corp. Dividend Payable Sept. 15th		67,356.48
Accounts Payable—Long Term		154,000.00
Fifteen-Year 6% Debentures, Due 1941		10,707,000.00
Bonds and Mortgages of Subsidiary Corporations		12,387,345.50
First Lien 6% Bonds of Subsidiary Corporation—Due 1947		8.786,100.00
Subsidiary Corporations' Stock Outstanding (Metro-Goldwyn, etc., Preferred)		4.815,425.57
Deferred Credits		697,090.98
Reserve for Contingencies		152,445.50
Capital Stock:		
Preferred Stock, No Par Value, $6.50 Cumulative: 145,203 shares		13,721,683.50
Common Stock, No Par Value: 1,464,205 shares		36,576,580.64
Surplus		33,716,148.36
		$129,433,143.90

[Financial statement continued on next page]

McCarthy to Return to Fox

J. J. McCarthy, who resigned from Fox last spring to go abroad, will return to the company after the first of the year in an advisory capacity in Hollywood. He had been in charge of script and talent material before resigning.

Named Assistant Sales Head

W. L. Tenney, on the sales staff of Nash Motor Company for 16 years, has been named assistant general sales manager of the General Register Corporation, manufacturers of automatic ticket register machines. J. C. Enslen is general sales manager.

Universal, Kaplan, Columbia Employes Frolic at New York

The Eastern industry's social season was launched at New York on Friday last when employees of Columbia's home office held a "Victory Dance" at the Astor hotel in celebration of the Columbia baseball team's victory in the Motion Picture Baseball League. Trophies were presented by Quigley Publications and by *Film Daily*.

On Saturday night, the entire Universal home office group, led by President Carl Laemmle, attended that company's annual dinner-dance at the Astor, where amid a picturesque atmospheric Parisian night setting, executives and employees frolicked to tunes played by Jack Berger's Astor Orchestra. Club President Herman Stern presented Laemmle with an oil painting of the Universal chief, done by M. Kassel. The Universal executive group in attendance included, besides Laemmle, P. D. Cochrane, Phil Reisman, Charles Paine, Ted Schlenger, Sig Wittman, Nate Manheim, Paul Gulick, Sam Sedran, John V. Ward, Herman Stern, Douglas Leisman and Julius Singer.

Among those present, not connected with Universal, were John D. Tippett, Oscar Lynch, Joseph H. Tooker, William A. Bach, Alex Hamlon, C. Kucker, Milton Barrett, Elmer Pearson, E. H. Gaylor, W. H. Evarts, Leo Brecher, Al Ruben, Walter Eberhardt, Ned Depinet, Phil de Angelis, N. M. Schenck, Lou Rydell, Mr. and Mrs. Heath Cobb, John Jacox, Floyd Del Brown, Herbert Yates, Mr. and Mrs. Mark Rogers, Miss Evelyn Gerstein, Fred Rothenberg, Hugo Mayer, Mr. and Mrs. George Skouras, Don J. Cox, Jules Levy, John O'Connor, Fred Myers, Jack Kelley, Sam Lefkowitz, Milton Feld, Dave Chadkin, Alex Halperin, Joe Dietch, Dan Michalove, Clayton Bond, Si Seadler, T. W. Yates, Ralph Poucher, Tom Wiley, Charles Zenker, Joseph Seidler, Herman Robbins, Baron C. J. Von Cronsted, Mrs. Rita McGoldrick.

Sam Kaplan's testimonial, given by the New York projectionists' local and an annual affair, was also held on Saturday evening, at the Commodore hotel. Judge John McCooey and Harry Charnas sat on the dais with Kaplan. Projection chiefs of the national and independent circuits attended with their operators.

Sears Appoints 3 District Managers

Gradwell L. Sears, Western sales manager for Warner-First National, has made the following appointments: Carl Lesserman as mid-West district manager, headquarters in Chicago, and covering Chicago, Milwaukee, Minneapolis, St. Louis, Omaha, Des Moines, Kansas City; Fred M. Jack, manager at Dallas, to Southern district manager, headquarters in Dallas, and covering Dallas, New Orleans, Charlotte, Atlanta, Memphis, Oklahoma City.

N. H. Brower, manager at Seattle, to West Coast district manager, headquarters in Los Angeles, and supervision over Los Angeles, Seattle, Portland, San Francisco, Salt Lake City, Denver.

ECONOMIES IN MERCHANDISING FROM RKO PLAN OF INDIVIDUAL CAMPAIGNS

Loew's Consolidated Balance Sheet

(Continued from preceding page)

OPERATING STATEMENT

Gross Income:		
Theatre Receipts, Rentals and Sales of Films and Accessories	$111,552,259.54	
Rentals of Stores and Offices	4,737,643.89	
Booking Fees and Commissions	1,411,440.53	
Miscellaneous Income	2,778,166.84	
		$120,479,510.80
Expenses:		
Theatres and Office Buildings	$54,480,277.70	
Film Distribution	13,711,892.85	
Amortization of Films	27,395,872.43	
Film Advertising Accessories	562,191.05	
Producers' Share of Film Rentals	5,458,839.87	
		101,609,073.90
Operating Profit before Depreciation and Federal Taxes		$18,870,436.90
Depreciation of Buildings and Equipment	$3,831,179.83	
Federal Taxes	1,554,488.70	
		5,385,668.53
Net Profit all Corporations		$13,484,768.37
Minority Interests' Share, Affiliated Corporations		1,321,485.64
Loew's Incorporated Share after Federal Taxes		$12,163,282.73

CONSOLIDATED SURPLUS ACCOUNT

Surplus, September 1, 1930		$28,784,301.69
Operating Profit as above		12,163,282.73
		$40,947,584.42
Less:		
Undistributed Share Affiliated Corporations	$241,006.56	
Dividends Paid and Declared:		
Susidiaries Preferred (Metro-Goldwyn, etc.)	333,288.74	
Loew's Inc. Preferred	946,354.51	
Loew's Inc. Common	5,710,786.25	
		7,231,436.06
Surplus, August 31, 1931		**$33,716,148.36**

Color Franchises Is New Plan to be Offered Studios

The progress of color has been hampered by its heavy cost, which impediment must be eliminated to allow for a color comeback, according to Archie Mayers, executive of Colorfilm Corporation. With this in mind, states Mayers, his company will immediately revise its method of operation, reducing drastically laboratory and royalty charges.

The company's new method of operation will give to producers, many of which have their own laboratories, a franchise to develop their color negatives, each company paying royalties, similar to sound royalties, for the use of and rights to Colorfilm's system when it is installed in the studio laboratory.

Colorfilm will develop and print for producers who do not engage in laboratory activities.

Percival Moore, Kentucky banker, who is financing the corporation, arrived in New York this week to assume executive charge and operation, disposing of Gregory Linder.

Nakken Charges Independent with Sound Infringement

Universal Sound System, independent sound equipment manufacturer and distributor, was made defendant this week in a patent infringement action filed in United States district court at Wilmington, by Hugh M. Morris, former federal judge, on behalf of Nakken Patents Corporation.

The Nakken interests charge infringement of patents for transmission of light impulses into electrical currents as used in motion picture sound reproducers.

The bill of complaint states that Theodore H. Nakken applied for a patent on November 3, 1920, receiving a grant in 1925, which he assigned to Naamlloze Vannootschop Nederlandsche-Lummotron Maalschapp, of Holland. Later the patent was found to be defective and a reissue was granted, it is said, in February, 1928. The new patent was then transferred to the Nakken Patents Corp. on October 17, 1928.

In addition to damages because of alleged infringement, the plaintiff seeks temporary and will later fight for a permanent injunction.

Circuit Relieves Managers Of Exploitation Duties

Heavy Concentration of Publicity and Advertising on Each Picture To Be Handled at Home Office

Following a precedent established by Publix and Fox in modifying the duties of theatre managers to allow for more intensive actual picture selling, Radio-Keith-Orpheum, beginning immediately, will relieve its managers of all responsibility and effort of conceiving exploitation, publicity and advertising ideas, thus enabling them to devote considerable additional time to their theatres.

Complete sales campaigns on every picture booked for the RKO circuit will be prepared in the home office hereafter and forwarded to theatre managers from ten days to three weeks in advance of their opening play dates. The campaigns will cover all phases of exploitation, publicity and advertising on each picture, and will supply one uniform sales campaign to all RKO theatres.

The sales campaigns are prepared under the direction of Jack Hess, national advertising director for RKO theatres. They detail and suggest a large number of tie-ups for each picture; they concentrate publicity stories for each production into one complete bulletin, and they include mats of complete advertising campaigns for each picture. In 18 days, Hess's department turned out complete sales campaigns of this kind on "Reckless Living," "The Tip Off," "Consolation Marriage," "Platinum Blonde," "Are These Our Children?" and "Way Back Home."

The most pretentious of these campaigns has been that mapped out for Radio Picture's "Way Back Home," featuring Seth Parker.

The first volume—Exploitation—contains ideas, stories and advertisements, all approved by home office executives. Following the foreword, are cast and story synopsis, 30 ideas for exploitation tie-ups and contests, special portraits, heralds and a variety of publicity mats.

In the second volume—Publicity—are 35 complete publicity stories and short biographies of all principals, suitable for newspaper use.

The third volume—Advertising, contains 28 advertising mats, comprising a complete campaign for the picture. The three volumes were said to have been prepared at an insignificant cost. All advertisements and illustrations supplied are in mat form and can be cheaply reproduced, thus effecting economies throughout the circuit.

All copy and art material in the volumes is first approved by Joseph Plunkett, RKO theatre head, and other executives.

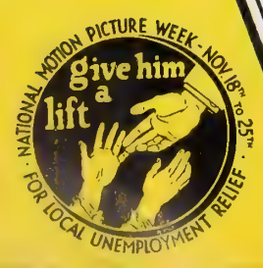


Hot *and* box-office!

TIFFANY Productions Inc. presents

NORAS for

Fashioned in every factor for capacity business. A title that intrigues—one of the best of any season. A brilliant cast. Surprising dramatic twists along the tortuous trail of the sweethearts of luxury.





WOMEN

with

BESSIE LOVE

CONWAY TEARLE

June Clyde, Natalie Moorhead,
Lina Basquette, Edmund Breese,
Virginia Lee Corbin

Story by Frances Hyland

Directed by Mort Blumenstock



TIFFANY
PRODUCTIONS, INC.
Distributed by
SONO ART–
WORLD WIDE

RADIO-PATHE SALES FORCES UNITE

(Continued from page 9)

pictures will continue to be released under individual company brand names for a time, at least.

The sales consolidation was effected on Wedneday at a meeting of RKO and RKO Pathe executives. A conference for the creation of a single set of department heads is next. Although no definite decision has been made with regards the selection of heads of departments, insiders say that Hy Daab will be found in complete charge of advertising and publicity, inasmuch as Abe Waxman, who holds a similar post at RKO Pathe, is a newcomer to the RKO interests, having been brought over from Warners only a few months ago, whereas Daab's RKO affiliation dates back to 1921.

Effective November 9

Ambrose Dowling is in charge of RKO foreign business, with T. F. Delehanty in the same post at RKO Pathe. RKO's general executive assistant is Frank O'Heron; at Pathe this work is divided between C. J. Scollard and E. H. Goldstein. Dan Dougher holds the title of purchasing agent at RKO, with J. T. Richards holding a parallel post at RKO Pathe. J. F. Skelley manages exchange operations for RKO, Edward Ballentine for Pathe.

The new sales appointments become effective on Monday, November 9, following only by a week the establishment of a working agreement between RKO Radio and RKO Pathe, by the terms of which studio facilities of both organizations will be merged and the various production assets of both companies made available to each. Schnitzer, Selznick and Rogers, who came to New York last week for production conferences, are back at Hollywood where they immediately will realign and consolidate studio forces. Although it has not been determined where slashes will be made, all studio forces have been given notice of the reorganization, which takes care of the 60-day cancellation clause in contracts.

Only Shorts at Pathe Plant

Production will be concentrated at the Radio lot, with short subjects only occupying space at RKO Pathe's Coast plant.

The scenario department of RKO Pathe was merged on Wednesday with that of Radio Pictures, marking one of the first immediate results of the production merger. Miss Tarrington North and Miss Latshaw have moved their headquarters to the Radio home office. Kay Brown is at the helm.

Prominent in executing details of the rehabilitation and consolidation of the Radio interests have been David Sarnoff, president of the Radio Corporation of America, and Hiram S. Brown.

Pathe News, Inc., the newsreel unit, it is to be assumed, will be moved into the new setup status quo.

An arrangement was made this week between Hiram Brown and Basil Dean, RKO's European representative, prior to Dean's return to London, whereby a part of the future output of Associated Radio Pictures at its new Ealing Green studio, London, will be made with the direct cooperation of American stars, directors and technicians of RKO and RKO Pathe and the distribution of these pictures will be facilitated in America and throughout the world.

Dow, Jones & Company, in a financial bulletin, stated Thursday that Radio-Keith-Orpheum Corporation would shortly undertake new financing and expressed the belief that it would take the form of "convertible debentures with some sort of a bonus attached."

This statement of the financial service came concurrently with various reports that Radio-Keith-Orpheum would seek $5,000,000 of additional capital. It was variously reported that the $5,000,000 would be advanced by General Electric Company and that a million shares of new stock would be issued to present stockholders at $5 a share.

Dow, Jones stated that "the sale of additional common stock would probably be difficult under current market conditions. The Company has already outstanding $40,000,000 in real estate mortgage bonds. Without any substantial net profit in the first three quarters of this year and with its increased film production program, RKO's need for additional working capital is apparent."

Brown Refuses to Comment

Hiram Brown, president of Radio-Keith-Orpheum Corporation, was reached by a representative of Motion Picture Herald shortly before press time and stated that he would not comment on rumors. Herman Zohbel, treasurer of the company, could not be reached. Paul Mazur, member of the firm of Lehman Brothers, RKO's bankers and an important member of the board of directors, said that so far as he knew there was nothing definite yet concerning arrangements for new RKO financing.

The financial report for RKO for the nine months ending September 30 showed a profit of $622.

David Selznick, who this week took over the reins in charge of production at Hollywood for RKO and RKO Pathe, although still in his early twenties, was trained from early childhood with a view to becoming a motion picture executive. His able tutor was Lewis J. Selznick, his father, a motion picture pioneer and founder of Selznick Pictures.

Born in Pittsburgh, in 1902, this 29-year old production chieftain was educated in New York public schools, at Hamilton Preparatory school, and Columbia University. During school vacation periods he was assigned by the elder Selznick to work in all departments of the family's old picture enterprises. With the personal supervision and aid of his father, the younger Selznick received extensive training in publicity and advertising, sales, theatre operation and, finally, production.

During this training period he edited the Selznick house organ, was in charge of advertising layouts for the company's campaigns, and at one time was in full charge of the advertising and publicity department of Selected Pictures. For a long period of time he was assistant to the Selznick sales manager in charge of contract approvals. At another time, he was in charge of the old Selznick News Reel. Again, he served as manager of the Ritz theatre in Brooklyn, while he received his schooling in theatre operations.

This training period within the old Selznick organization continued until 1925, when the younger Selznick joined Metro-Goldwyn-Mayer as assistant story editor. Later, he became story editor and, thereafter, was appointed assistant to Harry Rapf, who at that time was an associate producer in charge of Westerns for Metro.

To Paramount in 1927

Selznick resigned from Metro in 1927 to become associate producer and head of the writers' department at Paramount. During this period he produced such well-known Paramount pictures as "Forgotten Faces," "Four Feathers," "Street of Chance." Soon after, he was appointed executive assistant to B. P. Schulberg, managing director of Paramount. During Schulberg's absence from the studio in the summer of 1930, Selznick was in complete charge of production of various Paramount successes, such as Ruth Chatterton's first big hit, "Sarah and Son," Nancy Carroll's "Honey."

All this time the conviction that mass production of pictures under one studio head was impractical was growing on the young producer. He came, in time, to believe implicitly in the unit system of production, with production talent responsible only for a limited number of good pictures, rather than for a quantity of average pictures. His attempts to obtain this reform in the Paramount studios and to obtain the adoption of a unit system of production ended in failure, and last summer Selznick resigned from Paramount. His ambition at the time was to organize, with Lewis Milestone, an independent producing company which would operate on the basis of Selznick's ideas of unit production. Difficulties overtook this plan and it was abandoned.

With Selznick's appointment to head the production activities of RKO Radio, that company officially adopted the unit system of production championed by Selznick.

Selznick last year married Irene Mayer, a daughter of Louis B. Mayer, M-G-M production head.

Goldsmith Sees Television In Theatres in Five Years

Television in theatres will be a general fact within five years, in the opinion of Dr. Alfred N. Goldsmith, vice president of RCA and president of the SMPE, expressed at a regular AMPA meeting in New York on Thursday. Television in the home is seen by the executive as a practical device within a year.

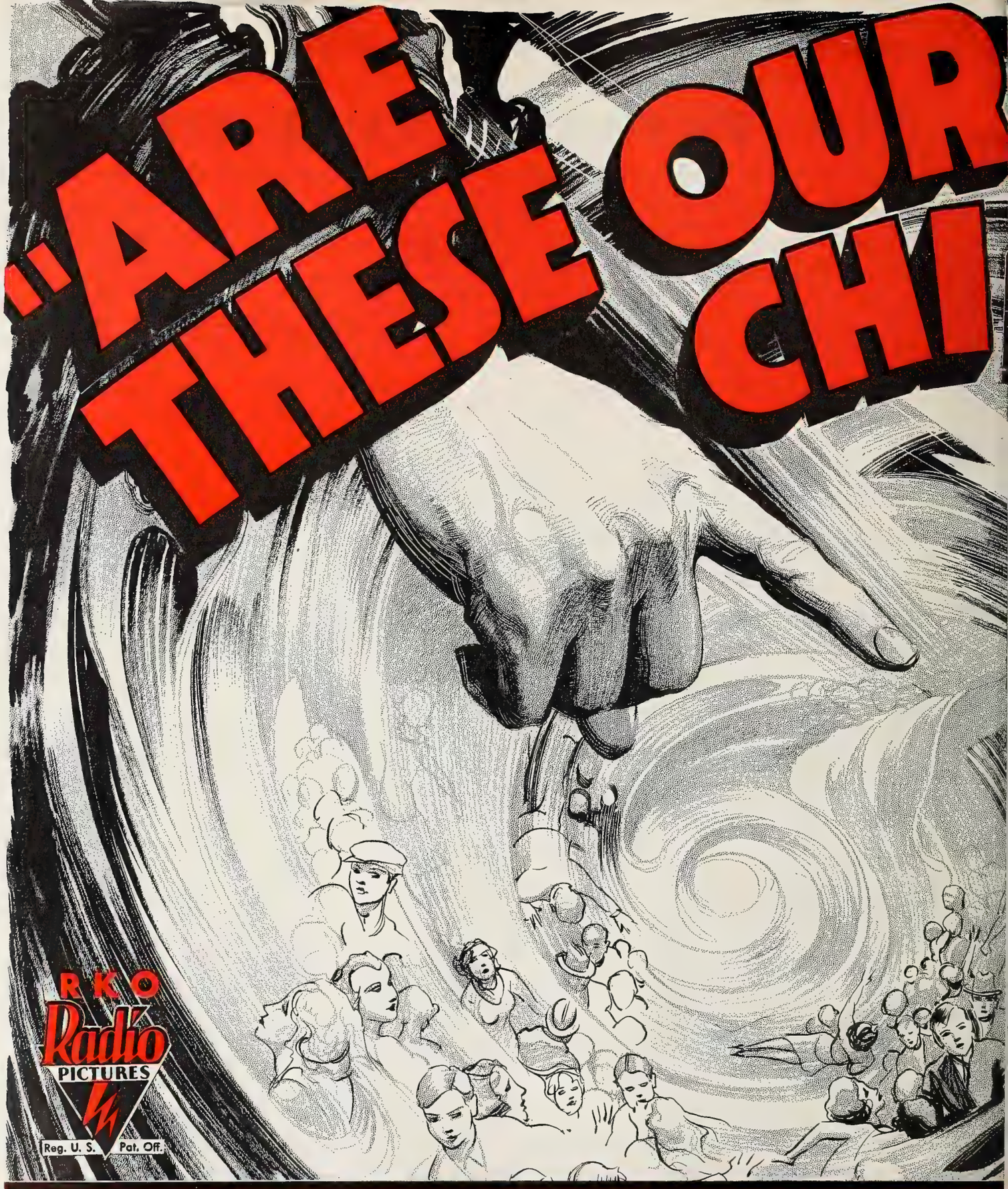
He said that the motion picture industry will play a vital part in television because of its actors and actresses, studios and theatres, but agreed that television is still a puzzle at present.

THEATRE RECEIPTS

Box office receipts for the current calendar week, ending October 31, indicate a gain over the previous seven-day period for the 29 cities over the country included in the compilation. The present week's gross total reached $2,371,769, which, compared with the last week figure of $2,318,274, results in an increase of $53,495. Four new high individual totals were recorded during the week and six new low figures, which compares with six new highs and 11 new lows last week. Box office figures for the theatres in the city of Detroit, included in this week's record for the first time, will be regularly listed in the theatre receipts compilation in the future.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Young as You Feel" (Fox)..... (6 days)	8,350	"Pardon Us" (MGM)..... (6 days)	8,200	High 1-24 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"The Spider" (Fox) ..... (6 days)	5,500	"Skyline" (Fox) ..... (6 days)	5,175	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"East of Borneo" (U.) ..... (6 days)	4,950	"Monkey Business" (Para.)..... (6 days)	4,000	High 5-2 "Strangers May Kiss"	8,100
Strand	1,900	35c-50c	"24 Hours" (Para.) ..... (6 days)	6,140	"Susan Lenox" (MGM) ..... (6 days)	10,350	Low 7-11 "Daddy Long Legs"	2,900
							High 10-31 "East of Borneo"	4,950
							Low 6-6 "Party Husband"	3,190
							High 10-24 "Susan Lenox"	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"This Thing Called Love" (Pathe) (6 days)	3,250	"Spirit Of Notre Dame" (U.)..... (6 days)	4,095	.....	
Europa	267	25c-50c	"Fight For the Matterhorn" .... (German) (6 days)	600	"Gretel And Liesel" (German).. (6 days)	900	.....	
Hippodrome	2,250	25c-50c	"Skyline" (Fox) ..... (6 days & Sun. midnite show)	11,500	"A Dangerous Affair" (Col.)..... (6 days and Sun. midnite show)	11,000	.....	
Keith's	2,500	25c-50c	"Expensive Women" (W. B.)..... (6 days & Sun. midnite show)	6,320	"24 Hours" (Para.)..... (6 days and Sun. midnite show)	6,240	High 4-9 "Bachelor Apartment"	16,080
Loew's Century	3,076	25c-60c	"The Road to Reno" (Para.)..... (6 days)	18,500	"I Like Your Nerve" (F. N.)..... (6 days)	18,000	Low 1-17 "Abraham Lincoln"	4,800
Loew's Parkway	987	15c-35c	"The Unholy Garden" (U. A.)..... (6 days)	3,500	"Palmy Days" (U. A.)..... (6 days)	4,800	High 4-11 "Tailor Made Man"	30,000
Loew's Stanley..	3,532	25c-60c	"Sin of Madelon Claudet" (MGM) (6 days)	22,500	"Susan Lenox" (MGM)..... (6 days and Sun. midnite show)	24,000	Low 3-21 "Conquering Horde"	17,000
Loew's Valencia	1,487	25c-35c	"The Unholy Garden" (U. A.)... (6 days)	3,000	"Palmy Days" (U. A.)..... (6 days)	3,600	High 1-3 "Follow the Leader"	5,500
New	1,600	25c-50c	"The Yellow Ticket" (Fox)..... (6 days)	8,000	"The Cisco Kid" (Fox)..... (6 days and Sun. midnite show)	8,500	Low 1-10 "Lottery Bride"	3,100
Rivoli	1,982	20c-40c	"Fifty Fathoms Deep" (Col.)..... (6 days)	5,400	"Devotion" (Pathe) ..... (6 days)	6,000	High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon"	15,000
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"	18,000
							Low 7-11 "Their Mad Moment"	6,000
							High 1-10 "Criminal Code"	10,000
							Low 6-20 "Woman Men Marry"	5,200
Boston								
Keith's	2,800	25c-65c	"Consolation Marriage" (Radio)...	20,000	"Spirit Of Notre Dame" (U.)..... (2nd week)	21,500	High 2-14 "Cimarron"	26,000
Keith-Boston ..	2,500	25c-60c	"Homicide Squad" (U.).....	19,000	"Fanny Foley Herself" (Radio)...	20,000	Low 7-18 "Woman of Experience"	17,500
Loew's Orpheum	3,100	25c-50c	"Get Rich Quick Wallingford".... (MGM)	21,000	"Palmy Days" (U. A.).....	22,000	High 1-10 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"The Unholy Garden" (U. A.)....	21,500	"Susan Lenox" (MGM).....	22,000	Low 7-18 "Up for Murder"	17,000
Metropolitan ...	4,350	35c-75c	"24 Hours" (Para.).....	34,500	"The Beloved Bachelor" (Para.)..	36,000	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"The Last Flight" (F. N.).....	15,000	"Road To Singapore" (W. B.)...	15,000	Low 7-11 "Indiscreet"	18,000
Scollay Square.	1,800	25c-50c	"Bad Girl" (Fox).....	15,000	"The Spider" (Fox).....	16,000	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"The Last Flight" (F. N.).....	13,000	"Road To Singapore" (W. B.)...	12,500	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel"	18,000
							Low 2-21 "Sit Tight"	12,000
							High 1-17 "Right to Love"	25,000
							Low 3-21 "Drums of Jeopardy"	13,000
							High 9-26 "Monkey Business"	15,000
							Low 7-18 "Night Nurse"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Sob Sister" (Fox)	21,000	"Devotion" (Pathe)	35,200	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"East of Borneo" (U.)	11,400	"Penrod And Sam" (F. N.).....	7,900	Low 7-4 "I Take This Woman"	19,000
Court Street ...	1,200	25c	"The Big Gamble" (Pathe)..... (3 days)	2,100	"I Like Your Nerve" (F. N.) and "Sharkey-Carnera Fight Films" (State Rights) (4 days)	4,100	High 2-14 "Cimarron"	25,600
			"Side Show" (W. B.)..... (4 days)	4,300			Low 4-4 "Mothers Cry"	5,900
Erlinger	1,400	25c-50c	"Das Rheinlandsmaedel" (Capitol) (8 days)	6,000	.....	.....	.....	.....
Great Lakes ...	3,000	25c-50c	"Spirit of Notre Dame" (U.).....	19,800	"Monkey Business" (Para.)..... (2nd week)	10,000	High 8-8 "Politics"	35,100
Hippodrome	2,100	25c-50c	"The Beloved Bachelor" (Para.)...	17,000	"The Road To Reno" (Para.).....	16,900	Low 9-26 "American Tragedy"	16,000
Lafayette	3,300	25c-35c	"Fifty Fathoms Deep" (Col.).....	12,100	"Women Go On Forever" (Tiff.)..	8,200	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
							High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Expensive Women" (W. B.)..... (3 days)	4,000	"Road To Singapore" (W. B.)..... (3 days)	4,000	.....	
			"A Dangerous Affair" (Col.)..... (3 days)	3,500	"Penrod And Sam" (F. N.)..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Susan Lenox" (MGM)..... (3 days)	7,000	"My Sin" (Para.)..... (3 days)	6,000	.....	
			"Sob Sister" (Fox)..... (3 days)	5,500	"Caught Plastered" (Radio)..... (3 days)	5,000		



ITS STINGING THEME CATCHES AMERICA WIDE OPEN! . . . Dates Cleared Over-Night as the Good Word Spreads . . . Big Houses Everywhere on the Line for mid-November Day-and-Date Opening . . . Nation's Newspapers Tied Up to Hit Day in Advance on Same Scale as "Cimarron"

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

WESLEY RUGGLES' DRAMA OF WORLD CHAOS



They turned creation upside down to make possible the sweetest story of kid devotion ever told . . . Here is artist Frederic Madan's conception of what Ruggles has sent swirling across the screen—the vortex of a mad world with today's bewildered babes struggling valiantly to find a way out!

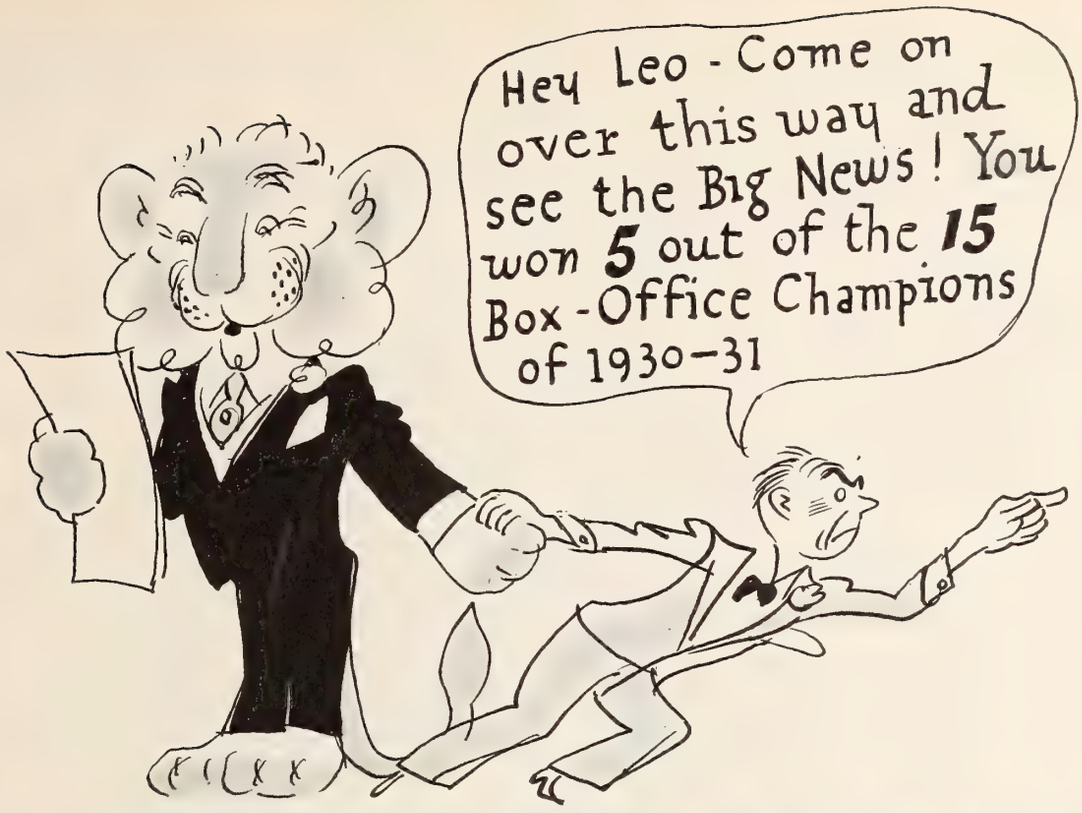
A CAST IN ITS 'TEENS . . . PLAYING LIKE BLAZES . . .

ERIC LINDEN, *Boy Sensation of the Theatre Guild,* **ROCHELLE HUDSON, MARY KORNMAN,** *Pick of the Wampas Babes,* **BEN ALEXANDER,** *The Kid of "All Quiet",* **ARLINE JUDGE . . .** *Brilliantly aided by Beryl Mercer, Ralf Harolde, Wm. Orlamond . . . Adaptation and Dialogue by Howard Estabrook, Ruggles' co-Worker of "Cimarron"*

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Get Rich Quick Wallingford" (MGM)	47,000	"Susan Lenox" (MGM)	55,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Alexander Hamilton" (W. B.) (4 days—2nd week)	9,000	"Alexander Hamilton" (W. B.) (1st week)	21,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Susan Lenox" (MGM)	28,000	"The Beloved Bachelor" (Para.)	27,500	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Wicked" (Fox)	27,000	"Homicide Squad" (U.)	29,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"The Mad Genius" (W. B.)	18,500	"Pardon Us" (MGM) (2nd week)	14,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Devotion" (Pathe)	23,000	"The Spirit Of Notre Dame" (U.) (2nd week)	20,200	High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Unholy Garden" (U. A.)	23,000	"Palmy Days" (U. A.) (3rd week)	21,000	High 3-21 "City Lights"	46,562
							Low 4-25 "Kiki"	20,825
Cincinnati								
Keith's	1,600	25c-40c	"Wicked" (Fox)	4,650	"Honor Of The Family" (F. N.)	4,625	High 2-7 "Pay Off"	6,300
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Pardon Us" (MGM)	22,521	"Traveling Husbands" (Radio)	22,832	High 1-3 "Remote Control"	38,321
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"24 Hours" (Para.)	12,520	"Susan Lenox" (MGM)	18,661	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Riders of the Purpls Sage" (Fox) (4 days)	2,600	"I Like Your Nerve" (F. N.) (4 days)	2,292	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"The Mad Parade" (Para.) (3 days)	1,400	"Is There Justice?" (Sono-Art) (3 days)	1,234	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Road to Singapore" (W. B.) (7 days and Sat. midnite show)	10,546	"Spirit Of Notre Dame" (U.) (7 days and Sat. midnite show)	12,926	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"The Unholy Garden" (U. A.) (7 days and Sat. midnite show)	13,872	"Five Star Final" (F. N.) (7 days and Sat. midnite show)	14,087	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Smart Woman" (Radio)	4,500	"Side Show" (W. B.)	4,293	High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Die Blonde Nachtigal" (Ufa)	1,200	"Karamozov" (Tobis)	2,000		
Cleveland								
Allen	3,300	25c-50c	"Susan Lenox" (MGM)	25,000	"Unholy Garden" (U. A.)	14,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Caught" (Para.)	5,000	"Tabu" (Para.)	5,000		
RKO Hippodrome	3,800	25c-50c	"Consolation Marriage" (Radio)	13,000	"A Dangerous Affair" (Col.)	15,000	High 3-14 "Dracula"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Fanny Foley Herself" (Radio)	21,000	"Homicide Squad" (U.)	28,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"24 Hours" (Para.)	18,000	"Wicked" (Fox)	18,000	High 9-5 "Pardon Us"	26,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"The Brat" (Fox)	8,000				
Warner's Lake	800	25c-50c	"Honor Of The Family" (F. N.)	3,000	"I Like Your Nerve" (F. N.) (5 days)	3,200	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Beloved Bachelor" (Para.)	16,000	"Susan Lenox" (MGM)	18,500	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Pagan Lady" (Col.)	6,000	"Devotion" (Pathe)	7,500	High 4-11 "Connecticut Yankee"	12,000
							Low 4-9 "Gods Gift to Woman"	4,500
Huffman Tabor	1,900	25c-50c	"A Dangerous Affair" (Col.)	9,000	"Road To Singapore" (W. B.) (25c-75c)	10,000	High 3-21 "City Lights"	14,000
							Low 7-4 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Road to Reno" (Para.)	10,000	"The Unholy Garden" (U. A.)	11,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Phantom of Paris" (MGM) (9 days)	6,000	"The Mad Parade" (Para.) (5 days)	1,000	High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Detroit								
Downtown	2,750	25c-50c	"Spirit of Notre Dame" (U.) (2nd week)	16,000	"Spirit of Notre Dame" (U.) (1st wetk)	20,000		
Fisher	2,300	25c-50c	"Honor of the Family" (F. N.)	18,000	"The Road to Reno" (Para.) (25c-60c)	20,000		
Fox	5,000	25c-50c	"The Big Gamble" (Pathe)	32,000	"The Cisco Kid" (Fox)	32,000		
Michigan	2,500	25c-60c	"The Beloved Bachelor" (Para.)	32,000	"24 Hours" (Para.)	30,000		
Paramount	3,450	25c-60c	"Susan Lenox" (MGM) (5 days—3rd week)	6,000	"Susan Lenox" (MGM) (2nd week)	21,000		
			"Platinum Blonde" (Col.) (3 days)	4,000				
State	3,000	25c-50c	"Leftover Ladies" (Tiff.)	9,000	"Murder at Midnite" (Tiff.)	10,000		
United Artists	2,000	25c-75c	"The Unholy Garden" (U. A.)	23,000	"Palmy Days" (U. A.) (6 days—3rd week)	15,000		
Hollywood								
Chinese	2,500	25c-75c	"Yellow Ticket" (Fox)	9,000	"Cisco Kid" (Fox) (2nd week)	6,300	High 1-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pan. Hollywood	3,000	35c-65c	"Pardon Us" (MGM)	15,000	"My Sin" (Para.)	10,400	High 1-10 "Sin Takes a Holiday"	19,000
W. B. Hollywood	3,000	35c-50c	"The Ruling Voice" (W. B.)	9,400	"The Dreyfus Case" (Col.)	8,200	Low 8-15 "Tabu"	9,200
							High 2-7 "Little Caesar"	30,000
							Low 10-10 "I Like Your Nerve"	7,500

(Continued on page 43)



LEO PREFERS TO TALK ABOUT 1931-'32 NOW!

*Sure, he's proud of taking **5** out of **15** B. O. Champions in M. P. Herald's survey — but he's all excited about:*

THE CHAMP—WALLACE BEERY and JACKIE COOPER make their bow Nov. 9th at the $2 Astor in KING VIDOR'S masterpiece!

FLYING HIGH—The West Coast is all agog over George White's stage phenom in pictures. BERT LAHR of the original show is filmdom's new scream!

POSSESSED—JOAN CRAWFORD in a de luxe role with CLARK GABLE. Previewed in California and the rave notices haven't stopped coming in yet!

CUBAN LOVE SONG—What an entertainment! Hot love with LUPE VELEZ romancing with LAWRENCE TIBBETT, Songs! Laughs! JIMMY 'Schnozzle' DURANTE plus ERNEST TORRENCE. A surprise smash!

HELL DIVERS—Month after month M-G-M in cooperation with the Navy have been building a BIG ONE. WALLACE BEERY, CLARK GABLE together!

PRIVATE LIVES—NORMA SHEARER and ROBERT MONTGOMERY, the unforgettable 'Divorcee' pair, now making the decade's biggest stage hit into pictures!

Box-Office Champion? You said it!

METRO-GOLDWYN-MAYER

BOX OFFICE CHAMPIONS OF 1930-31

MOTION PICTURE HERALD here presents the fifteen pictures of the season of 1930-31 which attained the best box office performance. The deciding figures have been taken from the box office receipts of 165 leading theatres in twenty-four cities of the United States, for the period of twelve months beginning September 1, 1930. It is an automatic election by the vote of the consumer dollar, significant alike to theatre showmen and producers of pictures. The diversity of pictures represented indicates the omnivorous nature of the American public taste and the vindication of the showman's attitude who says "It makes no difference what a picture is about if it is good." It does, however, become immediately apparent that the high spice of sex and sophistication are not considerable ingredients among the fifteen best at the box office. By this box office test and the vote of the American public the Box Office Champions of 1930-31 are:

CIMARRON
HELL'S ANGELS
TRADER HORN
CHECK AND DOUBLE CHECK
CITY LIGHTS
MIN AND BILL
LITTLE CAESAR
STRANGERS MAY KISS
REDUCING
DADDY LONG LEGS
THE MAN WHO CAME BACK
POLITICS
MOROCCO
A CONNECTICUT YANKEE
ANIMAL CRACKERS

A few pictures which might have been expected in this list could not be properly included, despite the fact they were released as 1930-31 *season product, for the reason that some of them played their important first runs in July and August of* 1930, *while others, released in the late summer of* 1931, *did not play the preponderance of their time until after September* 1.

BOX OFFICE CHAMPIONS

"MOROCCO" PARAMOUNT



Based on the play, "Amy Jolly," by Benno Vigny. Directed by Josef von Sternberg. Cinematographer: Lee Carmes. Cast: Gary Cooper, Marlene Dietrich, Adolphe Menjou and Juliette Compton. Released December 6, 1930.

"A CONNECTICUT YANKEE" FOX



From the novel by Mark Twain, adapted by William Conselman. Directed by David Butler. Assistant director: Ad Schaumer. Cinematographer: Ernest Palmer. Art director: William Dowling. Cast: Will Rogers, William Farnum, Maureen O'Sullivan, Frank Albertson, Myrna Loy and Mitchell Harris. Release date: April 5, 1931.

"ANIMAL CRACKERS" PARAMOUNT



Based on musical comedy by George Kaufman and Morris Ryskind. Directed by Victor Heerman. Cinematographer: George H. Folsey. Song lyrics by Bert Kalmar and Harry Ruby. Cast: The Four Marx Brothers, Lillian Roth, Margaret DuMont, Margaret Irving, Jerry Goff, Robert Greig and Edward Metcalf. Release date: September 6, 1930.

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Alexander Hamilton" (W. B.)	4,500	"Five Star Final" (F. N.)	5,500	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Get Rich Quick Wallingford" (MGM)	6,500	"Fifty Fathoms Deep" (Col.)	6,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"The Unholy Garden" (U. A.)	7,500	"Palmy Days" (U. A.)	14,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Consolation Marriage" (Radio)	3,200	"Rebound" (Pathe)	4,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Sob Sister" (Fox)	4,000	"Spirit Of Notre Dame" (U.) (2nd week)	6,000	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Devotion" (Pathe) (9 days)	9,500	"Friends and Lovers" (Radio) (5 days)	4,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"24 Hours" (Para.)	18,500	"Pagan Lady" (Col.)	19,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Fifty Fathoms Deep" (Col.)	8,500	"Riders Of The Purple Sage" (Fox)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Sidewalks of New York" (MGM)	7,500	"Susan Lenox" (MGM)	15,000	High 5-2 "Trader Horn"	22,000
							Low 10-31 "Sidewalks of New York"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Honor Of The Family" (F. N.)	4,500	"The Road To Reno" (Para.)	5,000		
Mainstreet	3,067	35c-60c	"Devotion" (Pathe)	15,000	"Spirit of Notre Dame" (U.)	19,500	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"The Sin Of Madelon Claudet" (MGM)	17,000	"Susan Lenox" (MGM)	28,130	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Girls About Town" (Para.)	12,500	"The Beloved Bachelor" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Penrod and Sam" (F. N.)	5,700	"High Stakes" (Radio)	5,700	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Consolation Marriage" (Radio) (2nd week)	4,900	"Consolation Marriage" (Radio) ($5.00 premiere—1st week)	8,500	High 3-21 "Strangers May Kiss" (5 days)	28,000
							Low 10-24 "Consolation Marriage" ($5 Premiere)	8,500
Fox Criterion	1,652	35c-65c	"Yellow Ticket" (Fox)	11,000	"Cisco Kid" (Fox) (2nd week)	10,000	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-50c	"Amor Solsecando" (Para.)	5,200	"Law Of The Harem" (Fox-Spanish)	6,600	High 1-10 "El Hombre Malo"	8,000
							Low 3-28 "La Fruta Amerga"	3,000
Loew's State	2,418	35c-65c	"Sob Sister" (Fox)	15,300	"Susan Lenox" (MGM)	39,000	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Wicked" (Fox)	12,000	"Leftover Ladies" Tiff.)	7,500	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Spirit of Notre Dame" (U.) (2nd week)	14,600	"Spirit Of Notre Dame" (U.) (1st week)	15,100	High 2-14 "Cimarron" (5 days)	32,000
							Low 8-22 "Dirigible"	6,500
Paramount	3,596	35c-65c	"Beloved Bachelor" (Para.)	41,000	"Road To Reno" (Para.)	14,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 'Girl Habit"	10,000
RKO	2,700	35c-65c	"Homicide Squad" (U.)	18,000	"Smart Woman" (Radio)	16,200	High 10-31 "Homicide Squad"	18,000
							Low 8-1 "Arizona"	11,000
United Artists	2,100	35c-65c	"Palmy Days" (U. A.) (3rd week)	8,600	"Palmy Days" (U. A.) (2nd week)	14,600	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"The Ruling Voice" (W. B.)	8,200	"Penrod and Sam" (F. N.)	10,100	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Alexander Hamilton" (W. B.) (3rd week)	13,300	"Alexander Hamilton" (W. B.) (2nd week)	18,500		
Milwaukee								
Alhambra	2,660	25c-60c	"East of Borneo" (U.)	9,000	"The Spirit Of Notre Dame" (U.) (2nd week)	8,000		
Garden	1,150	25c-60c	"Murder at Midnite" (Tiff.) (5 days)	5,000	"The Dreyfus Case" (Col.)	9,500		
Palace	2,587	25c-60c	"Bad Girl" (Fox) (2nd week)	8,500	"Bad Girl" (Fox) (1st week)	11,800		
Riverside	2,180	25c-60c	"Friends and Lovers" (Radio)	14,000	"A Dangerous Affair" (Col.)	13,500		
Strand	1,406	25c-60c	"Riders of the Purple Sage" (Fox)	6,000	"The Spider" (Fox)	6,500		
Warner	2,500	25c-60c	"The Ruling Voice" (W. B.)	12,500	"Honor Of The Family" (F. N.)	9,500		
Wisconsin	3,275	25c-65c	"Susan Lenox" (MGM)	15,000	"My Sin" (Para.)	14,200		
Minneapolis								
Aster	812	20c-25c	"Wicked" (Fox) (20c-35c—3 days)	1,000	"Mystery Of Life" (U.)	1,500	High 3-21 "Father's Son"	2,000
			"The Bargain" (F. N.) (4 days)	700			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Get Rich Quick Wallingford" (MGM)	3,000	"Riders Of The Purple Sage" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Road to Singapore" (W. B.)	24,000	"Susan Lenox" (MGM)	26,000	High 6-27 "Daddy Long Legs"	32,000
							Low 2-28 "Dance Fools Dance"	18,000
Pantages	1,500	25c-50c	"Palmy Days" (U. A.) (5 days—3rd week)	3,000	"Palmy Days" (U. A.) (2nd week)	5,000		
RKO Orpheum	2,900	25c-50c	"Five Star Final" (F. N.)	17,000	"The Last Flight" (F. N.)	16,500	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Reckless Living" (U.) (3 days)	1,500	"Rebound" (Pathe) (3 days)	2,000		
			"Gay Diplomat" Radio) (4 days)	1,200	"The Woman Between" (Radio) (4 days)	1,000		
State	2,300	25c-50c	"Guilty Hands" (MGM)	9,000	"Sidewalks Of New York" (MGM)	7,500	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Night Nurse" (W. B.) and "I Like Your Nerve" (F. N.)	11,500	"The Squaw Man" (MGM) and "Parlor, Bedroom and Bath" (MGM)	12,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"High Stakes" (Radio) and "Too Many Cooks" (Radio)	4,300	"Mother And Son" (Monogram) and "Penrod And Sam" (F. N.)	4,700	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Phantom Of Paris" (MGM)	14,500	"Wicked" (Fox)	14,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

It's up to YOU!

From now until January 9th you can make more money than you've ever made in two months...IF YOU GET BEHIND THESE NINE WARNER and FIRST NATIONAL box-office hits:—



NOW READY— F.N.

THE RULING VOICE

with WALTER HUSTON, LORETTA YOUNG, *Doris Kenyon, David Manners, Dudley Digges. Most amazing picture of the year!*



NOV. 7 W.B.

JOHN BARRYMORE

in the triumph of his career, "THE MAD GENIUS" *with Marian Marsh, Chas. Butterworth, Donald Cook, Carmel Myers.*



NOV. 18 W.B.

BLONDE CRAZY

JAMES CAGNEY *running wild in his first comedy role with Joan Blondell, Guy Kibbee, Noel Francis. Written by Kubec Glasmon and John Bright, the "Smart Money" boys.*



NOV. 26 F.N.

JOE E. BROWN

in his million laugh-power riot "LOCAL BOY MAKES GOOD" *with Dorothy Lee, Ruth Hall, Eddie Nugent.*



DEC. 5 F.N.

COMPROMISED

with BEN LYON, ROSE HOBART, *Juliette Compton, Bert Roach, Claude Gillingwater. Written by the author of "Illicit."*



DEC. 12 F.N.

DOROTHY MACKAILL *in*

SAFE IN HELL

with Donald Cook, Ralf Harolde, John Wray, Victor Varconi.



DEC. 26 F.N.

MARILYN MILLER

in "HER MAJESTY, LOVE" *with Ben Lyon and four of the screen's funniest comedians, Leon Errol, W. C. Fields, Chester Conklin Ford Sterling. Romance! Music! Dancing! Laughter!*



DEC. 31 W.B.

UNDER EIGHTEEN

MARIAN MARSH *as the first star of the new year. With a brilliant supporting cast,* WARREN WILLIAM, *Anita Page, Regis Toomey, Norman Foster.*



JAN. 9 W.B.

JAMES CAGNEY

crashes to stardom in "TAXI", *by Kenyon Nicholson, Kubec Glasmon and John Bright. With Loretta Young, Dorothy Burgess, Guy Kibbee, Geo. E. Stone, David Landau.*



Current releases from Warner Bros. and First National include:—

THE STAR WITNESS

FIVE STAR FINAL *with* **Edw. G. Robinson**

George ARLISS *in* **ALEXANDER HAMILTON**

William Powell *in* **THE ROAD TO SINGAPORE**

Richard Barthelmess *in* **THE LAST FLIGHT**

Booth Tarkington's PENROD AND SAM

MORE THAN YOUR CONTRACT CALLS FOR

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-60c	"Her Unborn Child" (Windsor)	8,000	"The Dreyfus Case" (Col.) (2nd week)	4,800		
Palace	2,600	25c-99c	"This Modern Age" (MGM)	14,300	"Merely Mary Ann" (Fox)	15,000	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"Palmy Days" (U. A.) (2nd week)	13,500	"Palmy Days" (U. A.) (1st week)	13,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Transatlantic" (Fox) and "Magnificent Lie" (Para.)	4,500	"Reckless Hour" and "Secret Call" (Para.)	4,300	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (8th week)	13,189	"The Guardsman" (MGM) (7th week)	15,740	High 1-3 "New Moon"	23,684
Broadway	2,000	35c-$1.00	"The Tip Off" (Pathe)	24,201	"Women Go On Forever" (Tiff.)	19,213	Low 6-13 "A Free Soul"	20,181
Capitol	4,700	35c-$1.50	"Susan Lenox" (MGM) (2nd week)	77,979	"Susan Lenox" (MGM) (1st week)	99,741	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,351	All Newsreel	8,136	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Hollywood	1,549	50c-$1.00	"The Mad Genius" (W. B.)	25,321	"Alexander Hamilton" (W. B.) (6th week)	10,250		
Mayfair	2,300	35c-85c	"Spirit Of Notre Dame" (U.) (2nd week)	17,000	"Spirit Of Notre Dame" (U.) (1st week)	36,000	High 2-14 "Millie"	44,200
							Low 7-4 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"Woman Between" (Radio)	49,900	"The Beloved Bachelor" (Para.)	40,100	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,904	40c-$1.00	"Palmy Days" (U. A.) (6th week)	12,200	"Palmy Days" (U. A.) (5th week)	19,300	High 3-14 "Dishonored"	58,000
			"Unholy Garden" (U. A.) (5 days)	24,900			Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Monkey Business" (Para.) (4th week)	25,900	"Monkey Business" (Para.) (3rd week)	35,900	High 10-17 "Monkey Business"	57,400
							Low 7-11 "Newly Rich"	15,800
Roxy	6,200	50c-$1.50	"The Cisco Kid" (Fox)	69,600	"Heartbreak" (Fox)	50,600	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Alexander Hamilton" (W. B.)	12,847	"Honor Of The Family" (W. B.)	14,169	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Fanny Foley Herself" (Radio)	2,540	"The Love Storm" and "The Flying Fool" (British Int'nat'l)	1,703	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	("Five Star Final" (F. N.) (7th week)	16,672	"Five Star Final" (F. N.) (6th week)	19,907	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Road to Reno" (Para.)	5,000	"Caught Plastered" (Radio)	4,500	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Traveling Husbands" (Radio)	6,000	"The Unholy Garden" (U. A.)	6,000	High 2-21 "Cimarron"	15,500
							Low 8-1 "Magnicent Lie"	5,500
Liberty	1,500	10c-35c	"The Tip Off" (Pathe)	3,800	"Five Star Final" (F. N.)	3,800	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Devotion" (Pathe)	5,200	"Spirit Of Notre Dame" (U.)	5,000	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Warner	1,800	10c-50c	"Wicked" (Fox)	5,600	"The Bargain" (F. N.)	5,800	High 1-3 "Going Wild"	10,500
							Low 10-31 "Wicked"	5,600
Omaha								
Orpheum	3,000	25c-60c	"Devotion" (Pathe)	14,000	"Spirit Of Notre Dame" (U.)	14,650	High 2-14 "Cimarron"	25,550
							Low 6-20 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Palmy Days" (U. A.) (25c-50c)	6,500	"Susan Lenox" (MGM)	9,500	High 6-20 "Daddy Long Legs"	12,000
							Low 1-31 "Bachelor Father"	6,000
State	1,200	35c	"I Like Your Nerve" (F. N.) (4 days)	900	"The Last Flight" (F. N.) (4 days)	1,400	High 3-14 "Trader Horn"	10,000
			"Skyline" (Fox) (3 days)	900	"Wicked" (Fox) (3 days)	700	Low 9-26 "Tabu" and "Children of Dreams"	1,325
World	2,500	25c-40c	"The Squaw Man" (MGM)	6,000	"Personal Maid" (Para.)	5,250	High 4-11 "Men Call It Love"	16,000
							Low 8-1 "Women Love Once" and "Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Bad Girl" (Fox) (3 days)	1,850	"Merely Mary Ann" (Fox) (3 days)	1,500	High 5-30 "Hells Angels" and "Body and Soul"	3,300
			"College Lovers" (F. N.) and "Viennese Nights" (W. B.) (3 days)	1,800	"Young As You Feel" (Fox) (3 days)	1,250	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Pardon Us" (MGM) (6 days)	8,200	"The Common Law" (Pathe) (6 days)	10,000		
Centre	1,142	15c-60c	"Plunder" (British) (6 days)	5,800	"Smart Woman" (Radio) (6 days)	5,000	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Star Witness" (W. B.) (3 days)	1,900	"Riders Of The Purple Sage" (Fox) (3 days)	1,550	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Traveling Husbands" (Radio) (3 days)	1,500	"Wicked" (Fox) (3 days)	1,650		
Regent	1,225	15c-60c	"Daughter of the Dragon" (Para.) (3 days)	2,800	"Caught Plastered" (Radio) and "Tabu" (Para.) (3 days)	2,900	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
			"Road To Singapore" (W. B.) (3 days)	2,500	"Hush Money" (Fox) (3 days)	2,400		
Philadelphia								
Arcadia	600	50c	"Phantom of Paris" (MGM) (6 days)	2,500	"An American Tragedy" (Para.) (6 days)	2,700	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Earle	2,000	25c-65c	"Honor of the Family" (F. N.) (6 days)	13,500	"Get Rich Quick Wallingford" (MGM) (6 days—2nd week)	14,500	High 1-3 "Divorce Among Friends"	26,000
							Low 10-31 "Honor of the Family"	13,500
Fox	3,000	35c-75c	"Riders of the Purple Sage" (Fox) (6 days)	23,000	"Skyline" (Fox) (6 days)	20,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000
Karlton	1,000	40c-50c	"I Like Your Nerve" (F. N.) (6 days)	4,000	"Sidewalks Of New York" (MGM) (6 days)	6,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Pardon Us" (MGM) (6 days)	14,000	"Guilty Hands" (MGM) (6 days)	13,000	High 1-3 "Tom Sawyer"	24,000
							Low 8-8 "Woman Between"	7,500


"STREET SCENE"
RONALD COLMAN in THE UNHOLY GARDEN
EDDIE CANTOR in PALMY DAYS
GLORIA SWANSON in TONIGHT OR NEVER
THEY'RE CLAMORING FOR THESE
BIG ONES FROM
SAMUEL GOLDWYN
From
UNITED ARTISTS!
The Leader!
give him a lift
NATIONAL MOTION PICTURE WEEK—NOV. 16 to 23
FOR LOCAL UNEMPLOYMENT RELIEF

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Susan Lenox" (MGM) (6 days)	34,000	"24 Hours" Para.) (6 days)	28,000	High 8-29 "Caught Plastered"	62,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Spirit of Notre Dame" (U.) (6 days—2nd week)	11,000	"Spirit Of Notre Dame" (U.) (6 days—1st week)	19,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"My Sin" (Para.) (6 days)	9,000	"The Dreyfus Case" (Col.) (6 days—2nd week)	7,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"24 Hours" (Para.)	6,400	"The Cisco Kid" (Fox)	5,700	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Riders of the Purple Sage" (Fox)	13,600	"The Road To Reno" (Para.)	12,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	35c	"Honor of the Family" (F. N.)	5,600	"The Road To Singapore" (W. B.)	6,000	.....	
RKO Orpheum	1,700	25c-50c	"Smart Woman" (Radio)	11,000	"The Spirit Of Notre Dame" (U.)	14,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Palmy Days" (U. A.) (25c-50c)	7,000	"Susan Lenox" (MGM) (2nd week)	5,800	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	15c-50c	"Susan Lenox" (MGM)	20,000	"The Unholy Garden" (U. A.)	11,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Road to Singapore" (W. B.) and "Expensive Women" (W. B.)	8,500	"Five Star Final" (W. B.)	14,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"The Beloved Bachelor" (Para.)	6,500	"24 Hours" (Para.)	6,500	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Spirit of Notre Dame" (U.)	10,000	"Friends And Lovers" (Radio)	6,500	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Reckless Living" (U.) (4 days)	2,000	"The Dreyfus Case" (Col.)	2,000	High 2-14 "Last Parade"	11,000
							Low 10-24 "The Dreyfus Case"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Alexander Hamilton" (W. B.)	8,500	"Susan Lenox" (MGM)	10,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Sidewalks of New York" (MGM)	5,000	"The Star Witness" (W.B.)	4,500	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Five Star Final" (F. N.)	15,000	"The Last Flight" (F. N.)	14,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President	1,200	15c-35c	"Reckless Living" (U.) (3 days)	1,000	"Rebound" (Pathe) (3 days)	1,100	.....	
			"Gay Diplomat" (Radio) (4 days)	1,000	"The Woman Between" (Radio) (4 days)	1,100		
Tower	1,000	15c-25c	"Skyline" (Fox)	2,000	"Riders Of The Purple Sage" (Fox)	1,500	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"This Modern Age" (MGM)	13,200	"Transatlantic" (Fox)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 3-14 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Heartbreak" (Fox)	32,000	"Cisco Kid" (Fox)	43,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"High Stakes" (Radio)	14,000	"Woman Between" (Radio)	13,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Spirit Of Notre Dame" (U.) (2nd week)	10,000	"Spirit Of Notre Dame" (U.) (1st week)	18,000	High 2-14 "Cimarron"	20,000
							Low 7-11 "Sweepstakes"	7,500
Paramount	2,670	25c-50c	"Sob Sister" (Fox)	15,000	"Beloved Bachelor" (Para.)	15,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Palmy Days" (U. A.) (2nd week)	11,500	"Palmy Days" (U. A.) (1st yeek)	14,000	.....	
Warfield	2,700	25c-50c	"Road To Reno" (Para.)	19,500	"Skyline" (Fox)	19,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Road To Singapore" (W. B.)	8,200	"Alexander Hamilton" (W. B.) (2nd week)	7,700	High 9-12 "Star Witness"	15,100
							Low 8-22 "The Viking"	4,850
Seattle								
Blue Mouse	950	25c-75c	"Honor of the Family" (F. N.)	6,500	"The Road To Singapore" (W. B.)	6,500	.....	
Fifth Avenue	2,750	25c-75c	"Personal Maid" (Para.)	13,000	"Riders Of The Purple Sage" (Fox)	12,000	High 4-18 "Trader Horn"	17,000
Fox Coliseum	2,000	25c-50c	"The Common Law" (Pathe) (4 days)	3,000	"24 Hours" (Para.)	6,000	Low 3-14 "Inspiration" (10 days)	10,000
			"Sweepstakes" (Pathe) (3 days)	2,000			.....	
Liberty	2,000	15c-30c	"Mother and Son" (Monogram)	6,500	"Alias The Bad Man" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"Unholy Garden" (U. A.) (2nd week)	8,000	"Five Star Final" (F. N.) (5 days—2nd week)	4,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
					"Unholy Garden" (U. A.) (2 days—1st week)	2,000		
Paramount	3,150	25c-75c	"The Road to Reno" (Para.) (5 days)	11,000	"My Sin" (Para.) (5 days)	8,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
					"Sob Sister" (Fox) (2 days)	3,000		
RKO Orpheum	2,650	25c-75c	"Spirit of Notre Dame" (U.)	18,000	"Devotion" (Pathe)	13,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"24 Hours" (Para.) (6 days)	16,500	"My Sin" (Para.) (15c-75c—6 days)	18,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Unholy Garden" (U. A.) (6 days)	12,500	"Sidewalks Of New York" (MGM) (6 days)	12,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"The Spider" (Fox) (6 days)	14,500	"Penrod And Sam" (F. N.) (6 days)	13,000	High 3-7 "Three French Girls"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"An American Tragedy" (Para.) (6 days)	10,500	"Monkey Business" (Para.) (6 days—2nd week)	10,200	High 2-28 "Cimarron"	19,500
							Low 8-1 "Uneasy Virtue"	9,800
Uptown	3,000	15c-60c	"Side Show" (W. B.) (6 days)	11,000	"Road To Singapore" (W. B.) (6 days)	12,300	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300



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▲ ▲ ▲

Following are Chairmen of District Motion Picture Committees. For information, address Chairman of your District.

L. H. Keene, Fox Theatre, **ATLANTA** . . . Martin J. Mullin, 60 Scollay Sq., **BOSTON** . . . J. H. Michael, 505 Pearl St., **BUFFALO** . . . H. H. Everett, 505 W. 4th St., **CHARLOTTE** . . . Felix Mendelssohn, 1325 South Wabash Ave., **CHICAGO** . . . George A. Smith, 1214 Central Parkway, **CINCINNATI** . . . Fred Desberg, Loew's State Theatre, **CLEVELAND** . . . J. J. Friedl, Melba Theatre Building, **DALLAS** . . . Harry E. Huffman, Aladdin Theatre, **DENVER** . . . Lester F. Martin, Nevada, Iowa (for **DES MOINES** district) . . . H. M. Richey, 608 Fox Theatre Building, **DETROIT** . . . Charles R. Metzger, 315 Chamber of Commerce Bldg., **INDIANAPOLIS** . . . Arthur H. Cole, 1800 Wyandotte St., **KANSAS CITY** . . . Mike Rosenberg, Washington at Vermont Ave., **LOS ANGELES** . . . M. A. Lightman, 409 South Second St., **MEMPHIS** . . . Sam Sherman, 732 W. Second St., **MILWAUKEE** . . . W. A. Steffes, Pence Building, **MINNEAPOLIS** . . . Arthur Horn, 134 Meadow St., **NEW HAVEN** . . . H. F. Wilkes, 221 S. Liberty St., **NEW ORLEANS** . . . Charles L. O'Reilly, Times Building, **NEW YORK CITY** . . . Pat Magee, Criterion Theatre, **OKLAHOMA CITY** . . . L. R. Pierce, RKO-Orpheum Theatre, **OMAHA** . . . Joseph Hebrew, 1225 Vine St., **PHILADELPHIA** . . . E. A. Bell (Temporary Chairman) 209 Clark Bldg. **PITTSBURGH** . . . Floyd Maxwell, Paramount Theatre, **PORTLAND** . . . Fred Wehrenberg, 2708 Cherokee St., **ST. LOUIS** . . . W. F. Gordon, 212 E. 1st St. South, **SALT LAKE CITY** . . . Thomas D. Van Osten, 25 Taylor St., **SAN FRANCISCO** . . . John Danz, 205 Empress Building, **SEATTLE** . . . John J. Payette, Earle Theatre Building, **WASHINGTON.**

NATIONAL MOTION PICTURE WEEK · NOV. 18TH TO 25TH · give him a lift · FOR LOCAL UNEMPLOYMENT RELIEF

The following contributed in the presentation of this advertisement

Lee & Phillips, Inc., Typographers
O'Flaherty Electrotype Company
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City Photo Engraving Corporation
Space by courtesy of this publication

WABASH AVENUE

CHICAGO

Walter Branson, branch manager of RKO Pathe, believes this is the time for exhibitors to show their worth by putting on the kind of campaign and the type of front that will bring the public back to the box office. Every effort, he contends, should be made to revive the theatre-going habit through more advertising and better theatre operation.

▼

Henri Ellman has purchased an interest in the Imperial theatre. His partner in the enterprise is Florence Paley. It is reported that Ellman soon will acquire several more houses.

▼

November 21 will be set aside as the day for special benefit performances for unemployment relief in Chicago theatres.

▼

Gradwell L. Sears, western general sales manager of Warner, stopped in Chicago on his way from the west coast to New York.

▼

Employees of National Screen Service are planning a dance and buffet luncheon for the near future to be held in the Warner building. The affair is exclusively for employees.

▼

Now that the war is over the Allied forces have given up their headquarters in the Auditorium hotel, and Aaron Saperstein is on the fourth floor at 1018 *South Wabash.*

▼

S. J. Gregory, well known in Chicago film circles, will soon open a theatre at Frankfort, Ind.

HOLQUIST

SHORTS ON BROADWAY

Week of October 31, 1931

ASTOR
- Bali ..... MGM
- Olympic Events ..... MGM

CAPITOL
- Pajama Party ..... MGM

HOLLYWOOD
- Musical Mystery ..... Vitaphone
- Bosko, the Doughboy ..... Vitaphone
- Road to Mandalay ..... Vitaphone

MAYFAIR
- Beneath the Southern Cross.. RKO Pathe
- Scratch as Catch Can..... RKO Radio

RIALTO
- I Surrender Dear..... Paramount
- Jack and the Beanstalk ..... Max Fleisher

RIVOLI
- You're Driving Me Crazy.... Paramount
- Penalties ..... Tiffany
- No More Hookey ..... Paramount

STRAND
- Free and Easy ..... Vitaphone
- Believe It Or Not No. 12.... Vitaphone

WARNER
- Old Lace ..... Vitaphone
- Sportslants ..... Vitaphone

WINTER GARDEN
- Rhythms of a Big City..... Vitaphone
- A Complete Round of Golf. Vitaphone

NEWS PICTURES

HEARST METROTONE NEWS—No. 210—Premier MacDonald scores triumph in British election—Platinum blondes are out, says Paris—Nationalist rally stirs Berlin—Paris youngsters have own theatre—German soldiers go on smell hunt in novel maneuver—Senator Hiram Johnson sees United States pushed into League—Rome's finest give Italians a treat—Huge Akron ties up to skyscraper.

HEARST METROTONE NEWS—No. 211—Jim Londos defends wrestling title successfully in New York bout—Senator La Follette leads battle over cancellation of 11 billions in foreign debts—Australians get spring thrills at cattle show—Holiday turkeys hear their doom on western farms—Notre Dame does it again at expense of Carnegie—Prince of Wales honors English regiment—Traffic speeds up on biggest bridge.

PARAMOUNT SOUND NEWS—No. 27—Honor from Il Duce—Premier Laval visits New York's highest roof before sailing—Japan and China clash—Akron joins United States navy—Will Rogers chews gum and talks to "mike."

PARAMOUNT SOUND NEWS—No. 28—Germany's Fascist leader, Hitler, hailed in ceremony—Ruth Nichols' plane wrecked after landing with new women's record—Fishing schooner "Thebaud" fights way to Grand Banks in teeth of gale—Charlie Chaplin, Jr., sails for Europe—New French sub-chasing dirigible in test flight—Schwartz leads Notre Dame in victory over Carnegie.

PATHE NEWS—No. 28—Cold weather speeds turf contenders in Maryland—Little foundlings have lots of fun in New York home—French couples married 50 years celebrate at Montesson—Don Cossacks, Russian male chorus, tune up on Waldorf-Astoria roof—Lion-hearted dogs win medals for bravery—Yale-Dartmouth stage season's greatest thriller.

UNIVERSAL NEWSPAPER NEWSREEL—No. 88—Chinese hostilities halted as slain troops are honored—Bookmen marvel at exhibit of tiny volumes worth $50,000—Entire Rome police force on parade before Mussolini—News paragraphs—Statue of Liberty gets gift of floodlights—Triple crash mars autumn opening of Coast auto racing.

UNIVERSAL NEWSPAPER NEWSREEL—No. 89—Wheat prices rise on rumor of Soviet withdrawing from exportation—Cuban exile riles great figures with clever artist's pen—News paragraphs—Blast giant cliff in Iowa highway construction—Dartmouth and Yale daze crowd with 33-33 tie game.



PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"THE YELLOW TICKET" brings to your theatre the superb acting of Lionel Barrymore and the best that Elissa Landi has offered to date. Altogether it is entertainment far above the average that this season has so far brought to light.

Considering the many slants that a showman can dwell upon with a title such as this, we would venture to predict that it is "box office" in more ways than one. But it will be necessary to play safe according to your community's tastes when you start to sell this via your usual campaign. The same applies to any form of exploitation you use. Naturally, the name of the picture immediately suggests a "ticket" throwaway of some kind; make sure that you are kicking up no "come-backs" in the one you select.

The picture is "audience" in almost every way. It certainly should prove excellent entertainment for all classes of patrons and will hold the interest of the "nickelodeon" customer as well as those who buy tickets for the deluxe house. In other words, you'll do business with this one.

A campaign emphasizing the fact that the heroine remained good despite the fact she carried a "yellow ticket," a campaign sold along the worthwhile slants rather than playing up the fact that the holders of these tickets are all bad, is less apt to cause the "straight-laced" to find fault or to criticize you and your theatre. The picture being what it is, keep it away from the kids. Ditto for Sunday in certain communities.

While cautioning you against playing up anything along the dirt line in your campaign, I do not hesitate to say that in "The Yellow Ticket," Fox again adds another money maker to a string of box office pictures already setting a pace this season. So long as they keep away from the sophisticated, ritzy dialogue, they stand a good chance of leading the field this year. More power to them, and to our box offices. Say you, Amen?

▼

"THE SIN OF MADELON CLAUDET." Knowing the story about "Lullaby," I frankly shuddered when I heard that it was to be made into a picture. How they could treat the "dynamite" slants and still make it get by the censors and the box office was, to me, going to be a problem. But M-G-M solved it—and Helen Hayes came through with what should be one of the greatest performances of this year—yes, and a couple of other years.

I don't care if she is unknown in your town, or in yours, or even in yours. Just sell her and the picture properly and leave the rest to that word-of-mouth advertising we all so love to grab. And how they'll talk is nobody's business. They'll rave. It's that kind of picture.

Despite fine support from all other members of the cast, Miss Hayes runs away completely with the picture in every respect. The most infrequent patrons in the most secluded corners of the country will know that as soon as they've seen her acting. And what a pleasure it is to watch her.

The title may be "box office" in some communities and not in others, you as the manager must know, and you must be guided accordingly. Where you doubt its pulling power, get behind it in your selling campaign and drive home the thought that here is a picture that no human being on earth should miss. The terrific battle put up by this mother so that her son could have the future she wanted for him, what she went through, how she suffered, and what sacrifices she made, those, and a hundred others, are the slants I would use, local situations being satisfactory.

After what I've said above, it stands to reason that this is a powerful "audience" picture and if your customers don't applaud this production, then we miss our guess. While it's true that certain parts of the story consist of touchy material, we doubt whether you will encounter much opposition from any source. Sell it clean. It deserves that. And by all means play up Helen Hayes for future box office value.

▼

"THE WOMAN BETWEEN." Why RKO Radio ever made this, is mystery number one. Why Paramount should book it for its ace Broadway house, is mystery number two.

True, the title has merchandising possibilities, but that would involve promises of a pleasant evening at your theatre which you could never deliver to your patrons. On the other hand, if you must play it, for reasons best known to yourself, advertise the surrounding program strong and then gag the feature so that they won't be inclined to take it too seriously.

▼

"GIRLS ABOUT TOWN" has a lot of good qualities that we could talk about, but on the other hand it also has a couple of slants that we didn't care an awful lot about. Gold-digging has been a favorite theme for the producers for many years and here you get it again, maybe not so rough, but it's digging just the same. Naturally, you must frame your selling campaign to fit the type of story they give you. You can hurdle the objectionable portions by selling away from them, but insofar as selling slants are concerned, you won't find them lacking. Big city critics will be able to swing the hammer if they are so inclined, but that should not be too much of a criterion for the average theatre in most spots.

In discussing a picture of this kind, we are all too often mistaken about the reaction it may bring to the various box offices depending on the location and type of theatre. Showmen who make it a point to know all about every picture they present, are best qualified to decide the merits or demerits of such pictures. It's all very well for Times Square or the Loop to endorse or condemn a picture, but the ticket machine in YOUR theatre is the only authentic judge of any production. This is a picture that is entertaining in many ways, yet, some showmen will say it is not a good picture chiefly because of the story. There is no question but that it can be sold via a good campaign to 'most any community. But should the showman selling it see it first, he will be far better able to frame his campaign so as to inject into the minds of his patrons a sort of pre-determination about what this picture is. They then will see the picture through the eyes of the showman and overlook whatever may be lacking in what they usually demand in the way of entertainment.

Kay Francis and Lilyan Tashman carry off the honors and are aided in many fine ways by Eugene Pallette and the others in the cast. The clothes worn by the two feminine stars constitute your greatest sales angle in the picture. Women, regardless of where they live, will go wild over the way these two gold-diggers strut their stuff in the latest creations. So, sold along the lines that best interest your particular clientele, this should really be turned into a "box office" picture. As for its "audience" values, it's going to depend on how your customers go for this sort of stuff. If they like gold-digging, they'll like this one, if not . . . too bad for you.

N. G. for kids or Sundays, especially the former.

"Girls About Town" is the sort of picture that will click best where sold properly. Left to shift for itself it may disappoint. So get behind it and see what you can do to make it turn in receipts above your average.

▼

"CONSOLATION MARRIAGE" is one of those pictures that alternately hold your interest and gets on your nerves. Dragged out by at least two reels, the extra footage merely tends to slow up what otherwise might have been a corking fine story with every chance of being outstanding in many ways.

Irene Dunn is marvelous and at times may even rate a round of applause from your cash customers, but the rest of the cast are just so-so. The story had plenty of possibilities, but they never really materialized due to the "drawing out" process.

The title offers many unusual slants that, with proper merchandising, ought to make this picture worth something at the box office, but it will never rate itself 100 per cent in "audience value" for the reasons set forth in the foregoing. But don't misconstrue this to mean that it is not a fair picture. It is all of that, and in many of the neighborhoods will be received with much satisfaction by the patrons. The women, especially, will get a great kick out of the baby and Irene Dunn; at times they are both adorable. But they can't shoulder and carry the entire burden. Pat O'Brien will probably get on their nerves just as he did on mine. Myrna Loy is OK for the little unsympathetic bit she has, but you can't cash in on her share of the picture.

You can use it on Sunday if you want to; as for the youngsters, they will get so restless that you will think they have ants in their pants, so preserve them from sitting through it. As for adult running days, it's OK anywhere else.

Stick to selling the women on this one. Plenty of angles to work on with such a title and plot. Appeal to them and ask what they would do if confronted with the same problem. Stick to those lines; they strike me as being by far the safest and most effective. But don't expect too much from "Consolation Marriage" and you won't have any cause for disappointment. Just chalk it up as a great story that suffered from production faults. Its only redeeming feature is its star, Irene Dunn—and that cute baby. Times Square reports the picture as dying at the box office on its first-run.

—CHARLES E. LEWIS

Strictly Dishonorable

(Universal)

Drama

(Seen at Hollywood)

"Preview Tonight" hung in front of the Forum Theatre one night last week jammed the house to the rafters. The preview was that of "Strictly Dishonorable," Universal's long-awaited film version of the well known Broadway success by Preston Sturges—the play that not only earned Sturges a flock of money but a social-registerite wife in the person of Miss Eleanor Hutton.

Smart—but not too smart; notable in that it presents Paul Lukas, Lewis Stone and that attractive little newcomer, Sidney Fox; daring in spots but never to the point of offensiveness,

"Strictly Dishonorable" can be rated a worthy companion-piece to the other attractions offered by Junior Laemmle to the autumn film-shopper.

The response of the audience was exceedingly flattering. It can be pretty safely said, in fact, that the popular acclaim was a lot more enthusiastic than the approval given by the professional critics present—a mighty fine augury for the success of the picture. Laughs never ceased throughout the unreeling—laughs that grew from time to time into uproarious guffaws of solid amusement.

Lewis Stone turned in one more of his flawless characterizations as Judge Dempsey. Lukas indicated that he needs more seasoning before he can appear in a strictly English-speaking part; but indicated also a fine sly humor, a broad and understanding sense of comedy. Gladys Lehman well earned the contract awarded to her by Junior on the strength of her script.

John M. Stahl did not muff any opportunities either, followed the play closely enough to lose none of its dramatic or comic values.

Produced and distributed by Universal. From the play by Preston Sturges. Screen play by Gladys Lehman. Directed by John M. Stahl. Art director, Herman Rosse. Film editor, Arthur Tavares. Photographed by Karl Freund. Release date, January 1, 1931.

CAST

Gus.....Paul Lukas
Isabelle.....Sidney Fox
Judge Dempsey.....Lewis Stone
Henry.....George Meeker
Tomasso.....William Ricciardi
Mulligan.....Sidney Toler
A waiter.....Carlo Schipa
A waiter.....Samuel Bonello

Florabel Muir

Around the World In Eighty Minutes

(United Artists)

Travel

(Seen at Hollywood)

Burton Holmes, Martin Johnson, Tom Terris, Robert Bruce and the rest of you travelogueers, look out! Another globe trotter, riding the magic carpet of overwhelming cinema popularity, with a name which has spelled vim and vigor and joy, and taking life with a grin in every language, comes to the screen as a travel impresario. Douglas Fairbanks takes you 'round the world in 80 minutes! Poor old Jules Verne, with his 80 days. Imagine Post and Gatty taking eight days! We go with the irrepressible Doug in 80 minutes—with whoopee, golf, thrills, romance and the privilege of meeting famed figures of the mysterious Orient.

We cruise the sapphire, or is it saffron, seas. We breakfast with a Japanese family. We ride the vast inland waterways of China, see that ancient country's toiling millions fight starvation with a complacency that shames our own belly-aching about "depression." We ride the surf of Waikiki with Doug and Duke Kahanamoku. In Manila we visit with General Aguinaldo. In Bangkok we lunch with King Prajadhipok, see his white elephant eat peanuts and roll over with glee when Doug's infectious grin lights up his palatial stable. We see Doug discover that the foxtrot originated in Siam. To prove it he does a tango with the Marilyn Miller of the Orient. Sacred monkeys, fakir snakes, double and single top camels, elephants, leopards, tigers—just a few of the animal performers. A bird that can, and does, string beads with a needle and thread, a Hindu magician who makes a rope stand straight up in the air. These are just a few of the innumerable sights seen with Fairbanks, unerring in his eye for interesting things hitherto presented so formally or not at all by returning travels.

Novelty of treatment, photographically and otherwise, feature this innovation from Fairbanks. He took Director Vic Fleming, Cinematographer Hank Sharp and Chuck Lewis along as companions and assistants. They also took portable recording equipment with their photographic outfit, so that actual sounds and talk at many of the scenes of interesting adventures are included along with Doug's running monologue as the happy-go-lucky "lecturer" of the piece.

The return to Hollywood is a riot. It is made on Fairbanks' famous magic carpet he used in "Thief of Bagdad." It gives the picture a sensational and laughable finish, tops it off with real novelty.

Mary said something before she left Hollywood the other day about doing things to bring the youngsters back into the cinema houses. If she can spare Doug for a few more of these world adventures she is likely to do a lot to bring back all the "kids" from eight to 80!

Leo Meehan

The Calendar

(Gainsborough-British Lion)

Well Done Racing Drama

Because of Herbert Marshall's considerable reputation in America and because T. Hayes Hunter, its director, has kept one eye on his native side of the Atlantic, this picture, which follows a good line of sound product from the Gaumont production subsidiaries, is likely to appeal to American audiences. It is practically assured an outlet in Canada, through the Regal interests of the British Lion chief, Sam Smith. A change of title will help in the United States, where the "Calendar," applied to the British turf will mean nothing.

Strongest points in this film are the fine acting of Herbert Marshall, as Garry Anson, the young aristocrat horse owner, and Gordon Harker, as Hillcott, his ex-burglar, ex-batman manservant; English racing scenes during the fashionable Ascot meeting; Edgar Wallace as the author, and a liberal sprinkling of exteriors.

Story show us the young racehorse owner in love with Lady Panniford (Anne Grey), and foolishly trying to help her to win easy money, by sending her secret information that his horse Rangmere is to be "pulled" in the Ascot Stakes. Afterwards he relents and sends her a further note to that effect, but when later he is involved in heavy financial losses, Lady Panniford turns him down. When Rangmere, through an unforeseen technicality, is declared the winner of the Ascot, she is peeved, so hands to the Stewards of the Jockey Club the note in which Anson told her he had intended to prevent his horse winning. Anson is "warned off"—expelled from the British turf. In order to secure his personal vindication, he, with his ex-burglar manservant, breaks into Lady Panniford's house, and picks her safe, recovering his cancellation message which he had written on the back of a money note. During the burglary he disturbs the household, and discovers Lady Panniford is occupying a room with a lover.

There is nothing really great in this story; it is not even a characteristic Edgar Wallace yarn, lacking the wealth of incident which this prolific writer invariably crams in. But with 400 or 500 feet cut, it will get rollicking home, chiefly because Hayes Hunter has succeeded in making human beings of each of his artists, and has invested the story with that sense of reality which is so often lacking in British motion pictures.

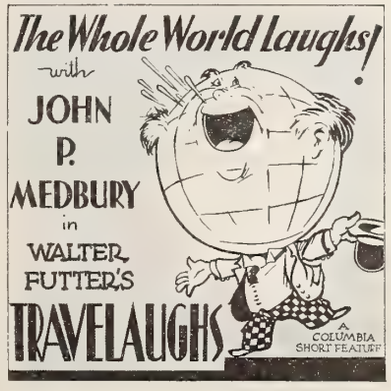
Produced by Gainsborough-British Lion (collaborating). Distributed in Britain by W. and F. (Gaumont-British). Directed by T. Hayes Hunter. Recording, RCA. Running time, 78 minutes.

CAST

Garry Anson.....Herbert Marshall
Jill Panniford.....Edna Best
Hillcoot (butler).....Gordon Harker
Lady Panniford.....Anne Grey
Sir Wm. Panniford.....Nigel Bruce
John Dory (Bookmaker).....Alfred Drayton

Wm. H. Mooring

It's smart to show COLUMBIA short features!



The Sporting Chance

(Peerless)

Drama

A fairly entertaining race track yarn is this independent film, in the opinion of several who witnessed a screening. William Collier, Jr., plays the jockey, who, after achieving success on the track, develops a very severe case of "swelled head," which leads to his suspension from the track for disobedience. He gets his big chance, however, through the efforts of the boss's son, a playboy portrayed by James Hall, who had been instrumental in his suspension.

Of course, he wins the big steeplechase, despite two broken ribs sustained in a fight with Hall the previous night over the girl, played by Claudia Dell, and vindicates himself with the boss, the stable master and the girl, not to mention the colored stable boy, Horseshoes, whose luck emblems and lines add a bit of comedy to the film.

It was indicated that the race shots, of which there are a number, are almost too obviously clips from stock racing shots, with close-ups of Collier as a jockey run-in, but this fact hardly offsets the high element of action which is supplied by these race scenes, particularly the climax sequences in which the boy wins the 'chase.

The cast was conceded to be capable, featured by the work of Collier and James Hall.

Produced and distributed by Peerless Productions, Inc. Directed by Albert Herman. Story by King Baggot. Continuity by Rex Taylor. Edited by Earl Neville. Photography by E. Fox Walker. Running time, 69 minutes.

CAST

Terry Nolan.....William Collier, Jr.
Mary Bascom.....Claudia Dell
Phillip Lawrence, Jr.....James Hall
Phillip Lawrence, Sr.....Joseph Levering
"Horseshoes".....Eugene Jackson
Aunt Hetty.....Hedwiga Reicher
Master of stable.....Mahlon Hamilton
Blake.....Lewis Sargent
Mullins.....Henry Roquemore

Neck and Neck

(Sono-Art World-Wide)

Comedy-Drama

Glenn Tryon plays the smart-aleck aluminum salesman, who gets himself into all sorts of hot water by reason of his unquenchable habit of fabricating stories at the slightest opportunity, or when an opportunity does not exist at all.

He tells Vera Reynolds, after fixing a flat tire on her car, that he is the owner of numerous horses, including one particular crack horse on the local track. She believes him but later discovers the truth. Telling him her father is interested in buying that horse, she invites him to visit her home, where he is almost recognized by the woman to whom he had sold all his kitchen ware samples. He makes an appointment to meet the father at the stables.

Here as elsewhere throughout the picture, fortunate developments happen exactly on scheduled time. He is enticed into a poker game with his not-too-clever partner, Walter Brennan, and wins the horse as a gambling debt.

When they look at the animal next morning, Step 'N Fetchit, slow-moving negro hostler, shows them the wrong horse, and the mistake

(*Continued on page* 55)

VOICE OF THE INDUSTRY

AFTER READING AN ITEM IN *CINEMA Crafts* referring to Frank Gulette, will say that someone of that name was here in Kansas City, Mo., early in 1925. He met me by appointment through a company in Chicago, Ill. He wanted me to accompany him as a cameraman. After his slip-crank proposition was explained to me I was not interested.

I am inclosing a carbon copy of a letter that circulated the country in regard to two who first rented a tripod from me, returned the same to the Mainstreet theatre and later returned after it, pawned same and left town owing hotels, automobile dealers and everyone whom they could beat.

If you can use this letter to any advantage, you have my permission.

A warrant is still being held at Kansas City, Mo., for the two men described on the attached sheet.—HAROLD M. HODSON, H. & H. Film Co., Kansas City, Mo.

Oct. 17, 1930.

Gentlemen:

Please keep an open eye for the men of the following description. A warrant is being held by the Kansas City police department for their arrest. These men are working eastward with an advertising scheme of theatrical advertising and will probably call on your store when they arrive in Chicago. Please detain them and order their arrest. You will lose no sale by this as they have no buying power.

C. Dorety, dark complexioned, and dark hair, height 5 feet 6 to 8 inches, weight about 150, gray suit, light felt hat, and generally known as the barker. Stands by his camera setup on street corners. Wanted for grand larceny and embezzlement.

N. T. F. Coyne, the promoter, light complexioned, 6 feet 2 to 3 inches, dark hair and gray suit, felt hat, medium light, acts as advance man for his partner. They will have pocket credentials and reference letters from RKO theatres and other leading theatres in the West.

Traveling in a 1925 Cole 8 touring car, motor 47497 or 47447.

Any information you can furnish the Kansas City police department and myself will be highly appreciated concerning the Los Angeles M. P. tripod stolen here, Saturday, Oct. 11, 1930.

Very truly yours,
H. & H. FILM CO.

Later my tripod was recovered by the police in a pawnshop.

A New York State Problem

HAVE YOU EVER HEARD THE TERrible sound that is emitted from a movietone print whenever a license number appears on the screen? That is, whenever the operator forgets to turn off the sound?

How much longer is this evil going to be tolerated by the motion picture industry?

For four years the operator has had to be on the watch for "razzing" license numbers. When are license numbers going to be printed with silent sound tracks?

MOTION PICTURE HERALD will do thousands of operators and millions of movie fans a great service if it calls this great but easily remedied evil to the attention of the parties that can do something about it.—ASSISTANT MANAGER, Rivoli Theatre, South Fallsburg, N. Y.

Seconds Jaysee's Motion

I READ WITH MUCH INTEREST JAYsee Jenkins' criticism regarding the poor quality of the product that is coming out of Hollywood.

You are absolutely right and I am glad that someone on the outside of the exhibiting business is getting that angle.

The batting average is very low this year and just about two out of every five that you are forced to run really hit at the box office.

There seems to be a paucity of good stories. Pathe with Constance Bennett has had two released right close together with a sameness of stories, each of them dealing with the fallen woman type which has been done to death.

You tell 'em, J. C., I am for you and your Colyum strong.

With best wishes for your continued success, I am—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

SIGNED . . .

Columbia

Dorothy Gulliver, Mathew Betz, Tim McCoy in "Quicksands"; Ross Lederman, direction. . . . Dorothy Sebastian, Richard Tucker, Natalie Moorhead, Lloyd Hughes, Ian Keith in "Unwanted"; Louis King, direction. . . . Marie Prevost, Jean Harlow, Mae Clark in "Blonde Baby"; William Beaudine, direction. . . . Jack Holt, Richard Cromwell in "Yellow"; Edward Sedgwick, direction. . . .

Fox

Ralph Bellamy, Linda Watkins, Spencer Tracy, Lawrence O'Sullivan, Weldon Heyburn, Jesse DeVorska, William Pawley, Vanya Roberti, Sally Eilers in "Disorderly Conduct"; John Considine, Jr., direction. . . . Joan Bennett in "Salomy Jane"; Raoul Walsh, direction. . . . Violet Heming, Allan Dinehart, Paul Cavanagh, Ralph Bellamy in "Circumstances"; William Cameron Menzies, direction. . . . Violet Heming, new contract. . . .

MGM

Myrna Loy, Madge Evans, new contracts. . . . Johnny Weismuller, Neil Hamilton, C. Aubrey Smith in "Tarzan," Edgar Rice Burrough's story; W. S. Van Dyke, direction. . . . Jean Hersholt, Marie Dressler in "Emma"; Clarence Brown, direction. . . . Nils Asther, Buster Keaton, Jimmy Durante in "Her Cardboard Lover." . . .

Paramount

Mary Boland, long term contract. . . . Charles "Buddy" Rogers, Judith Wood, Frances Dee, Dorothy Hall, Stuart Erwin, Paul Lukas, Mischa Auer in "Working Girls"; Dorothy Arzner, direction. . . . Kent Taylor, Kay Francis, William Boyd, Conway Tearle, Julia Swayne Gordon in "The False Madonna"; Stuart Walker, direction. . . . Ruth Chatterton, Paul Lukas, Robert Ames, Walter Walker in "Tomorrow and Tomorrow"; Richard Wallace, direction. . . . Carole Lombard, Juliette Compton, George Barbier, Arthur Pierson, Frances Moffett, Allen Vincent in "No One Man."

Radio

Dolores Del Rio, Lew Kelly in "The Dove." . . Roscoe Ates, Kitty Kelly, Lita Chevret, Cora Witherspoon, Edna May Oliver, Jill Esmond, Ken Murray in "Ladies of the Jury"; Lowell Sherman, direction. . . . Richard Dix, Paul Hurst, Joel McCrea, Eric von Stroheim, Eric Linden, Dick Grace in "The Lost Squadron"; Paul Sloane, direction. . . .

RKO Pathe

Pola Negri, Frank Reicher in "A Woman Commands"; Paul L. Stein, direction. . . . Helen Twelvetrees, Reina Velez, Robert Armstrong, Charles Bickford, Paul Hurst, Maude Eburne, Marjorie Peterson, Hans Joby in new Twelvetrees vehicle (untitled); Ralph Murphy, direction. . . .

United Artists

Ronald Colman, new contract. . . .

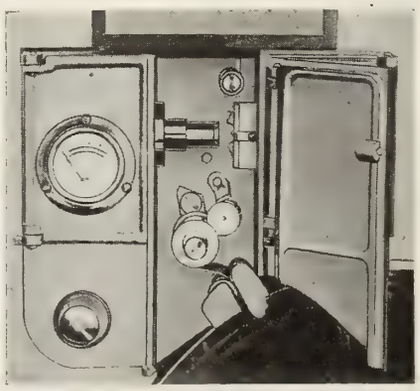
Universal

Slim Summerville, Zasu Pitts, Allison Skipworth, Dorothy Christy, Tom O'Brien, Claud Allister, Richard Cramer, Cora Sue Collins in "The Unexpected Father"; Thornton V. Freeland, direction; Dale Van Every, original story. . . . Carmel Myers, Sidney Fox, Frances Dee, Lucille Gleason, Patsy O'Byrne, Florence Enright, Jo Wallace, Alan Mowbray, Russell Gleason, James Durkin in "Nice Women." . . .

Warner-First National

William Powell, Evelyn Brent, Evalyn Knapp, Ralf Harolde, Guy Kibbee, Polly Walters, Frank McHugh in "High Pressure"; Mervyn LeRoy, direction. . . . Winnie Lightner, Joe Smith, Charles Dale, Walter Miller, Greta Granstedt, Bobby Watson, Dickie Moore, Luis Alberni, Charles Middleton, Polly Walters, Harold Waldridge in "Manhattan Parade"; Lloyd Bacon, direction; Robert Lord, Huston Branch, adaptation.

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 103—(A) Describe the RCA exciting lamp. (B) What is the reason for darkening of interior of an exciting lamp globe? (C) What is the relative effect of a darkened exciting lamp globe, and what should be done with a lamp when its globe begins to darken? (D) Name the various things affected by a faulty exciting lamp—sagged filament, filament out of square with the slit or darkened globe.

(Note—These questions are taken verbatim from the index of Vol. 3 of the Bluebook)

Answer to Question No. 98

Question No. 98 read: "(A) Suppose you start with the exciting lamp not lighted. How would you handle the fader before lighting it, the exciting lamp, and why? (B) Explain your method of handling the fader at changeover. (C) Explain, in detail, just why it is impossible to secure good results unless the projector be run at exactly the same speed the taking camera and recorder were run at. (D) Exactly what fault or faults will variation in taking and reproduction speeds set up?"

For some reason the answers dropped down to less than 600 this week. What's the idea? Tired, or getting chilled feet? True it involves a lot of very real effort to dig up, write out and send in answers every week for many weeks, but really, gentlemen, just about everything worth while in this little ball we call the earth requires very real effort.

I honor those who have sent in answers week after week, with hardly a miss, for many months. Exhibitors will do well to keep their eyes upon such men. Directors of projection should, whenever possible, place them in one of their theatres. For certain it is such men are live, active workers, anxious to know their profession and all that pertains to it.

The following answered acceptably: Lester Borst*, S. Evans and C. Rau*, Van Buskirk & Kroll*, G. E. Doe*, D. Fausett, Jack Billings, T. Van Vaulkenburg, H. B. Becker, H. D. Cole, Wm. Bogert, W. D. Samuels, Robert Singleton, Dan Graves, P. T. Turner, Peter Cermak, Henry Edwards*, Harry Lidding, James Devoy, Jack Thomas, Robert Banning, Larry Tipton, Dave Saunders, Will Peck, J. Ledbetter, A. F. Boe, Jerry Davis, John Williams, Tom Kay*, Andy Bailey, Geo. Daniels, Wm. D. Hotaling, George Richards*, Pat O'Brien*, Frank Oliver, Thos. McGruder*, D. T. Wyley, S. Kay, F. T. Leroy, S. Carroll, Wm. Gibson, Lester Daniels*, Chas. L. Goldman, B. G. Anden, Larry James, Frank Burker, B. G. Anden, Alonzo Zerach, Dave Tupton and John Tupton, P. L. Topeing, H. D. Schofield*, D. L. Warren, D. L. Simmons, Peter Danielson and James Hackett.

Note—Those names followed by an asterisk gave excellent, complete answers.

The choice for publication lay between Lester Borst, Evans & Rau, G. E. Doe and Pat O'Brien. I have selected the answer of Borst, which is essentially the same as the others. He says:

"(A) Were I to pull such an inexcusable blunder I would retard the fader quickly to zero, light the exciting lamp and then return the fader to its correct setting as quickly as might be possible without injury to sound. A too-quick return of the fader to the normal setting would not only result in a crash of sound, but might work injury to the more delicate parts of the sound equipment by reason of what amounts, in effect, to a heavy overload.

"(B) The change from red to white or white to red should be made in one swing of the fader knob. The fader knob should be so grasped that it cannot be moved in the wrong direction. If the setting be high it may be necessary for some men to pause on zero to shift the hand, but I believe any man with normal hands may make the entire movement in one sweep.

"(C) Unless the taking and projection speeds be exactly equal, the reproduced sound will not have the pitch of the original sound. It will be either higher or lower. This is because the frequencies will be altered. The reason for this is quite obvious. If, for example, in an RCA recording, 200 peaks in the sound track are made in one second in recording, and those same 200 peaks are run past the reproducer sound gate in say seven-eighths of a second, then the sound will of course be more shrill. On the other hand, if they be run past in one and one-eighth seconds, then the sound will be lower, or more hoarse."

[There was a misprint in this. It should have read variations, instead of vibrations.—Ed.] [Any variations would of course set up a change in the reproduced sound, due to alterations in frequencies.—Ed.]

BUSINESS AND COURTESY

Come, friend local unions, let us sit down and have a little heart to heart conversation concerning certain matters deserving attention.

First of all, what is a labor union?

A labor union is a business organization, pure and simple. I've been a union man continouusly since 1884. In the old days when a wage disagreement, or any other argument with friend boss, meant just one thing, namely battle, I was in the forefront of several heated arguments. I know unions front, back and sidewise. They are a very necessary and a most excellent institution, but they are not a fraternal organization in any appreciable degree. That is just plain wrong, and you all know it. They are, as I have said, almost purely a business organization, hence should be run along business lines, which, I am sorry to say, is not always done.



As you all by now know, I have made several trips by motor, accompanied by friend daughter, who acts as my secretary. That is not hokum. She is just exactly that. I could not make the trips and keep up my work without her. It has been my custom to offer to stop in cities where there are locals and address the men on projection matters, provided the local is willing to arrange for the meeting and assume the hotel and garage bill.

I have been told that in a few instances—a few only, be it said to the credit of the men—individuals have objected on the ground that it is "pretty soft for Richardson, getting a trip over the country with friend daughter for nothing, hornswoggling locals into paying the expenses."

Gentlemen, such a misconception is really too childishly foolish to deserve consideration, but I nevertheless will try to show you why, taking as an example a trip we propose to make next week. What I say concerning it applies equally to all such journeys.

By invitation of our dear friend Otto Nelson, chief of National Cash Register Company, large projection department, we propose next

week to drive to Dayton, Ohio, and spend a few days at his home, possibly, though not certainly, running down to call on Curle and his frau at Chattanooga, Tenn., also possibly stopping to say hello to Slagle and Seckle and their families at Marion, Ohio.

Now we could easily drive through to either Dayton or Marion in two days, with one night hotel and garage expense. In fact, if there are no invitations we will do exactly that. However, since I am constantly in close touch with matters projectional all over this country and Canada, and more or less so in other countries as well, it seems to me I may be able to give locals along the way a general talk on projection matters, fully justifying an overnight stop. If I remember correctly there are six locals we might easily reach on the way out, but if we stopped and addressed each one it would take us eight days, instead of two, to reach Dayton, hence we would find the expense mounting to a sum reaching at least within looking distance of one hundred dollars, with no advantage to us except the "pleasure" of staying up until about 2:30 a. m. each night and delivering a rather difficult talk or lecture.

Now, gentlemen, don't you who have held the notion that we merely are "getting a free trip" feel just a bit ashamed of yourselves. Seems to us we are doing a lot of darned hard work, without any sort of remuneration at all, except that we get "bed and board" for ourselves and the car while doing it.

▼

And now concerning another highly important matter: When arranging for such trips we must of course ask each local it is possible to visit whether or not it wants us to stop. Naturally it is impossible to plan the trip and advise locals as to the time of our arrival until we know just what stops we must make, and this is very often made exceedingly difficult because of the way many secretaries handle correspondence.

Locals for the most part hold regular meeting only once a month—some of them not even that often. Say the local has just held its regular meeting when our letter is received asking whether the men want us to stop. If the secretary files the letter for attention at the next meeting, we must either hold that date open for a whole month or else pass it up. As a matter of fact, under those circumstances, we cannot even know the letter has been received until the local meets.

▼

In this case we wrote, as I remember it, six or perhaps eight locals, one of which was Local 411, Williamsport, Pa. By return mail, we received this communication from Secretary W. K. Glodfelter: "Your kind letter of October 28 has just been received. I will take the matter up with the local and notify you within a few days. Thanking you for your kind consideration I am fraternally yours."

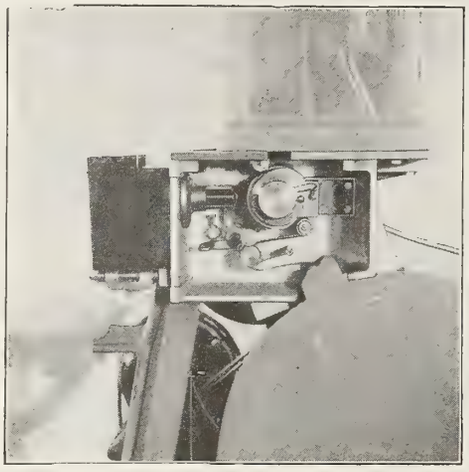
Now that is both courteous and businesslike. Glodfelter is a real Secretary. He proceeds along business lines. I compliment both him and Local 411. If the local accepts I shall be glad to visit them. If it does not we will be ahead one day of time and some little expense, since the hotel and garage is not all the expense when traveling. The time is very short and few if any invitations are expected, but except in large cities may I suggest it is not difficult to hold a short special meeting in one of the theatres, after the shows close, to consider a special matter such as this.

Projection Society Makes Whoopee

The New York Chapter of the American Projection Society made Hallowe'en whoopee in a big way on Hallowe'en eve. Two hundred members and their guests gathered at the club rooms on 44th street at midnight, the older folks enjoying a good visit with one another, while the younger and more peppy crowd danced until the largest of the sma' wee hours. With the ever-filled punch bowl, a good buffet lunch, something like a barrel of big red juicy apples and a big tub of water in which to duck for them—the apples—and a congenial crowd to do the ducking, there was much merriment. If all enjoyed themselves as did Friend Daughter and I (and if appearances count, they did) the affair may be pronounced a huge success.

For a little while, for various reasons the future of the New York Chapter of the American Projection Society looked rather dubious. Now, however, its troubles are largely over and I believe we may expect that in the near future, the chapter will have the membership and cooperation of every worthwhile projectionist in New York City.

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Aleograph Files Appeal Brief In Erpi Patent Suit

Attorneys for the Aleograph Company, San Antonio firm, which filed suit against Western Electric charging sound equipment patent infringement in the United States district court in October, 1930, have filed briefs in an appeal in the United States circuit court of appeals, sitting at New Orleans.

The suit, which at the time was thought to possibly develop claims of from $50,000,000 to $100,000,000, was decided in late November, 1930, against the Aleograph Company. Judge West, in the San Antonio federal court, at that time decided from the bench that the plaintiff had failed to establish any infringement, and since there was none, he did not attempt to pass on the validity of the patent involved.

It is expected that the appeal court will, when it renders its decision, probably not before January, 1932, decide on the validity of the patent as well as rendering an appeal decision on the district court verdict.

The case was originally brought in March, 1930, with hearings held in October and decision rendered in November. In its case, the Aleograph Company asked for an accounting of profits and an injunction against the Western Electric subsidiary, Electrical Research Products, Inc. The plaintiff company is a Delaware corporation, owned by some 800 stockholders in Southwest Texas, and was formed following the purchase of patent rights to the sound invention of Allen Stowers and Leo DeHymel of San Antonio. Stowers is still a large stockholder in the firm, which is incorporated for $30,000.

It is understood that if the Stowers patent is declared invalid by the appeals court, opening the way for promiscuous manufacture and use of the machine, or any similar to that employed by Western Electric licensees, it is possible that exhibitors will be at liberty to cancel their contracts with Erpi. Erpi sound equipment contracts with exhibitors contain a clause providing for cancellation of contract on six months' notice at the option of the exhibitor, but the clause can only be invoked after the equipment has been in use by the exhibitor for a period of three years.

50 Dealers Attend Opening Of 16mm. New York Exchange

International 16mm. Pictures, Inc., has opened a New York exchange known as Talkies, Inc., as the first step in its plan to open 150 exchanges throughout the country. Approximately 50 dealers and representatives of large merchandising units attended the opening of the New York office.

Radio and other dealers handling the equipment will be able to rent the films and records at $1.00 per record and reel per week. Re-rental rate to the consumer per night is 50 cents per record and reel and an arbitrary figure of 75 cents for a weekend was suggested.

is not discovered until after the father, the girl and Tryon himself had placed all their money on the horse in the day's race.

Everything looks black for Tryon, with the family accusing him of being a crook and so forth. However, and not unexpectedly, the horse wins by the well known neck and everything, including the girl, is saved for Tryon.

Lafe McKee plays the father and the balance of the support was considered to be satisfactory. The story, though light, and in spots, rather amusing, is almost too well scheduled, in the manner in which Tryon's lies come true, to be convincing.

The one race scene which climaxes the film is rather short, but effective. Numerous scenes at the track supply authentic atmosphere.

Produced and distributed by Sono-Art World-Wide. Directed by Richard Thorpe. Produced by George W. Weeks. Supervised by Roy Davidge. Story by Betty Burbridge. Running time, 63 minutes.

CAST

Bill Grant ..... Glenn Tryon
Norma Rickson ..... Vera Reynolds
Hector ..... Walter Brennan
Col. Rickson ..... Lafe McKee
Frank Douglas ..... Carroll Nye
The Hostler ..... Step 'N Fetchit
Bookie ..... Lloyd Whitlock
Aunt Susan ..... Fern Emmett
Crystal ..... Rosita Butler

Stamboul

(Paramount)

Mild Romantic Drama

Frankly this is not up to the standard indicated by the first product from the Paramount British unit, and better can and will surely have to be done.

An adaptation of the novel, "L'Homme Qui Assassina," by Claude Ferrere, it is directed by Dimitri Buchowetski, and these names would do about as much to sell it to the English-speaking public as the camouflage of more romantic of more romantic sounding things. The characters, in the absence of vital dialogue, or convincing situations, never begin to love, there is little left but the pleasant settings and more or less colorful trappings supplied by the oriental associations of the so-called plot. There is a beautiful countess with a swinish husband and a lover whose entreaties she rejects only for the sake of her small son of whom she is passionately fond.

She is later accused by her husband of infidelity with a second man, and is forced to sign away her honor and her son. Her real lover avenges her sorrow by killing the villain responsible for her divorce and is pardoned by the Pasha just in time to seek his long-awaited happiness with the now liberated countess. The Eastern atmosphere is successfully created, but even this does not make the film a Turkish delight. It cannot be accepted as a serious test of Paramount British production policy, but must go down as one of those things which happen in the best regulated companies.

Produced by Paramount British. Directed by Dimitri Buchowetski. Art direction by Major Rutherford. Recording, Western Electric. Running time, 75 minutes.

CAST

Colonel Sevigne ..... Warwick Ward
Baroness von Strick ..... Rosita Morena
Baron von Strick ..... Henry Hewitt
Countess Elsa Talven ..... Margot Grahame
Mehmed Pasha ..... Abraham Sofaer
Prince Cernuwicz ..... Garry Marsh

Wm. H. Mooring

Un Soir De Rafle (The Night Raid)

(Osso Films)

Drama

Deriving its title merely from an opening sequence, this film, a French language effort, concerns a seaman, who turns fighter, wins the championship of Europe and has his head badly turned in the process. His first love returns to reclaim him from his despondency after losing the title to conclude the effort.

The title is not too insignificant, however, since it is a night raid of Parisian police which throws Georget and Mariette together, as she rushes to him for aid, and he succeeds in saving her from arrest.

The two fall in love, and after Georget beats a former champion in the ring at a fair, the fighter, Georgett, Mariette and the clown of the show form a happy foursome, as he goes after the championship. He wins, but at the same time meets a seductive girl for whom he trips, stumbles and falls. She blasts his boxing career and causes his manager to leave him. Mariette refuses to try to bring him back. Finally he sees the light himself, but too late. The championship lost, his new friends and admirers desert him, but Mariette returns and the foursome is reunited.

Albert Prejean as Georgette was thought to possess marked histrionic ability as well as a good singing voice. Annabella, in the opposite role, registers well emotionally and is capable. The balance of the cast is decidedly satisfactory.

The film presents a good picture of life in Paris with several excellent bits of photography in night scenes. It seemed to hold an audience at the Little Carnegie Playhouse in New York, most of it composed of people who spoke French.

Produced by Osso Films. Directed by Carmine Gallone. Story by Henri Decoin. Music by Philippe Pares and Van Parys.

CAST

Georget ..... Albert Prejean
Mariette ..... Annabella
Le Baron ..... Lucien Baroux
Yvonne ..... Edith Mera
Fred ..... Lerner
Charly ..... Constant Remy

SHORTS

Pearls and Devilfish

(MGM)

Good

Seen graphically and entertainingly in this short are the dangers which confront the pearl divers in certain southern waters. Most exciting are the battles with the hugh devilfish which are a constant obstacle to the hardy divers. The number is somewhat weakened by dialogue which is not only lacking in real quality, but is really entirely unnecessary in this instance.—Running time, 9 minutes.

Out Stepping

(Universal)

Few Laughs

Don L. Brodie takes a lead in this comedy effort, concerning the young man who hires a dress suit after making a mess of the tailor shop, then runs into all sorts of difficulties in an effort to shave when the water and lights successively go back on him. Late for the date with his girl friend at the night club, he runs into more trouble, which concludes when the dress suit, rented to him by mistake, turns out to be a trick suit, and falls apart at the right moment. Not many laughs, and those not particularly hearty.—Running time, 16 minutes.



Pathe Review

(RKO Pathe)

Interesting

An interesting and diverting number, picturing the Moors of Venice, a novelty offering called "Through Grandma's Spectacles," an interview with Ivan Mestrovic, famous European sculptor and Doc Rockwell, comedian and tropicologist of Maine, whose ideas about climate are amusing.—Running time, 8 minutes.

The Great Pie Mystery

(Educational)

Slapstick

A silly number in which an amateur detective, after finding a stolen diamond bracelet, becomes badly involved in attempting to discover the mysterious thrower of pies. Harry Myers, detective, is recounting the story to a reporter, and the films ends where it started with the reporter taking a pie full in the face. Harry Gribbon does his share of the silliness as the son of a farmer who is bait for city girls.—Running time, 21 minutes.

The Pajama Party

(MGM)

Fairly Amusing

A Hal Roach comedy in which Thelma Todd and Zasu Pitts take the combined lead. The pair are taken to the home of a wealthy society woman after her car has forced them both to take an unexpected bath in the lake. A party is in progress and the sweethearts of the two happen to be the entertainers, which is meant to provide the comedy opportunity. However, that opportunity is only partially grasped. Laughs are good, but rather few.—Running time, 20 minutes.

China

(Educational)

Novel

Frank Moser and Paul Terry are responsible for the rather clever animation in this Terry-Toon cartoon. The animals, in toto, are Chinese in every respect, and the result is clever and amusing.—Running time, 6 minutes.

Beasts of the Wilderness

(Vitaphone)

Good

It's all about animals, this issue No. 11 of the "Adventure in Africa," made by the Wynant D. Hubbard expedition. Rat owl, iguana, zebras, antelope of several varieties, a bush pig, wart hogs, wildebeests, giraffes—and undoubtedly others. The bounding exits of the antelope made it easy to comprehend the statement in the recorded lecture that these animals can broadjump 40 feet. No sensational encounters, but a thoroughly interesting subject. Running time, 15 minutes.

Selling Shorts

(RKO Pathe)

Fair

Louis Bartels and a big cast in this latest Traveling Man comedy number. It is satisfactory without, however, boasting a great many laughs. Bartels runs into a feud and the family attempts to marry him to two supposed eligibles. He manages to escape, but has a difficult time. Bartels is not too happy in his role.—Running time, 17 minutes.

Benares, the Hindu Heaven

(MGM)

Interesting

James A. Fitzpatrick takes the audience on a visit to the sacred Hindu city, Benares, located on the banks of the Ganges. Most of the short is devoted to a picturization, in interesting fashion, of the superstitions with which the Hindu religion is filled. A cremation ceremony is a particularly impressive bit.—Running time, 9 minutes.

SELECTIONS

Made by RITA C. McGOLDRICK

A GLANCE at this array of Rita McGoldrick's "Selections" reveals that the producers have made handsome answer to the plea of a few months ago for pictures for the whole family. In the accompanying list of classified product we see the lowest percentage of the last two years ticketed as entertainment for "adults only."

The product presented here shows a re-awakening to the function of the picture as the all-American amusement, obligated to the service of the vast majorities of the box office following, as opposed to the prior tendency to make the pictures so high in flavor that a preponderance of them drew the disapproval of parents and discriminating committees of selection.

This monthly presentation of "Selections," it will be recalled from prior announcements, is in fact a selection of selections, crystallizing here the best that is to be gleaned from the lists of the many selection committees of various social organizations, plus the personal judgments of Mrs. McGoldrick.
—THE EDITOR.

Family Suitability

BELOVED BACHELOR — *VERY GOOD*
Paramount

Drama—A heart interest story in the manner of "Daddy Long Legs." Paul Lukas gives a sympathetic performance in his role of a kindly sculptor who falls in love with his adopted daughter. (Stars: Paul Lukas, Dorothy Jordan, Charles Ruggles and Vivienne Osborne.)

CISCO KID, THE — *GOOD*
Fox

Western—Warner Baxter as a border bandit with Robin Hood propensities, such as he has played in "In Old Arizona." The picture is episodic in character, but moves rapidly in an atmosphere of reckless adventure and romance. (Stars: Warner Baxter, Edmund Lowe, Conchita Montenegro.)

FANNY FOLEY, HERSELF — *GOOD*
RKO Pathe

Comedy—The story of social distinctions, a mother's sacrifice and final happiness. It is rather mediocre entertainment, but imbued with a certain freshness and wholesomeness by Edna May Oliver's characterization of the mother.

FREIGHTERS OF DESTINY
RKO Pathe — *VERY GOOD*

All reviewing groups are unanimous in the decision that this is a distinctively better-than-average Western picture, which tells the story of the caravans carrying provisions to the isolated desert towns in the late 80's. There is a beautiful trained horse in this picture, some extraordinary photography, and the singing of the men of the camp in the moonlight. Any one of these would lift the picture above mediocrity. (Stars: Tom Keene, Barbara Kent.)

HEARTBREAK — *VERY GOOD*
Fox

Drama—This is a war picture of Vienna during 1916 in which the American aviator shoots down an Austrian who turns out to be his fiancee's brother. The plot is not startling in its originality but the action holds one's interest and the flying scenes are good. The picture arrives at a happy ending. (Stars: Charles Farrell and Madge Evans.)

OVER THE HILL — *VERY GOOD*
Fox

A presentation of the old poem with its basic theme of self-sacrificing mother love, and the heart-break that comes to her through the selfishness of the children to whom she has devoted her life. The road over the hill is the road to the poorhouse and the story finds its highlights in the loyal devotion of one son who saves her in her last humiliation. This is a pathetic picture with more of tears than laughter but redeemed by an element of comedy and action. It is distinguished by moments of sensitive acting. (Stars: Sally Eilers, James Dunne and Mae Marsh.)

SECRET SERVICE — *VERY GOOD*
RKO Radio

A story of two brothers enlisted in the Secret Service of the Northern section during the Civil War. The plot centers around their mission and the love story of the older boy. This picture contains sustained action, pretty romance and the intrigue of the spying system. It is very good entertainment. (Stars: Richard Dix and Shirley Grey.)

SPORTING CHANCE, THE
Peerless Prod. — *VERY GOOD*

Drama—The story of a jockey who is tempted by the allurements of a gay life as presented to him by the son of the owner of his stable. The race at the end is splendid; a composite of other races, falling horses, hurdles and the thunder of hoofs. (Stars: William Collier, Jr., Claudia Dell and James Hall.)

SHOT GUN PASS — *GOOD*
Columbia

This is a typical old-fashioned melodrama and is reminiscent of the stories used in the early days of the movies. But it is a tale of cowboys; the exciting riding of horses would appeal to boys. (Stars: Tim McCoy and Virginia Lee Corbin.)

TOUCHDOWN — *VERY GOOD*
Paramount

This picture has been made from the story "Stadium" by Francis Wallace and is an original departure from the average sports picture. It tells of the adventures of college stars who have graduated to take up coaching. Dick Arlen is superb as the All-American coach who never loses. He is supported by Jack Oakie, Regis Toomey, Howard Jones, Jim Thorpe, Bob Hall and other notable football heroes. Farrell MacDonald again impersonates Rockne. This is a brilliant picture with particular entertainment value for men and boys and all lovers of sports. (Stars: Charles Starrett, Peggy Shannon and George Barbier.)

WAY BACK HOME — *EXCELLENT*
RKO Pathe

Seth Parker and his troupe of the radio have brought to the screen in this picture a realistic story of Maine in those days of her history when we sang "In the Shade of the Old Apple Tree" and "Put On Your Old Grey Bonnet." This moving story with action and excitement, enough to sustain the plot, has given Seth Parker an opportunity to express so much of his sane philosophy and the Golden Rule of true neighborliness. The picture has some lovely photography; there are ducks and chickens and surreys, broken-down buckboards, taffy-pulls and hay rides, and the singing of the old sweet songs in the evenings. There is something of leisureliness, reality, beauty and goodness in this picture. Because of the questioned parentage of two young people in the picture it is not entertainment for very young children. (Stars: Phillips Lord, Effie Palmer, Frank Albertson, Bettie Davis and Frankie Darro.)

Adult Suitability

AMBASSADOR BILL — *VERY GOOD*
Fox

Will Rogers, as Ambassador of the United States to a little Balkan Kingdom, becomes attached to the boy king and proceeds to straighten out the involved intricacies of the small country's politics. This situation gives Will Rogers an opportunity to develop some finely humorous situations. It is one of his funniest pictures. (Stars: Will Rogers, Marguerite Churchill, Greta Nissen, Tad Alexander, Ray Milland.)

CONSOLATION MARRIAGE
RKO Pathe — *VERY GOOD*

A pathetic story of a girl and boy disappointed in love who marry each other for consolation. Later their former sweethearts come back in their lives and tragedy is averted by the girl's love for her baby. It is an appealing picture, admirably enacted. (Stars: Irene Dunn and Pat O'Brien.)

WHITE DEVIL, THE — *GOOD*
UFA

Made in Germany, this adaptation of Tolstoy's "Hadschi Murat," although lacking in continuity, is engrossing entertainment because of the histrionic ability of the stars and the vividness of the photography. (Stars: Ivan Mosjoukine, Lil Dagover.)

RULING VOICE, THE — *VERY GOOD*
Warner

Drama—Though this picture deals with racketeers it is a protest against them and their lack of respect for human life. It is well acted and interestingly staged. (Stars: Walter Huston, Loretta Young and Doris Kenyon.)

Short Subjects

ACROSS THE SEA — *EXCELLENT*
Educational

An exceptionally fine travel picture accompanied by an interesting lecture. It shows the beauty of Hawaiian Islands with the contrast of their high mountains and luxuriant plantations.

ATHLETIC DAZE, THE — *VERY GOOD*
MGM

Done in slow motion, this picture contrasts present day methods in athletics and those of

SELECTION OF SELECTIONS IN PICTURES

(*Continued from preceding page*)

several years ago. Will prove particularly entertaining to boys. (Accompanying lecture.)

BARNYARD BROADCAST — *VERY GOOD*
Columbia
A Mickey Mouse cartoon that is a clever satire on every day radio programs. (Synchronized.)

BATTLE ROYAL — *GOOD*
RKO Pathe
A Terry Toon cartoon of an ugly spider and his machinations; well drawn and synchronized.

BIG SCOOP, THE — *VERY GOOD*
RKO Radio
This is the story of a reporter who decides to resign from his paper and live the simpler life, but a passing patrol wagon on its way to a sensational murder causes him to change his mind. His solution of the murder plot is the basis for the picture.

CANINE CAPERS — *EXCELLENT*
Educational
Every lover of dogs will find this short feature one of the most charming, instructive and interesting studies of dog life that has ever come to the screen. Various breeds of animals are shown and described by the announcer; there is a very amusing Boy and Dog Show and a particularly fine series of shots in slow motion and full speed of the greyhound, the aristocrat of dogs, in action. This is a superior short-feature.

CINNAMON — *GOOD*
Educational
A parody on "Cimaroon" with a cast of chimpanzees which children like. (Sound.)

FOREHAND, BACKHAND SERVICE — *VERY GOOD*
MGM
Bill Tilden in an instructive demonstration of the proper and improper form in tennis playing. (Synchronized.)

DEVELOPING A FOOTBALL TEAM — *GOOD*
Universal
A timely topic and interestingly produced film showing "Pop" Warner's method in developing his team at Stanford University. (Sound.)

FAMILY SHOE, THE — *VERY GOOD*
RKO Pathe
Cartoon—An Aesop's Fable telling the story of the old lady who lived in the shoe. (Synchronized.)

HAPPY DAYS IN THE TYROL — *GOOD*
Fox
Bavarian peasants shown in their native dress singing and dancing. (Sound.)

HOMELAND OF THE DANES — *GOOD*
Fox
Views of Copenhagen, with its busy life and lovely buildings. (Sound.)

IDLE ROOMERS — *GOOD*
Educational
Two professional acrobats practice their act before an appointment with a booking agent. It is a fine piece of nonsense and good entertainment.

IN WONDERLAND — *GOOD*
Universal
Cartoon showing the Jack and the Bean Stalk adventures of Oswald in search of gold to pay off the mortgage. (Synchronized.)

KITTY FROM KANSAS CITY — *GOOD*
Paramount
A "screen song" in which Rudy Vallee sings this popular song to the animated cartoon.

KINGDOM OF SHEBA, THE — *GOOD*
Fox
Depicting the Abyssinian realm, showing native life and customs with the noise and clamor of the East. (Sound.)

LAUGHING WITH MEDBURY IN DEATH VALLEY — *VERY GOOD*
Columbia
One of the series in which Medbury carries on his amusing dialogue in the strange scenes of Death Valley.

MUSICAL MYSTERY — *GOOD*
Warner
There is some good dancing in this little picture in which characters in a book come to life. (Sound.)

PAGEANT OF SIAM — *GOOD*
Fox
The second of the series of travelogues entitled "The Magic Carpet of Movietone." This one is of interest because of the recent visit to this country of King Pradjiphok. (Sound.)

PARIS OF THE ORIENT — *GOOD*
Fox
Views in and about Saigon in Indo China taken from plane make an unusual travelogue. (Sound.)

PATHE REVIEW NO. 3 — *VERY GOOD*
RKO Pathe
As usual, diverting entertainment is found in this short subject which shows the lovely old homes in New England; an instructive demonstration of how an autogiro works. (Sound.)

RIDERS OF RILEY — *EXCELLENT*
RKO Pathe
This is a Grantland Rice Sportlight showing the soldiers at Fort Riley in Kansas putting their horses through their paces. It is a thrilling picture with some fine photography which includes the action of a polo game. This film makes one regret that it is only one reel in length.



SKIMPY — *GOOD*
Educational
A parody on "Skippy" enacted by a cast of chimpanzees; amusing to children. (Sound.)

SMART WORK — *VERY GOOD*
Educational
A comedy starring Billy Doray in which he plays the role of a detective. (Sound.)

SONG OF THE VOO-DOO — *GOOD*
RKO Pathe
A Vagabond Adventure picture taken on the island of Haiti showing the customs and life of the people in a fascinating manner. (Accompanying lecture by Tom Terriss.)

SPRING TRAINING — *GOOD*
Educational
Spring training for the football squad; interesting and instructive for boys and adults.

SOUTHERN INDIA — *EXCELLENT*
Warner
An E. W. Newman travel talk made in India showing the primitive machinery used, the marvelous temples and shrines. (Accompanying lecture.)

SPEAKING OUT OF TURN — *GOOD*
Warner
Comedy—An amusing satire on motion picture production and methods. (Sound.)

STAVE OFF — *GOOD*
Paramount
Comedy in which Karl Dane and George K. Arthur are again cast together. This is a funny story of two sailors. (Sound.)

TORCHY PASSES THE BUCK — *VERY GOOD*
Educational
One of this new series in which Torchy mistakes the son of his employer for a stranger and refuses to admit him to the office; amusing situations develop. (Sound.)

TIMING — *GOOD*
RKO Pathe
A Grantland Rice Sportlight in which the value of perfect timing is shown for complete mastery of any sport. (Accompanying lecture.)

VOICE OF HOLLYWOOD NO. 6 — *GOOD*
Educational
These depictions of the amusements and hobbies of screen stars prove entertaining for the average picture-goer. (Sound.)

WHO'S WHO IN THE ZOO — *GOOD*
Educational
A Billy Bevan comedy in which the children are taken to the zoo. This has been done in color. (Sound.)

How To Run That Helping Hand Show To Aid Unemployed

(*Continued from page* 13)

be great saleswomen for tickets. Many of these organizations have perfected systems for the disposition of tickets and they should get behind it in every way. They will if you sell them right.

When to Run the Show

Possibly you were thinking that I've overlooked the most important bit of the whole affair; the running of the show; when and how. But I've never lost sight of it. The first moves are exactly as outlined in the foregoing. Then comes the date and show.

There is one particularly good spot for the performance; open your current show with a special midnight performance, providing such midnight shows are practical in your town. Another thought, if Sunday performances are prohibited it should be a simple matter to get an OK for a show of this kind on the Sabbath.

Having selected the exact date and time for the show, you can then have your tickets properly imprinted with the date and price and put them in the hands of the committees who will undertake the selling of them.

Advertising the Show

With the committee formed, the date and time selected and the tickets in the hands of the selling group, you now can turn your attention to the advertising and publicity for the show.

Get the trailer right away; or, better still, order it at the same time you start forming your committee; then it will be on hand when the date, etc., is settled. The trailer is free.

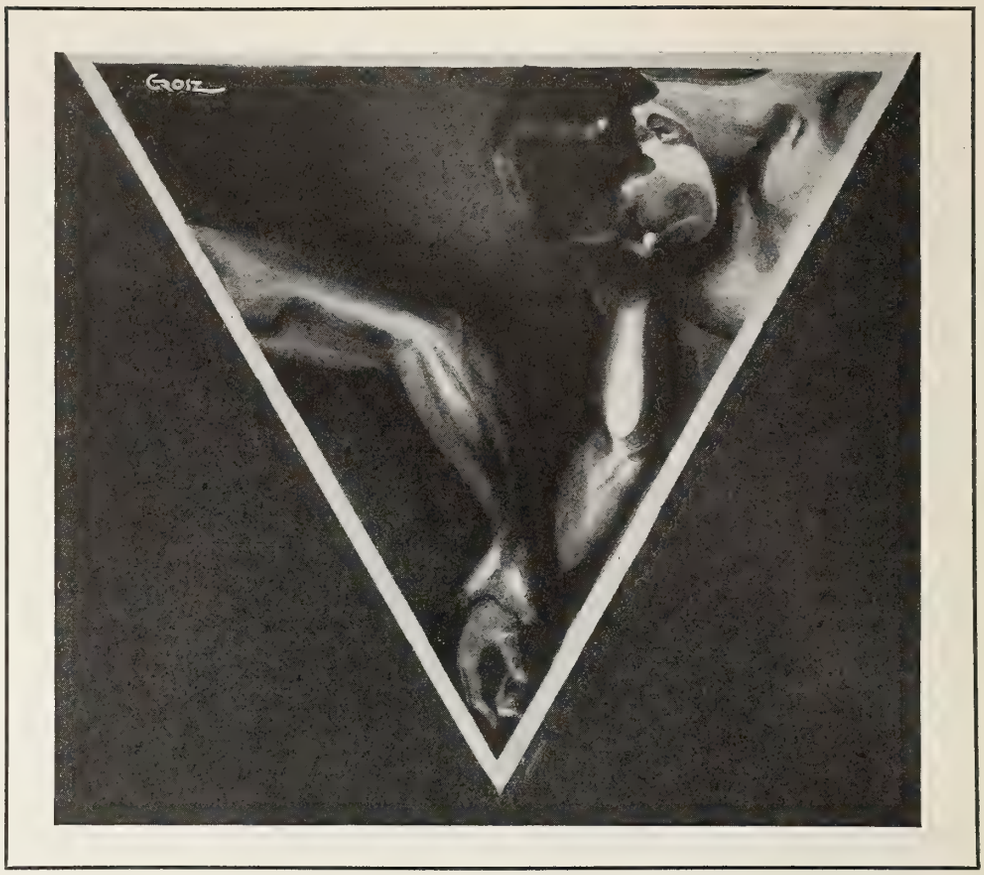
Start shooting your trailer together with an end trailer stating the time and details of the show.

Have your newspaper advertising manger get busy on the big double truck which is shown in the special press book; it's available in many forms and can be worked out to suit any size newspaper or press. Get after your local billboard company and see that it posts the free 24-sheets on all unused or unsold stands. Four-sheet date snipes will be supplied, specifying the place, date and time of the show. Other posters are also yours for the asking, to be used wherever they can be spotted.

National Radio Hookup

The three great nationwide networks of the radio broadcasting companies will be used for two or three weeks prior to National Motion Picture Week for the purpose of telling the listeners-in about the great show for the benefit of the unemployed that will take place in your community. While the announcement will be general it can be made to tie right in with your own campaign by reason of the way you are plugging your own show.

It is well that we break into the story at this point to call your attention to the importance of tying your theatre closely into the entire proceeding by making your theatre the headquarters for the campaign and the committees. If you have lobby space, spot a few tables and chairs, together with



The poster entitled "Lend a Hand" contributed to the film industry's unemployment relief campaign by the art department of Educational.

appropriate signs, and have the committee at work right in full view of the patrons. Otherwise, give them your office or such other office space as your premises permit.

One mistake for which you never would forgive yourself would be permitting any sort of collection or donations to be made on the night of the show at your theatre.

Remember there will be no charge for the extra day's use of the film by your theatre. The distributors will donate the film for the special show, but naturally that applies only to the extra show and not the run of the picture.

In your advertising it may be well to plug the line that if every person in the community were to buy a ticket it would be a tremendous aid in helping the local unemployment relief.

Where there is more than one theatre in the town, combine your facilities and run a show in both theatres. The same advertising and publicity, right on down the line, can apply for one or more theatres participating. Don't "hog" the affair. Where we have referred to the individual theatre we have meant every house in the town as well.

Tremendous national publicity will be in force throughout the week before and during the National Motion Picture Week. Cash in on that publicity by emphasizing your own local show.

The performance must take place some day between November 18 and 25; otherwise all the material and advertising in connection with it will be of no use. Try to make it a Sunday or a midnight show. Scale your prices so that you will be sure of a complete sell-out.

The heads of the unions have promised that all union labor will donate their services. Take this point up with your local officials. As far as the rest of the staff are concerned, I never knew a single individual who ever refused to work gratis for such a purpose. You'll have no trouble with that slant.

Get the local bus or traction company to permit the use of signs and banners on the sides of buses and cars; possibly they will donate a car to run over their entire system carrying special signs about the show into outlying communities. Ditto for the local taxi boys.

Get every minister, priest and rabbi behind the idea solidly. See that they are represented on your main committee. See that they mention it in their sermons and at services.

A Glorious Opportunity

In conclusion:

Here is a glorious opportunity for every real showman to get behind a mighty worthwhile move and to make his own individual show the most talked about event in the community.

Wholehearted enthusiasm is the first requisite for the successful handling of a thing like this. Sell yourself so completely that your own enthusiasm will be reflected in your remarks to those whom you would line up on the idea.

Every community, large or small, has its own unemployment problems. Help is sorely needed. What better source for help is there than the theatre backing a benefit show aimed exclusively for the aid of the unemployed?

Here is the chance for every man to do his duty, to his community and to his industry. Don't be a slacker. Work like you've never worked before.

If there is any help or information you require, shoot a wire to the writer and he'll be johnny-on-the-spot with prompt attention and action.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Wake Up Showbusiness!

For about a year, now, you've been lying in the mud and slopping around without any great effort to raise yourself and show that there's life in the old carcass yet. . . . What in hell's the matter with you? . . . Is it this baloney called "a slump"? . . . or are you just losing interest in life and not giving a good gosh darn whether you recover or die . . . ?

True . . . you've had some tough shackles to contend with . . . what with chain handicaps . . . lousy showmanship from executives who never did (and never will) know what it's all about. . . . Red tape galore from home offices where system is over-efficient. . . . and relations are under-efficient. . . .

But all of the above is no excuse for floundering around in that mire of muck . . . of fear . . . of depression . . . of hesitancy . . . and gradually . . . but surely . . . losing every bit of pep you've ever had . . . That's no way to act when conditions are such that it's time every mother's son of you took on a new lease of life and shook yourselves free of the glue which is holding you down. . . .

And this is no one man's task . . . it's a job for the big and the small . . . for the little independent and the large circuit . . . for the shoe-string producer and the moguls of the movie factories . . . for the usher and the manager . . . for the salesman and the salesmanager. . . .

Each new restriction in selling the new product means adding another obstacle to the restoration of prosperity . . . and we use the word prosperity with reluctance because we know you've heard it so often that it must sound like a pain-in-the-neck by now . . . but it describes what we are aiming for . . . and . . . should be shooting at right now. . . .

Someone has handed you all a "knock-out" pill and it's left you stupified ever since . . . take a cold draught of water and clear your head . . . get up on the rooftops and shout to your community in particular and the whole world in general . . . that there's nothing to be scared about. . . . Most of the folks who were working before are still working . . . people have got to eat . . . got to wear clothes . . . got to get from here to there . . . and absolutely . . . must laugh . . . must forget the hardships of today's work and tomorrow's problems. . . . Where can they find this much needed recreation . . . ? In the theatres, of course. . . .

The producers will have to turn out box office product . . . the distributors must sell it on a fair and equitable arrangement so that the theatre can buy it and still stay in business . . . and the theatre must sell it to the community through common-sense merchandising . . . advertising that will make 'em come out to see the show . . . exploitation that must command respect as well as attention. . . . In theatres where they will be well received . . . courteously treated . . . respectfully handled and comfortably set so that the modern and well kept equipment will do its own share in the dispensation of the entertainment which they bought a ticket to see. . . .

It's in the bag boys . . . nothing can stop you if you set out to break every record the house ever established . . . just sell yourself so completely on the idea that it must naturally follow . . . just as night follows day . . . and if you've the courage of your own convictions you'll live to stand in the lobby and watch the lines form while the merry cash keeps dropping into the till. . . .

But you'll never live to see that day if you walk around with each end of your mouth dragging on the ground . . . and a grouch a mile long sticking out of every pore . . . and in a theatre which is a perfect reflection of yourself.

In every spot where peppy activity is the key-note, we find the most encouraging reports from the box office . . . obviously . . . the answer is work . . . and more of it . . . spending a few extra dollars to make your advertising sell more seats . . . yes . . . we've heard all about advertising budget slashes . . . but they who issue such orders have placed a terrible restraint on the houses and will have to wake up or find themselves left by the wayside. . . .

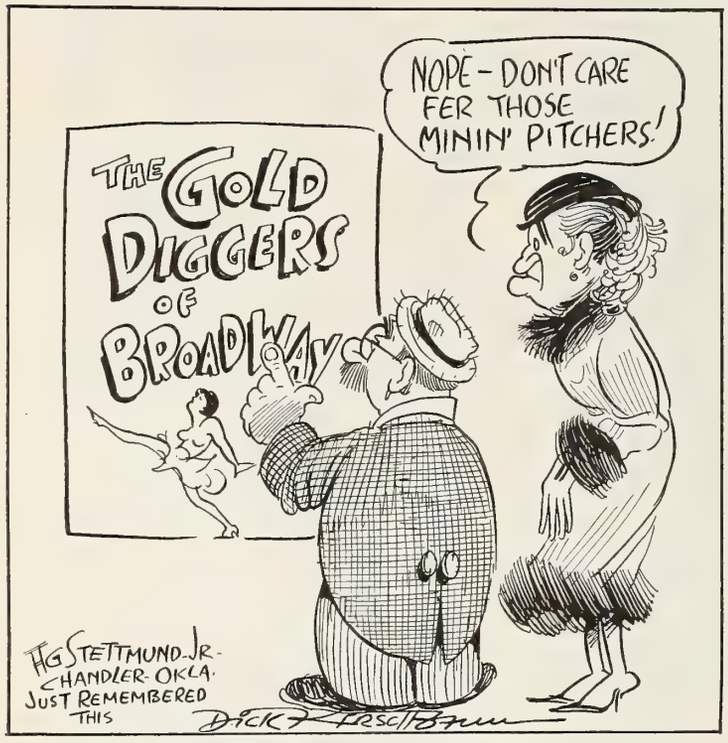
What do you say if we cut out this advertising slump and give it to them right between the eyes for a couple of weeks just to prove that good selling will bring them in? Worth a try, isn't it?

You've pulled a "Rip Van Winkle" long enough. At least Rip slept on clean earth. . . . Showbusiness has been doing her napping in the mud. . . .

Snap out of it . . . there's work to be done . . . pictures to be made . . . shows to be advertised . . . theatres to be kept in condition . . . and patrons to be sold on the idea that the playhouses contain relaxation and entertainment . . . at a nominal admission price. . . . They want to come to your theatres . . . they are sorely in need of amusement . . . they have no other way to turn for that much-needed mental relief . . . So come to life . . . crawl out of the mud . . . dispel the fog . . . wash yourself clean . . . and let's all get back into showbusiness. . . . "CHICK."

LOBBY LAFFS!

By DICK KIRSCHBAUM



SEND YOUR LAFFS IN NOW!

Burrell Made Deal With Newspaper To Run A Tab Edition

As a supplementary means of advertising the opening of a new house in his town, J. Burrell, manager of the Shea Theatre, Geneva, Ohio, published an edition of 2,500 tabloid size newspapers consisting of eight pages. The local newspaper co-operated with him in production and stuffed a copy of the tab in each of its deliveries the day before opening. Local concerns identified with construction of the theatre contributed to advertising support, likewise a number of other local merchants tied-up with ads which entirely defrayed all expense.

We have had occasion to inspect this tab and it's a neat piece of work. We note that a number of managers are doing something along this line when they open in the fall of the year after a mid-summer shut-down for renovation and repairs; therefore, the idea may be applied to other events than just to openings of new theatres. Thanks to Burrell for this reminder and we'll hope to hear what he has been doing with the new house.

Campbell Obtained Front Page Notice On Football Party

In line with football activities which have been discussed from time to time in this department, we call attention to some front-page publicity recently garnered by Julien E. Campbell, manager of the Strand Theatre in Long Branch, N. J.; and he didn't wait for any special team event, but went right out and invited a bunch of the local players and coaches to his party.

By tying-in the local newspaper for a share of the honor, he rated a picture of himself and a good sized story on the front page, the story setting forth that 50 of the boys would be entertained on that night. Guests of both newspaper and theatre were instructed to enter the theatre in a body and to sit in a section devoted to the boys for this occasion. The balance of the story covered team activities.

Every city or town supports a local team to considerable extent and in most cases the local papers are more than glad to co-operate with any stunt of this kind. Its cost to theatre is practically nil, considering the amount of free publicity and good will obtained. Julian has been missing from these pages for a few issues, but now we know that he's still on the job down in Long Branch. We'll look for more from him in the near future.

Chidley Ushers In A New Season With Family Night Stunt

Greater Talkie Season was ushered in by C. H. Chidley, manager of the Rialto Theatre, Casper, Wyoming, with a full page announcement of theatre policy and a listing of outstanding attractions booked for the month of September. Another full page carried some smaller display ads and the balance of this page was devoted to other information on pictures and theatre. It was a nicely worked out job all the way around and without doubt made the desired impression on the theatre-going public.

He has also inaugurated Family Night programs which are to be sponsored by the Parent-Teachers Association and a number of other important local organizations. He feels that there are certain pictures made every year which need cooperation of this kind to put them over and reaction to the first program, played on a Friday and Saturday during September proved so popular that these will be continued throughout the season. Programs issued for the occasion were distributed to every family in town by the Parent-Teachers Association. All schools were included in the tie-up, along with women's clubs, Boy Scouts, American Legion, Rotary, Kiwanis, Chamber of Commerce and many other organizations.

This appears to be a splendid move on the part of Chidley, particularly in view of his having enlisted aid from such a representative group of civic bodies. Of course, it is entirely obvious that care must be exercised in the selection of Family Programs; not such a slip up as one of the leading companies recently made in an announcement in a New York daily when it included a lurid sex picture among a list designed especially for the kiddies. We shall watch with interest Chidley's experiment with Family Nights and hope that he will continue to keep the Club informed as to how it is working out.

LaBar Made Tie-Up With Big Store To Plug "Night Nurse"

As the result of a tie-up made with a large department store in his city, F. LaBar, Jr., was enabled to arrange a splendid window display on "Night Nurse" when this picture played the Imperial Theatre in Asheville, N. C. You can note from the accompanying photo how nicely the Stanwyck cut-out tied in with the brand of nurses' clothing being pushed by the store; also, that the half of the window carrying theatre display gives most generous mention to theatre, picture and play-dates. Incidentally, the window donated by the store occupied a prominent spot on the main street of the city.



LaBar's work is familiar to a great many members of this Club so it's no news to repeat that this Round Tabler is always putting over some interesting tie-up. For any community where there is considerable hospital patronage this one is a natural, and even if there isn't, if the store carries such a line the management may be sold on the idea of making a window tie-up.

NATIONAL MOTION PICTURE WEEK!

November 18th to 25th will be celebrated as National Motion Picture Week and during this period the various theatres cooperating will feature their special performances for the benefit of local unemployment relief.

Those who successfully engineer such benefit shows are asked to furnish the Club with full details, photos and tear sheets so that we may carry stories on how they were handled.

We would appreciate receiving such information as soon as possible after you run your special show. Also, how the funds were handled by the local committees working with the theatre to put over the show.

Woodin Played Up A Local Industry Slant In Picture

Located in the heart of a newly developed gas field, Larry Woodin, manager of the Arcadia Theatre, Wellsboro, Pa., played up the oil angle of the picture when he showed "Cimarron."

There's a boulevard in front of his house and in the middle he erected a replica of an oil derrick. Directly in front of the theatre another derrick was placed and on both were hung flashing, colored lights. Cutout letters, spelling the picture title were placed in staggered effect from top to bottom of the derricks. Another novel display consisted of a large map of the gas fields, placed in the middle of lobby entrance. The lobby was further enhanced by a display of one-sheets giving, as Larry says, both Richard Dix and the oil an even break.



This plug on local interest in an industry vital to his town's prosperity proved to Woodin that his idea was an excellent one, for attendance on this picture almost set a new record for the house. In case some other member is located near an oil field, it would appear that this stunt will certainly be well worth trying out.

A few weeks ago we broadcast a stunt of Woodin's concerning how he made his complimentaries act as two-for-ones. We have his complete plan at hand, so be prepared for an interesting yarn from this enterprising Round Tabler.

Theatre Front And Kid Impersonators Aided W. E. Drumbar

A most attractive theatre front and a kid dressed as one of the characters in the picture greatly aided W. E. Drumbar, manager of the Tennessee Theatre, Knoxville, Tenn., in publicizing "Huckleberry Finn."

A special set piece was used in the lobby two weeks in advance. A crude fence background with Huck standing in front, with fishing pole, etc. This was placed at front of lobby where every one could see it.

The front was covered with beaverboard over the entire entrance. Over the entrance appeared the title of the picture and the panels on either side included cut-outs from the picture as well as copy including title, cast and sales copy.

On top of the marquee were cut-out heads of the four kids in the picture. The electrician fixed them on some contraption so that they would slowly move from side to side. These cut-outs were also flooded by night, and since they were the first to hit the eyes, they attracted quite a bit of attention.

Drumbar got a kid about Junior Durkin's size and dressed him in the garb as worn by Durkin in the picture—with fishing pole, straw hat and all the other paraphernalia. This boy distributed special heralds to mothers and fathers, personally, and from house to house. The boy would make certain that they were handed to the persons themselves rather than to leave them on porches or under front doors. This really caused excellent reaction as heralds were never delivered in this manner before. Women were also taken into consideration by having these heralds delivered in the afternoons rather than in the mornings when they were busy with housework.

Nice work, Drumbar, and we can see that you, like many other Club members, are cashing in on the fine exploitation possibilities offered in this picture. It's a great one for the youngsters.

THEATRE POSTER ART

By BENTON L. JAMES

Will be resumed in next week's issue. Lack of space due to the six months' Club index made it necessary for us to hold over the poster reproduction scheduled for this issue.

A snappy, attractive poster for "The Side Show," followed by one on Joan Crawford, will be on the next James' contributions to this interesting series.

Incidentally, other theatre artists have pormised to assist James in making the series still more popular.

"The Showman's Calendar"

NOVEMBER

11th	Armistice Day
11th	King's Birthday (Italy)
11th	Admission Day — Washington — Admitted to Union in 1889
11th-18th	50th Anniversary—Red Cross Roll Call Week
11th	Raquel Torres' Birthday
12th	William Collier, Sr.'s Birthday
12th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Admission Day—Oklahoma—Admitted to Union in 1907
15th-21st	Children's Book Week
17th	Suez Canal Opened (1869)
17th	Frank Fay's Birthday
19th	Nancy Carroll's Birthday
20th	Reginald Denny's Birthday
23rd	Capt. John Ericcson Landed in N. Y. 1837
23rd	Repudiation Day—Maryland
18th-25th	National Motion Picture Week
25th	British Evacuated New York—1783
26th	Thanksgiving Day
26th	Frances Dee's Birthday
29th	Genevieve Tobin's Birthday

City Playgrounds Gave O'Hearn Idea For Good-Will Gag

On the occasion of the close of the season at the Children's Playgrounds in Chelsea, Mass., Joe F. O'Hearn, manager of the Olympia Theatre, received some worth-while editorial mention in the local newspaper and a large amount of good will from parents of the children he entertained at his theatre.

A special show was run off in connection with the event, a suitable series of pictures being shown along with different numbers put on by several of the children. Safety angles were tied up with the meeting at the theatre, the Mayor and other city officials lending their presence to the occasion. During an intermission President Hoover's message to playground children was read and 2,000 copies distributed among the audience.

Other recent costless activities of O'Hearn's include a tie-up with a big chain tobacco stores company whereby 2,000 cards advertising the theatre and a sundae were promoted; and a deal with a telegraph company for the free distribution of 10,000 messages on regular telegraph form. The copy instructed readers to wire all their friends via W. U. that Jubilee Month would start at the Olympia on a certain date and mentioned several coming attractions.

According to the above Joe is still carrying on at his theatre with a lot of publicity gags that don't cost him a cent and that counts these days. According to some newspaper clippings at hand the playground stunt achieved some very valuable advertising for the theatre and the other means he employed may also prove a tip to some brother showman looking for free distribution. Shoot some more along, Joe, and we'll see that the rest of the gang are let in.

Keeping Up With The Times!

By GUY JONES



DON'T WAIT FOR THIS LETTER!

John Calman Tied With City's Home As Good Will Gag

John Calman, manager of the newly-opened Temple Theatre in Birmingham, Ala., whose return to the Magic City we announced in this department a short time ago, has been garnering some good publicity with a tieup made with city institutions.

He announced that throughout the season any orphan from any city orphanage, accompanied by a guardian, will be admitted free of charge. This will be made a weekly feature. Thursdays being chosen for guest day. If the picture shown on this day is unsuitable for children, arrangements will be made to admit the couples on another day.

Calman has only been at the Temple for a short time but results of his work are already evidenced by steady increase in attendance. A kindly man is John, always ready to do a good turn for others and the folk down his way like him. We'll be looking for further information concerning his show-selling ideas. He is one of the veteran showmen of the South and we believe every member of this Club will be the gainer through his recent affiliation with this organization.

Department Store Gave Out Heralds As Aid For Smith

For a stunt on "Young As You Feel," F. F. Smith, manager of the Paramount Theatre, Nashville, Tenn., made arrangements with a local department store for the packing of novelty heralds in all packages over a given period.

The heralds presented a chart of figures whereby one could reveal the mystery of a person's age. It was also explained in detail just how one could do this little trick—all of which was rather interesting to both young and old. At the bottom of the herald appeared, "But even figures will lie because Will Rogers says you're AS YOUNG AS YOU FEEL—theatre name and dates."

The front of theatre also was dressed up appropriately with the box office paneled, showing cut-outs and stills as well as the entrance and exit doors and both sides facing the sidewalk.

Inasmuch as there isn't any mention of what was done for the store management in return for enclosing the heralds we must conclude that this was a matter of good salesmanship on the part of Smith; or, maybe a few passes distributed to the right parties took care of the deal. At any rate, he got away with something which called attention to many that this picture was in town.

Frank Hill Pulled Nifty Street Stunt For "Star Witness"

If you can secure the services of a rapid-fire cartoonist you might try the rather nifty stunt recently pulled in connection with "Star Witness" by Frank B. Hill, manager of the H.-F. Liberty Theatre, Walla Walla, Wash.

He placed the cartoonist at a busy street corner where he rapidly turned out cartoons based on scenes in the picture. Crowds collected to see the artist's work and as he finished each drawing he would throw it up in the air to be scrambled for by the bystanders. He kept this up for two days in the various portions of the business section of the city, making over 150 cartoons.

It is vouched for by Hill himself that this was one of the livest publicity stunts he ever pulled in his city, the only trouble being that at times the crowd became so large that policemen had to force the cartoonist to move to another stand. However, his work was so attractive that many followed to take their chance on securing a copy of his work.

According to the above, friend Frank is still very much on the job out in his home town, and we're sure that his idea will prove most effective wherever it can be put to practical use. As he will tell you, all you need is a fast-working and good cartoonist.

Local School Band Featured Campaign Made By A. Molstad

One of the highlights of a campaign made on "Politics" by A. J. Molstad, manager of the Regent Theatre, Eveleth, Minn., was a tie-up made with the local High School Band, an aggregation of players who have won the State Championship for the past two years and, therefore, a popular local organization.

Molstad only had a nucleus of ten pieces from the band; selecting the solo instruments only. However, these boys led a parade of other people carrying banners on the picture. The line of march took them up and down the main street on the Saturday previous to picture's Sunday opening as well as on two days of picture's engagement.

Another excellent stunt that came in for lots of favorable comment was the distribution of a set of political cards. Each one of the four cards carried the same copy in reference to picture, theatre and playdates but with a different picture of someone in the cast including Polly Moran, Marie Dressler, Roscoe Ates and John Miljan.

By assembling a complete set of four and presenting it at the box-office permitted that person to see the picture as the guest of the management. Only a few of the fourth card in the series was distributed thereby enabling not more than a possible one hundred to gain an admission in this manner. However, only a small percentage of the possible one hundred were able to collect the full set.

Promotion of the band was a smart piece of work on the part of Molstad and his card stunt is one that can be used in connection with many pictures, if you can manage to get hold of enough mats of stars necessary to complete the set of cards.

ROUND TABLE BIOGRAPHIES

At 13 years of age the theatre cast its spell over J. D. Chaffin and he began his career in the amusement business by operating a player-piano. Since that first venture he has filled every position from bill-boy to manager.



J. D. Chaffin

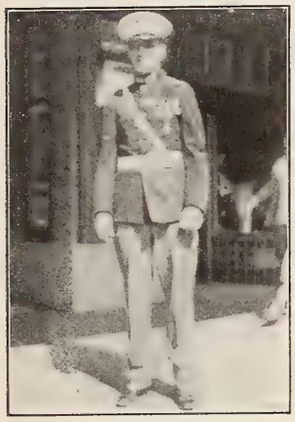
After his experience with the piano he turned attention to the booth and at 14 years of age was operating the machines. He acted in this capacity for six years, operating at various theatres, and spent two years traveling around with road-shows. Then he tried a hand at selling films and worked in this capacity for about one and one-half years. The balance of the time was spent as manager of several different theatres and at present he is located at the Fox-Auditorium, Marshall Mo.

Some of the circuits he has been associated with include the Midland Theatre and Realty Co.; Standard Theatre Corp.; Midwest Theatres, and Fox-West Coast. Practically all of his assignments have been in cities of the Middle West. He was born in Sudglan, Okla., August 16, 1902, and was educated in Oklahoma schools. At the present time he has no thought of ever following another line of endeavor.

Newsboy Party And Street Stunt Aided Prytz Sell Picture

Several stunts were recently used to excellent results by Roy Prytz, manager of the Granada Theatre, Duluth, Minn., among which was a corking tie-up made with newsboys and a street stunt that helped send "Women of All Nations 'way over the top.

His deal with 130 Liberty boy carriers was made in connection with "Devil to Pay" and the manager of the local news service issued a letter advising all his young employees that they would meet in front of the theatre on a certain day and take some snapshots before seeing the picture. He then went on to state that each boy would receive cards and circulars to be distributed with their allotment of magazines and advised that faithful distribution be made in view of his promise to Mr. Prytz. It was also stipulated that each boy must sell all his magazines before being allowed to participate in the party. Three special prizes were mentioned for award.



Eighteen girls arrayed in colorful costumes of all nations followed a band that paraded through the streets on the occasion of "Women of All Nations." We have on hand several snaps showing the line-up of this parade, but continuity is not perfect enough to permit a good reproduction. Suffice to state that banners were used fore and aft and that the girls presented a snappy appearance, led by a medal-bedecked Marine who was a veteran of many military engagements. Up at the top you can see Roy himself, wearing the Marine's uniform. The other photo shows the group of newsboys in front of the theatre.



Additional effort on the above picture included the dressing of the marquee with many flags of several nations and a tie-in with the Veterans of Foreign Wars for a loan of uniforms for the entire theatre staff. A roving reporter also picked up the yarn and played it in such a way as to create the impression that the theatre staged the parade in order to provide employment for the participants.

Nice work, Roy, and the Club is obliged to you for remembering your fellow showmen with these two live-wire stunts. According to that snap of yourself in the Marine's uniform, it's a wonder the outfit didn't shanghai you long ago. However, you deserve a medal for showmanship, anyway.

This Round Tabler is always on his toes, and now that the holidays, such as Thanksgiving, Christmas and New Year's, are coming on we will expect to receive a batch of interesting material concerning stunts he plans to engineer for shows to be played during this festive season. He has been a faithful contributor to this department in the past and we are sure that he will keep up the good work of passing along a lot more of his show-tips for other members of this Club to use.

ORDER TRAILERS NOW!

Many important holidays and events are scheduled for November and December. Be prepared to acknowledge them via appropriate trailers which are available from several sources.

Also, don't wait too long to order your trailers for that special New Year's Eve performance. The sooner you start your advance campaign, the sooner will your patrons want to get their tickets.

PROJECTION EFFICIENCY!

Of what use are perfect projectors, fine sound and the comforts of your theatre if the lamp-houses supplying the light are antiquated or in bad condition? Good projection means exceptionally good light on your screen, otherwise you can't claim that your pictures are being presented properly.

Sitting in a manager's office the other night after the show, we listened to a fifteen minute argument over a carbon jaw that cost 65c. The manager insisted that the old one could be fixed up and the projectionist claimed that he was constantly in danger of losing his arc because the carbon was not held in place.

All they had to do was spend 65c and everything would have been O.K. So I ask you, was it worth arguing about? And if the amount was a great deal more, it surely involved a matter of sufficient importance to warrant spending the money if it would insure better projection.

But it's not alone carbon jaws or other small parts that constitute efficient light back of that mechanism. All too often lamp houses are in poor condition all the way through or sadly in need of replacement. It's no cinch to have to spend a couple of hundred dollars a piece for new lamphouses in these days when we all like to hang on to the dough, but taking each part of your theatre's operation costs into consideration may reveal the interesting fact that the investment in such equipment is a well-spent expenditure.

We haven't a doggoned thing to sell you. Neither do we care whose lamps you may decide to buy. We're just concerned over the fact that too many houses are ruining their projection with broken down lamphouses.

Save every cent you can; watch the purse strings carefully; but for the lovamike, don't be a piker at the expense of your chief stock in trade; the projection of your pictures.

Ted Emerson Used Attractive Float On Marx Brothers

One of the features in a campaign made on "Monkey Business" by Ted Emerson, manager of the Iowa Theatre, Cedar Rapids, Iowa, was the use of a wagon float, a photo of which we are reproducing here. The float was a horse-drawn vehicle and consisted of a cut-out of the 4 Marx Brothers aboard an ocean liner. This cut-out was surrounded by compo-board ocean waves. The wagon was driven through the principal thoroughfares and attracted an unusual amount of attention.

He also used the usher stunt when presenting a trailer in advance of showing. One of the ushers, dressed like Harpo, chased a girl up and down the aisle until another usher, impersonating Groucho, yelled "Stop; there shall be no Monkey Business in this theatre until next Saturday."

Another little gag that got attention was a one-sheet easel on which were pasted 50 or 60 buttons, copy reading "Here Are Some of the Buttons That Were Found in the Iowa After the First Matinee of Monkey Business. They Were Broken Off During the Many Laugh Scenes. Owners Will Please Call for Them."

Other stunts included a use of a centerpiece with green, yellow and red signal light flashing intermittently, with copy reading, "GO . . . wild about it . . . CAUTION . . . Everyone you know not to miss it. . . .STOP . . . at nothing to get there." A street parade consisting of 77 members of a boys' drum corps, arranged on a free-pass basis, and the distribution of 5,000 glassine bags of assorted nuts, with appropriate copy.

It's been a few months since we've heard from Emerson, but if the above is a sample of what has been keeping him busy we'll have to forgive this Round Tabler and hope that he will strive to keep in closer touch with headquarters. Certainly, his campaign on this picture was a well rounded-out one in every respect and it produced most excellent results at the box office.



THIS AD IS "DIFFERENT"!

Hal Kopplin succeeded in turning out something entirely distinctive and different when he hit upon this type of a newspaper ad. We must admit that it is no easy task to make up something that could really be called different in newspaper advertising. But Hal, apparently, has done just that.



How he accomplished it, he failed to say, so we'll speculate on its possibilities and venture a guess that he may possibly have laid his hands on a wallpaper background, or something similar. From that point he worked out the needed space for his exchange mats and text.

At any rate, you must agree with us that here is a mighty fine looking ad and one that certainly is a credit to the theatre and the attraction it is selling. We would like to see many more like it.

Have YOU a "different" newspaper ad? We're looking for them all the time to feature just as we feature this one. And we can always use good looking ads for our group page of advertising. So don't be backwards or bashful, if you've produced something worth-while, let's all get a look at it via the one international medium for such material, the Round Table Club pages in Motion Picture Herald.

James McKoy Still Batting Them Over For Miami Theatre

Miami, Fla., continues to be informed on what's playing at the Olympia Theatre, thanks to the showman-like efforts of Manager James H. McKoy. The last time we told you about Mack he was doing things with a Chevalier picture—a lot of "bed" tie-ups—remember? Now we're going to relate what he did to sell "Huck Finn," and another Chevalier picture.

For "Huck" he had two boys, dressed in overalls, patched shirts and frayed straw hats to imitate Huck Finn and Tom Sawyer. These boys were used as a ballyhoo throughout the downtown district two days before opening and on opening day of picture.

On Sunday, following opening day of picture, Huck and Tom were joined by two more pals, representative of the other members of the cast. These two were also attired in clothes similar to those worn by Huck and Tom—carrying fishing tackle, bait, books, etc. The four went to the beach Sunday afternoon where over 4,000 people had gathered. Through permission of the city of Miami Beach a temporary pier was built on a prominent spot on the beach from where these four children sat and made an attempt to fish at intervals during the day.

Arrangements were made with the most prominent girls' club in the city to feature a Kid Dance with the theatre, offering five-dollar prizes to the best boy and girl representing Huckleberry Finn and Becky Thatcher. This club also made radio announcements and sent circulars announcing their dances with references being made about picture, theatre and playdates.

The lobby front was also appropriately decorated with cut-outs, panels, stills, etc., on the picture to give it a most attractive appearance.

On "Smiling Lieutenant" he featured a most brilliant and attractive theatre front, banners carrying picture copy protruding from corners of the marquee and smaller ones, carrying similar copy, hung on flag poles in front of the theatre.

A picture of Chevalier was placed on top of box office with an American flag on one side and a French flag on the other. This, together with art panels, stills, etc., completed a most alluring lobby front which practically stopped every passer-by.

He also distributed a sufficient quantity of garter-heralds. These heralds carried a portion of a lady's garter and then copy tying in with the picture as well as name of theatre, cast and playdates.

McKoy is always on the job down in his town, and now that the real season is coming on for Miami we expect that he'll be busier than ever. Keep up the excellent work, and when you find the time, shoot along some more.

Novel Folder Used By Al Sindlinger As Boost For Pictures

A neat little folder was recently issued by Albert Sindlinger, manager of the Holme Theatre, Philadelphia, Pa., as a plug for four of the new season pictures. When open it measured about 12 x 14 inches and folded lengthwise and across, half that size. The copy on cover read, "I'm Warning You. . . . I'll Go Nuts!" Then followed instructions to turn page. Next page read: "I'll Go Nuts . . . If I Don't See Something New When I Go to the Theatre. I'm Tired of These Gang Stories; I Want to See Something Different, Said Mr. Public the Other Day."

The following paragraph answered: "He Is Right, Absolutely Right, and We Theatre Managers Are Aware of It. You Have Changed. Then So Will We. We'll Not Give yo Any More Gang Stories. We'll Give You Something Different and Pictures You and the Family Will Want to See. Such Pictures the Holme Theatre NOW Has for You in Its NEW SHOW SEASON. (Paragraph.) "Well, Sir Public, Here They Are! Then instructions to turn page down and inside of folder was equally divided for advertising the four attractions." Copy on back read: "We . . . Won't Let Him Go Nuts. . . . No, Sir."

This is something a bit different in the way of folders and Sindlinger sent it along with the idea that others might find it useful in boosting certain coming attractions. For this he has the Club thanks and headquarters will hope to hear from him again.

A Rousing Campaign Made On "Politics" By Harold Gabrilove

A rousing campaign to exploit "Politics" was put over by Harold Gabrilove, manager of the Broadway Theatre, Newburgh, N. Y., and when the show opened you may be sure that the entire town knew this picture was around.

The lobby was fixed up to represent a polling place. It included a voting machine, cut-outs and a one-sheet on Marie Dressler for Mayor. And the lobby was also decorated with banners and tack cards with—Marie Dressler for Mayor.

With a radius of one-half a block about the theatre was placed card reading, "No Electioneering." Marie Dressler cards were placed around the theatre and outside on poles and in suburban spots.

Saturday night, previous to opening, a torch parade was held including a truck, a group of musicians, old-time political banners and a stump speaker running for Commissioner of Garbage.

A tie-up with a local furniture store resulted in their passing out theatre cards on "Politics" which read, "Vote Straight Laugh Ticket," at the Broadway theatre beginning Monday. This same store granted a 10 per cent discount to all customers during the run of the picture.

It's been some little time since we've heard about what Gabrilove has been up to in Newburgh show circles and we're glad to make contact again. We've had occasion to publish many campaigns made on this picture, and from all appearances his was right up among the top-notchers.



BALLOONS

All sizes. All shapes. All colors. Send your specifications to this Dept. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. Limit your imprint to three lines. Don't use too many words.

For further information and samples write to Box 503

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Kennebeck Comes To Life With Arm-Full Of Showmen's Gags

As we take a look at the collection of gags and whatnot representing a portion of show propaganda issued over a considerable period by F. V. Kennebeck, manager of the Le Claire Theatre, Moline, Ill., it's like taking a sock in the solar pluxus to determine just where to begin. There's a stack of heralds, special and otherwise; herald tie-ups with local concerns; announcement of a tie-up with a local store for a fashion show; a variety of give-aways of radios, etc.; postcard mailers; a lot of numbered tickets; door-knob hangers; classified ad contests; cards for free facials in beauty shop; fake checks for "two hours of solid entertainment"; baseball score cards carrying theatre imprint; a card on "Kid Braggars Club," admitting kid free when 10 numbers are punched; a similar card to plug a serial, and numerous other ideas along the same lines.

Practically all of the above had to do with pictures played some time ago, but if running through the list suggests using one or more of them with a current attraction, then thank F. V. for sending them along. All of them are forms of exploitation in vogue in many towns and can be easily adapted to other pictures. For instance, the baseball score card can be made seasonable with football, etc.

One thing is certain: almost all Kennebeck's heralds and other advertising carries a tie-up with local business concerns, which means that he has put over a whale of a lot of publicity at negligible cost to his theatre. We'll be looking for some more of F. V.'s ideas and hope he won't wait so long next time.

Ramsdell's Unique Foyer Display Was Plug On Ship Film

A most attractive foyer display for advance advertising on "Transatlantic" was recently turned out by Hobart H. Ramsdell, president of the Ramsdell Theatre Company, Gaithersburg, Md. While the accompanying cut may not enable readers to grasp full detail, it will, in any event, serve to convey an excellent idea of how the display was arranged. The frame in the corner consists of a three sheet, mostly in blue, and that's the reason that the reproduction came out dull. Blue will not reproduce well.



The life saving ring at the life bearing the copy, "S.S. Transatlantic" was also done in blue, which accounts for its illegibility. This, together with helm and port and starboard lights, was promoted from a marine concern in Washington. The ship in the frame at bottom of poster was secured from the office of the International Mercantile Marine, and is of the animated type, electrical equipment making the water move so as to appear that the ship is moving ahead at full speed, with smoke rolling out of the stacks. The port and starboard lights have blinkers in them. In return for the courtesy of loaning the equipment, literature of the company bearing imprint of theatre, was passed out.

The above is a simple and inexpensive display which can be used in connection with any picture having to do with ships, and if you happen to be located in a town large enough to boast a steam-ship agency, like as not an animated sign similar to the above may be obtained. Ramsdell tells us that his patrons certainly gave it the eye, and we're obliged to him for sending along the idea.

BRYAN SWITCHED TO CHICAGO!

Bunny Bryan, former director of publicity and advertising for Warner theatres in the New Jersey and Staten Island division, has been transferred to Chicago, Ill., with headquarters at the Balaban & Katz Chicago Theatre Building.

Bryan rendered a fine account of himself in his eastern division, one of his last campaigns being the staging of an elaborate industrial exposition in conjunction with Manager E. S. C. Coppock of the Paramount Theatre in Stapleton, S.I. All his friends and brother Round Tablers wish him unlimited success at his new location.

AT YOUR SERVICE!

This week's Club pages carry various announcements pertaining to novelties, toys and various other items all suitable for kiddie shows, holiday performances, etc.

Prompt attention will be given to all inquiries regarding this sort of merchandise and in view of the large number of requests about this time every year, we are trying to anticipate your wishes and be ready to serve you.

Write, wire or telephone Club headquarters and we will be more than pleased to assist you. But don't wait too long. Delays and last minute requests generally result in dissatisfaction and disappointments. Get busy early this year. Let us assist you.

Managers' Round Table Club.

Harry Stowell Made Deal With Florist For A Fine Display

On the occasion of "Jubilee Week," Harry C. Stowell, manager of the Paramount Theatre in Middletown, N. Y., made a tie-up with a florist which resulted in the staging of an attractive flower show for the entire week. The photo of a portion of the show, featuring a large windmill, is herewith reproduced and we hope it's large enough for you to get a good idea of what it looked like; but, on account of its small size justice is not done to general attractiveness of the decorative scheme.



On each fan of the mill was placed a card selling the coming product. The mill was equipped with an electric motor, geared down so that the blades revolved slowly. The blades were wired with small, colored electric lights with blinker attachment, flashing on and off as it went around. At the base of the mill the florist set in cut-out letters with lights in back giving a shadow-box effect. Beautiful flowers of all description were placed in profusion both in front and on each side of the windmill. A tank containing gold fish and small sail boats, arranged like a miniature Japanese garden, also lent to the general display.



We are also showing a photo of another recent stunt pulled by Stowell on the occasion of playing "Sporting Blood." It consisted of five men and girls on horseback, led by a boy driving a horse pulling a two-wheel vehicle. Between each horse were men carrying signs playing up the title of picture, theatre and playdates, with a portion of space devoted to the riding academy which furnished the horses. The parade circulated through the principal business and residential sections of the town.

Expense on the flower show was negligible since both tank and windmill were resurrected from the theatre warehouse. Flowers and other material were all promoted and there can be no question but that it made a most effective plug for coming attractions. Likewise, his parade stunt cost but little on account of tying up with the riding academy for horses, etc. 'Attaboy, Harry! It's these "costless" activities that bring the kind words these days. What has taken place in the meantime up your way? Let your Club know.

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Selected Preview Audience Gag Was Plug For Chernow

Through co-operation from one of the local newspapers, Sam Chernow, manager of the Strand Theatre, Scranton, Pa., arranged to hold a preview of "American Tragedy" for a mixed audience of teachers, students, bank clerks, advertising writers, mill workers, engineers, etc. His idea was to have a thoroughly representative crowd present so that results of the idea he was to propose to them would reflect reactions from all walks of life.

In order to become a contestant for one of the three prizes of $10, $5 and $2.50 to be awarded the three best critics, whether their reviews be favorable or unfavorable, it was necessary to write a letter to the manager telling him why the writer should be selected to witness the preview and giving name, address, age and occupation.

The newspaper played up a "first night" story, as one of those gay and gala affairs staged in New York and Hollywood; in other words, it conveyed the impression that one had something to talk about by being a first-nighter.

About seventy-five people attended the special screening and the stunt was highly successful from every angle, giving the picture the desired publicity which later reflected itself at the box office in a most satisfactory manner. Keep up the good work, Sam, and let the Club know about other stunts you are pulling down your way.

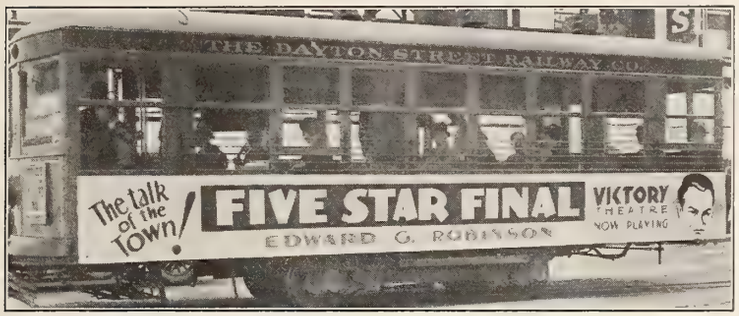
Deuel Took Booth At County Fair To Stage His Exhibit

It's quite evident that no opportunities are being overlooked in the matter of obtaining publicity for his theatre by Starr A. Deuel, manager of the Paramount Theatre in Provo, Utah. During the Utah County Fair he arranged an exhibit in a booth on the fair grounds. Following is his own description:

"In order to draw business from the fair, we secured a booth, decorating it nicely and placing on display a camera and a projector machine. A small 16 millimeter projection machine was secured along with some film of the knockout fight of Dempsey and Tunney, the take-off of Lindbergh's flight to Paris, and a track meet held at the local university. This film was shown in our booth and it certainly drew the crowd. Alongside of this, we installed a public address system. Periodically throughout the showing of the film, we announced the current and coming attractions at the theatre. Every day the wording of the announcements were changed to keep them from being stereotyped. These announcements were made in the main building at the fair and could be heard throughout the building. We can safely say that 75 per cent of the 14,000 attending the fair heard our announcements."

It's been some little time since we've been in touch with Deuel, but now we know that he's still batting a strong average in the matter of letting his town know that the Paramount is its theatre. Getting a message over to 14,000 people is showmanship.

BANNER SOLD DAYTON SHOW!



Above illustrates one of the stunts employed by J. Elmer Ridelle, manager of the Victory Theatre in Dayton, Ohio, to let the whole town know that "Five Star Final" was showing at his theatre. This car was routed through principal sections of the city and carried this large banner during entire engagement of picture. It materially aided in building up extraordinary returns at the box-office.

Business Men Cite Jack Maher For An Outstanding Stunt

Four months is long enough for any man to be in an average city in order to get acquainted with its people. This fact may be questioned, but Jack Maher, manager of the Majestic Theatre in Hornell, New York, is ready to prove it. Four months ago Maher was sent to Hornell by the Warners and he proceeded to know everybody at once. A few weeks ago he was one of the promoters of "Hornell Days" sponsored by the merchants of the city. So successfully did his campaign turn out that it won the following letter of appreciation from the Chamber of Commerce:

"I have been instructed by the retail merchants of the Hornell Chamber of Commerce to thank you and Warner Bros. theatre for the part you took in our recent Hornell Days campaign. We certainly appreciate the work you performed in this respect. Very truly yours, R. W. Wills, Secretary and Treasurer Hornell Chamber of Commerce."

Nice work, Jack; and we predict that you won't be the loser in days to come for the part you played in helping those business men over the top with their sales campaign. More power to you and let's know what else you are doing up your way.

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AN UP-AND-DOING SERVICE CLUB!

The Olympia Service Club, of which we have had occasion to write about before, recently published an Anniversary Issue of its organ, "The Olympia Service News." It is a finely gotten-up little magazine of 52 pages and really serves as a sort of a theatre regional for Publix houses other than solely for its sponsor, the Washington Street Olympia Theatre in Boston, Mass. It is chock-full of newsy little items of interest to many managers in this section.

Much credit is due the Olympia staff for their efforts which advanced the "News" from mimeograph stage to its present de luxe form. It grew in popularity with each issue and when it was decided to turn out printed copies, overhead was arranged to be offset with local ads. The issue to which we here refer is a solid testimonial to its success in its field.

However, this Olympia Service Club is a unique organization. Every member not only takes keen pride in proficient accomplishment of duties as usher, etc., but they willingly lend a hand to Manager George Laby in the staging of stunts to ballyhoo attractions, a matter to which we have referred in past articles. All of which merely goes to show what real service a Service Club can render if intelligently organized. We wish the whole gang much success.

Pete Maguzzu's Kid Party A Big Event In Hazleton House

As a climax to a Publix First Anniversary, Pete Maguzzu, manager of the Grand Theatre in Hazleton, Pa., staged a Kiddie Party that was attended by over 3,700 youngsters. The photo on this page shows a portion of the audience gathered in front of the theatre at close of the show; however, at the start they were lined up for blocks, waiting in the rain for the doors to open. Everything was free and the program was especially selected for the children.

When Maguzzu got them all inside he made an address explaining that a "Kiddies' Club" was then functioning. He told them that every child who had a birthday during the week would be entitled to a free ticket to attend the regular Saturday morning show for children. A record kept by the theatre office would be the means of notifying each club member when his or her birthday came around and the tickets sent by mail. An open vote was then held by the kids to determine what show they would see the following Saturday, when each attendee would be given a bottle of a popular brand of chocolate milk.



No doubt that this Round Tabler got off to a flying start with his Fall edition of Kiddie Club, as a score of newspaper clippings bear witness. We imagine that most members of this organization have also gotten under way with their kiddie organizations for the new season, but in case they have not, Pete's show will serve as a reminder to get busy at once.

Wally Caldwell Is Still Batting Them Over Out In Toledo

Wally Caldwell, manager of the Valentine Theatre, Toledo, Ohio, waged his usual well-rounded campaign on the occasion of "Street Scene" a few weeks ago, which included several valuable tie-ups with well known concerns and manufacturers of popular brands of merchandise. A wide distribution of heralds and extensive newspaper coverage also figured prominently as part of the advance work.

His tie-up with the Postal Telegraph Company consisted of the placing of cut-out messenger boys in empty store windows, merchants' windows and lobbies of large office buildings, all important downtown locations. Another flash that lived over the week-end was the posting of 9x14 heralds on sidewalks in every important corner in the downtown district. In addition, laundries and markets were tied-up for distribution of several thousand heralds wrapped in packages. A newspaper contest on how many words could be made out of "Street Scene" also came in for its share of attention.

This is the first time we've heard from Wally since he put over a campaign on "Politics" in his town, but he's apparently going about his work in the usual manner. If he has an occasional photo to illustrate some of the outstanding stunts we know he puts over and will send some of these to headquarters, we'll see that they are reproduced for the benefit of other members of this Club.

Wounded Vet Stunt Earned Lot Of Good Will For Clifford

The last time we had a line on the doings of Harry Clifford, manager of the Arcadia Theatre, Bronx, New York City, was when he demonstrated that stunts were still being pulled in and around the Metropolitan area; at least still being pulled by Harry, for you will recall that he captured attention in his neighborhood by having a "Harlem gorilla" perform stunts on a rope in connection with the showing of an African film.

Now he has another one to bring to the attention of Club members, more on the line of a good will stunt, but an idea that brought him some fine write-ups in Bronx editions of various newspapers. He made a tie-up with the local Veterans of Foreign Wars and obtained permission from a Base Hospital to entertain about 100 wounded veterans. A bus line was contacted to provide free transportation, which it agreed to give for the advertising, and it also allowed the theatre to display on sides of the coach a banner stating that the passengers were going to see such and such attraction at the Arcadia. A circuitous route from the hospital to theatre was chosen, resulting in a wide circulation of the theatre ad.

It's needless to state that the vets were entirely grateful for the opportunity to see the show and there can be no question that a large amount of good will was aroused by this stunt. Harry is passing along the idea for those Club members who may be similarly situated.

Lou Smith Is Busy Building Up House Closed Long Time

Back in harness again after a brief sojourn in the country, Lou Smith is busy these days with the task of building up trade for the Elton Theatre, a house over in the Boro Park section of Brooklyn, which has been closed for the past three years on account of property litigation and other matters.

Figuring that children were one of the best mediums for word-o'-mouth advertising, one of the first things he got under way was a serial club card on "Battling With Buffalo Bill." It was called a Scouts' Card and the holders were entitled to a free admission to the succeeding serial, when all ten numbers were punched.

Another little gag which occurred to him and perchance may be of interest to others in the big town, was getting out a card suitable for the new letter boxes in the new apartments. Apparently these boxes have a narrow slot that will only permit insertion of a card measuring 2 1-4 inches wide by 5 1-2 inches deep (the width most important), so he had these especially made for the new type houses in his neighborhood. One side was devoted to prices of admission and the other to attractions for the week.

We're mighty glad to hear that Smith is again on the job, and while the task of putting over a house closed for three years is not easy, we feel sure that he has the necessary enterprise to succeed. Keep the old ball rolling, Lou, and let the Club hear from you.

SPECIALS FOR
The Latest Fall Picture Releases
Fill your seats with original box-office
EXPLOITATION NOVELTIES
Made for Every Picture Produced
Now Serving
PATHE : R-K-O : UNIVERSAL : M-G-M : TIFFANY
SONO-ART : LOEW'S : UNITED ARTISTS
FIRST NATIONAL
and Many Others
For further information and samples write to Box 501,
MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Pickle Sought Aid From Local School On Historical Film

In seeking effective means of calling attention to "Alexander Hamilton," Leon Pickle, manager of the Kentucky Theatre in Henderson, Ky., figured he could do nothing better than rouse the interest of the school children in the picture. If he could succeed in this he felt the enthusiasm of the children would be carried into their homes, and the stunt would prove to be a double-barreled one with both barrels working.

Granted permission by the school board, Pickle personally addressed the students in the various schools, dwelling on the life of Hamilton and the era in which he moved. The big moments in the life of the first treasurer of the republic were stressed and references were made as to the manner in which these were shown on the screen in the Arliss picture. The manager's address went over with the young people so well that he was asked to repeat it before the classes in history.

Carrying out the original idea still further, Pickle conceived the idea of getting the high school classes to arrange for benefit presentations of "Alexander Hamilton" and in this he was also successful.

The stunt, while it involved a lot of labor for Pickle, was entirely devoid of expense. Another point regarding it is that it can be carried out with any picture that has an historical or educational background.

If You Have Nerve Try Frank Costa's Manager's Week Gag

If you happen to entirely run out of stunts to boost business at your theatre you might try one purported to have been pulled by Frank Costa, manager of the Playhouse Theatre, Ridgewood, N. Y.—that is, if you think you can get away with such an unprecedented example of cast iron nerve, showmanship, salesmanship or what have you.

In an exuberant moment the thought occurred to him that he had done a great deal for Ridgewood in the way of giving this critical community a lot of good entertainment. That being the case, it, of course, followed that the town should show appreciation with something like, say a "Manager's Week."

The more he dwelt upon the idea the more forcibly was he impressed with the part he had played in diverting the good citizens from business cares, domestic spats, etc. So he had printed several hundred books of admission tickets, called his newsboy friends in conference and delegated them his salesmen for the occasion. A free show was promised them for disposal of the books. Success in sight in this direction, he next sought aid from local merchants, subtly letting these men in on the advisability of cooperating in the civic testimonial to his worth as a dispeller of gloom.

Well, the story goes that Costa's week for managers turned out to be a most profitable one. We're not acquainted with Frank; neither can we find a record of his membership in this Club, but we'll state right now that this outfit needs men like him. If he can pull stunts like this one, then he must be resourceful enough to stage even a Hoover Week right now. Come on in, Frank.

ROUND TABLE BIOGRAPHIES

Joseph G. Ehrlich is a member of the press department of Loew's State Theatre in Boston, Mass., and he's quite sure he entered this business because of a strong strain of showblood in his make-up. At any rate, he began his career four years ago at the above-mentioned theatre and he's still holding down the job.



Joe Ehrlich

Joe was born in Portland, Me., on December 12th, 1905, which makes him 26 years old at the present time. He was educated in the Portland High School and later on attended Boston University. Prior to entering show-business he did reportorial work for home-town newspapers, thereby gaining experience which was to stand him in good need when he went with Loew's State. He likes his present work and environment and finds his business associates very congenial and considerate, but ultimately hopes to wend his way westward to the California studios of this industry.

Asked if he would choose this profession were he to start all over again, his reply was in the affirmative; so we judge that he has no intention of ever leaving his present field for another.

SIX MONTHS CLUB INDEX!

We present, this week, the third Six Months Index of Club activities. Since this service was first inaugurated a year ago it met with instant acclaim from members and non-members alike. Many have told us that it really makes the filing of MOTION PICTURE HERALD with the Club pages an encyclopedia of showmanship.

For the wide-awake showman who wants ideas, tried and proven, right at his finger-tips, he need only refer to the six months index to find the type of exploitation or stunt that he needs for some particular picture or event. Then locating the item in its proper issue is but the work of a few moments and there you have what you want—when you want it.

In the course of six months, every conceivable type of exploitation, ballyhoo, newspaper tie-up, publicity gag, celebration, pointers on theatre operation, civic contacts and newspaper advertising is carried on the many Club pages. Taking the pages for a period of six months, binding them together and placing this index in front, would give the book a value of many dollars. Through the publication of the index in this form on the Club pages, and the filing of your HERALDS each and every week, you have a complete resume of everything that has been done in showbusiness for that period.

Extra copies of the index will be available for those who prefer to have it apart from the Club pages. Write to the Chairman at Club headquarters and it will be mailed to you promptly.

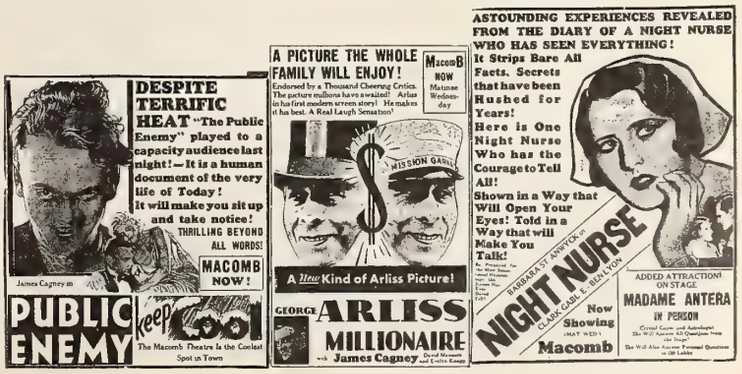
Sol Krim Staged Big Pajama Party In Mount Clemens

Climatic conditions may prevent the staging of a pajama party by the time this gets in print, but if it's unseasonable just place it in the warm weather file as a stunt to use next season. We are referring to a party recently put over by Sol Krim, manager of the Macomb Theatre, Mount Clemens, Mich., which proved to be an excellent publicity getter.

He announced that the first one hundred girls dressed in pajamas would be admitted free to the midnight show and Pajama Party and on the night of the event many of them arrived early and had to wait in the lobby and in front of the theatre, thereby causing quite a bally for the show. As you will note in the photo, cut-outs were made of movie stars dressed in pajamas for lobby display. Further details of the party are lacking, but Sol states that he will be glad to furnish more information to any one who seeks it. It is possible that there was judging of costumes and awarding of prizes during the evening.



We are also presenting for your inspection samples of the Macomb type of advertising. These are typical of all advertising recently carried out and you will note that copy and mats are played up in heavy black type.



DICK MOSS PROMOTED!

Richard Moss, formerly manager of the Orange Theatre, Orange, Calif., and a well known contributor to this department, has been placed in charge of the United Artists Theatre in Los Angeles.

This is a big step forward for Dick and a well deserved one, for his work at the Orange has been outstanding in every respect. His present house is classed as one of the aces on the West Coast and the Club wishes him much success in his new location.

Janecky And Katz Get Out New Kind Of Testimonial Ad

Something different in newspaper display advertising was pulled recently by Harold Janecky and Ben Katz, respectively manager and advertising manager of the Warner Theatre, Milwaukee, Wis.

Ads featuring a testimonial from local citizen are not a novelty in any sense of the word, but these two showmen went one better along this line by securing and publishing photos along with the testimonials, certainly resulting in a vastly different looking kind of ad.



The accompanying layout of three ads will not clearly show all copy on account of smallness of type, but you can get a general outline of the way it was worked out. Note that they succeeded in landing an assistant district attorney for one ad, making an appeal to business and professional circles; and that the other ads—the message to women—was directed through a secretary and waitress.

It's certainly very ably worked out and there's every evidence that thought was applied to framing the copy of each ad. Janecky and Katz are always doing something worthwhile wherever they may be and it's a pleasure to submit samples of their work to other members of this Club.

Small Calendar Is Aiding McCowan To Keep Up Patronage

Changes made in form of his weekly and monthly advertising circulars, etc., have acted as a fine business stimulator for L. W. McCowan, manager of the Cameo Theatre, Mountain Grove, Mo., and all at no cost to the house.

He issues a small monthly calendar which combines a daily calendar of the month and attractions at his theatre during the period. It is stated at top of card holding the calendar that 25 free tickets are in it and in the pad are slips featuring ads of merchants which when presented at store entitle the first few persons to free tickets. When the pad is entirely used the card and one adult ticket will admit two pople free of charge.

He changed his bakery hook-up so that 3,000 bills carrying copy for a week's attractions are circulated every week. Fifteen of these presented at the bakery are good for one child admission, the bakery paying the theatre five cents for each ticket.

We can tell from a reprint on the cover of the Cameo program that McCowan stands in well with local institutions. It had to do with a first anniversary of the theatre, and the newspaper article paid tribute to the efficient management. He also works with the churches, despite the fact that these institutions were up in arms when the house opened with Sunday movies. Now he arranges for benefit shows and has earned the good will of the church.

Texas Zulu Helped John Fanning Sell Marx Bros. Picture

John C. Fanning, manager of the Capitol Theatre, Brownsville, Tex., pulled a stunt that clicked for the Four Marx Brothers in "Monkey Business."

The merchants' fall style show was held in the sports arena. During this show, a negro boy, painted as a Zulu, mingled with the people. Accompanying the negro boy were three men in bathing suits, representing the other three Marx Brothers. Announcement card carrying playdates, picture and theatre was on their backs. As a special attraction at the style show, Zulu, the negro boy, did a dance. This was well received and meant further publicity for the picture.

No doubt but that Fanning's little Ethiopian lent an interesting slant to the style show and the occasion was a splendid one to let a whole lot of people know what was going on at his theatre. This is the first time we've been able to get a line on J. C. and we will hope to tell you more about his work in the future.

Reward For Monkey Business Man, Gag Of Ed Whittaker's

A reward of $50 cash for the capture of the "Monkey Business Man" was offered by the theatre and 11 co-operating business concerns on the eve of the opening of the picture, "Monkey Business." A man practiced in the prankish arts that have made the Marx Brothers famous wandered through the city, calling in turn at each of the business concerns co-operating, cutting "monkey-shines"

To win the reward of $50, it was necessary only to tap the right person on the shoulder, show him the latest edition of "The Atlanta Georgian," and say: "You are the monkey business man for whom the 'Atlanta Georgian' and Georgia theatre are offering $50."

When the right person was tapped, he was required by the rules of the game to confess his identity and go with his captor to the Georgia Theatre and there receive his reward. The kind of monkey-shines the monkey business man cut as clews for his pursuers was not announced in advance, but each day several of them were described in reports of his adventures until he was caught.

The firms co-operating in the hunt for the "monkey business man" and whose places and time he would visit were listed on a full-page co-operative spread. In fact, one of these concerns offered an extra prize to the person tagging the monkey business man in their establishment.

A human interest touch was added to the final story due to the fact that the man winning the cash award hasn't paid his room rent for three months due to being out of work. This was especially pleasing to the landlord as it was to the winner, himself.

Whittaker is right on the job these days as you will note from reports received by this department from time to time and there's no doubt but that he's keeping the Georgia right up among the leaders.

Robert Soffer Still Conducting Column In East Side Paper

The last time we had occasion to mention the name of Robert Soffer, manager of the Hollywood Theatre, East Side of New York City, we stated that he was conducting an interesting movie column for the "East Side News," a neighborhood newspaper. He's still on the job at the Hollywood and still conducting the column, recently using the latter to publicize the outcome of an issue decided by audience vote. The question he put before the patrons of theatre for open vote was whether they wanted a three-hour show or a two-hour show, the majority approving of the latter.

In a chummy manner he plugs his house from all angles, never offering anything but institutional copy. He calls attention to the fact that the theatre will gladly cooperate with clubs, churches or fraternal orders in the matter of making special prices on tickets; tells parents that he is making special preparations to entertain the children with carefully selected subjects; that the kids will receive great care at the theatre, and other items of interest to movie fans.

Movie columns are being conducted for newspapers by theatre managers in a number of cities these days and this is a stunt which this department has always advocated as one productive of valuable publicity for the theatre. It can only be done, of course, where the situation calls for assistance of this kind. If you are so situated, try Bob Soffer's method of obtaining free mention each day in the week.

Newspaper Advertising is a Showman's first line of attack



Classified Gag A Good Plug On Film Shown By Friedman

As part of an effective campaign made on "Pardon Us" by S. Friedman, manager of the Capitol Theatre in Pottsville, Pa., the newspaper was tied-up for a classified ad contest, based on solution of the letters L. R. O. (Laughing Room Only). The paper ran special stories explaining the contest and 30 guest tickets were awarded the winners.

Still another contest promoted by the theatre and the newspaper was the usually handled give-away of an auto. The title of picture was used in all copy pertaining to contest, and in all ads the fact was stressed that this picture was Laurel & Hardy's first feature. The line, "Their First Full Length Laugh Riot" was consistently plugged.

It's been quite some time since we've been able to get a line on Friedman's activities in show-business, and the above is all too brief. However, maybe this will remind him of his delinquency and serve as a hint that his brother showmen want to be kept posted about his work.

A Line On How Tom Di Lorenzo Sells A Show In Glen Cove

Thomas di Lorenzo is still batting over 300 these days despite the fact that the Club hasn't heard from him in some little time. He's still holding forth at the Fox Cove Theatre, in Glen Cove, L. I., N. Y., and we're going to let you in on a couple of recently used gags that helped sell a feature and a serial.

On "Smart Money" he had 6,000 hand bills printed in the form of the new dollar bills and used six stores for points of distribution. Each store was supplied with a special card bearing appropriate copy on the picture and campaign and scene still from the picture. The reverse side of the bill bore an identification mark which, if corresponding to another such mark published in the local paper, entitled the holder to a pair of guest tickets. In other words, it was "Smart Money." The stores pro-rated the entire cost of bills and printing and in return the theatre placed a lobby card on display, calling attention to patrons and passersby to the opportunity and mentioning the stores. The newspaper which was tied-up with the scheme agreed to print the notices on the front page and donate a quarter page ad for the mention it received on window cards.

A little gag that did a lot to create interest in "Vanishing Legion" was a contest for the kiddies to submit as many words as possible from letters spelling the title of the serial. Free tickets to the opening chapter were given to each kid who sent in a list.

Now that you are an active contributor again Thomas, keep it up and remember that a host of your fellow showmen will be wanting to hear from you regularly about other stunts you are using to keep the Cove on the map. The holidays are all coming along within the next two months and we will all want to hear about what special exploitation plans you have in mind.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

FLAM MANAGING IN PENNSYLVANIA!

Dave Flam, for many years an outstanding figure in circuit operation, has assumed the management of the State Theatre in Johnstown, Pa.

There are few showmen in the business today who can match experience or background with Dave and, to us, it is a foregone conclusion that he will accomplish great things for the State Theatre.

In this era of curtailed budgets and otherwise stinted operation, he will prove that ability to exploit and promote will do more for stimulating the box office than the foolish spending of unnecessary money for purposes that are questionable insofar as getting results are concerned.

The Round Table Club wishes this member every bit of success and feels certain that he will mount the ladder rapidly. He's that kind of a showman who just won't stay in a rut. We'd like to be able to say that for a good many more.

Go to it, Dave; we're all rootin' for you—and how!

"CHICK"

Kenneth Reid Has John Hart's Old Job in Cleveland

The last time we had occasion to jot down what was going on out in Loew's Doan Theatre, Cleveland, Ohio, John Hart was at the helm of this house. Now our records show that John is operating a restaurant instead of a theatre and that Kenneth Reid has taken Hart's place as manager of this house.

However, Kenneth sends along a couple of snap-shots as evidence of what he's doing to keep the Doan on the map and we are presenting one of them on this page depicting a stunt he used as an advance ballyhoo on "Sporting Blood." Note the horse and old-style sulky that was driven all over this theatre's zone. As you will note, a banner-blanket bearing copy on picture, theatre and playdates covered the horse's back.



Another gag he pulled a short time ago when he was ballyhooing "Politics" was use of a bannered hearse with copy reading, "This man died Sunday laughing at Marie Dressler in Politics; now playing at the Doan Theatre." Maybe a little gruesome for some localities, but it certainly caught the eye and delivered the message.

Thanks for your information on Hart, Kenneth, and maybe that move of his wasn't so bad at that. Three square meals each day is always something to write home about these days, what? The Club is glad to hear that you are going along so nicely at his old stand and will look forward to hearing more about your work.

School Kids Aided Lee Goldberg Sell "Penrod and Sam"

A rather neat and inexpensive piece of exploitation is that which Lee Goldberg, Warners' zone manager in the Louisville district, turns in as having been carried out in Henderson, Ky.

Booth Tarkington's "Penrod and Sam" having been booked the Henderson man sought means of interesting the school children in the picture. He did this by getting up a card enclosed in an envelope upon which was this announcement: "Every child in Henderson should deliver this to his (or her) Mother or Father."

The enclosed card read: "Dear Mother or Dad: Please, can I go to the Kentucky Theatre Sunday or Monday and see Leon Janney and Junior Coghlan in Booth Tarkington's 'Penrod and Sam'? I really should see it. YOUR CHILD."

Every school child in Henderson was given one of the envelopes with its enclosure and the results were more than satisfying.

Johnson's Fashion Show Pulled Better Than One Last Year

Apropos of Fall Fashion Shows, we are informed that the second annual show of this kind put on by Elliott Johnson, theatre manager, artist and publicity man with Malco Theatres in Hope, Ark., pulled even better than the one he put on one year ago, all merchants entering into the spirit of the occasion with extra zest and vigor in a co-operative effort to speed up local trade.

Regarding this show he put on at the Saenger in Hope during the month of September, about twenty merchants put their shoulders to the wheel. The local paper issued a special eight page edition for the occasion, with practically the entire front devoted to an appropriate fashion mat. As an extra plug, the local club of business and professional women were tied-in with the affair as sponsors, they receiving a small percentage of the receipts. Special stage settings and backgrounds were built for the presentation and the entire show clicked along to everyone's complete satisfaction.



We've also had occasion to inspect samples of the monthly programs issued by Johnson, and to our way of thinking these are neatly gotten up. These are printed on stock for mailing purposes and are folded so that one side carries space for address and boxed institutional copy, and the other for further institutional copy. From time to time a small coupon is inserted carrying a two-for-one inducement for the out-of-towners to visit the theatre.

Just as Johnson states, Fashion Shows will make money for any showman if handled right, and at very little cost to theatre. So if you haven't put on yours, get busy and sound out your merchant friends and cash in same as this Round Tabler did. He's a busy member of this Club, doing all art work and publicity in addition to theatre management, but promises to send along some photos of fronts in the near future. We have had occasion to look over examples of work he has done in the past and know that any contribution he makes to this department will be interesting to other members.

MAGIC TRICKS



A variety of ten (10) different tricks with directions for performing: Coin tricks, card tricks, magic disappearing tricks, etc. All articles, such as coins, cards, etc., necessary to perform the trick, come packed in an envelope on which you can put your theatre imprint. Write to this department for a free sample.

How to Use Them: Hold Saturday "Trick Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to
Box 504
MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

A SEASONABLE STUNT!

Among the crop of this season's football gags the following one which is being pulled out in the Middle West has been the means of obtaining that much sought for free space in newspapers.

Several Indiana theatres are doubling up with the papers in various cities on score-guessing contests, the papers giving the publicity and generally listing ten major games on which score may be estimated. The person submitting the most correct estimate is rewarded with guest tickets.

Stubblefield Sold Short Subject With Ballyhoo And Radio

Popularity of a "torch singer" occasioned Flynn Stubblefield, manager of the Strand Theatre, Louisville, Ky., to put on extra steam in the way of publicizing "I Surrender, Dear," Bing Crosby's first Sennett comedy.

For two weeks prior to showing, the truck which you see in the photo carried large signs announcing the coming of the above picture to the Strand, travelling through all principal sections of the city. In addition to this ballyhoo, a tie-up was also effected with a local radio station, part of a chain over which Crosby broadcasts his songs. Every night, for 10 nights preceding local opening of his comedy, announcement was made during his program that those who were interested might see him at the Strand. He was also given prominent billing on the marquee.



Stubblefield's efforts in this case indicates what can be accomplished by keeping in touch with the public pulse. This singer was popular down his way and he determined to make the most of it—and did. Lots of Round Tablers are familiar with this manager's work, and while he's been missing from these pages for several weeks, we're mighty glad to welcome him back to the fold.

Phillips Arranged Novel Display For "Ten Cents Dance"

A moving display rigged up in the lobby of his theatre and later moved out in front during run of picture, helped sell "Ten Cents A Dance" for Ralph E. Phillips, manager of the State Theatre, Chattanooga, Tenn. From one of the dancing lithos on this picture he made a cutout and on this put a dress which gave the appearance of an evening gown. This was placed atop a box. A concealed electric fan made the dress flip out and actively move, catching attention from all passers-by and persons entering the lobby.

But that's not all that Phillips has been doing lately. When playing "Broadminded" he again used his lobby and this time for the display of a large shirt, such as the kind you may have seen in some haberdasher's window to advertise a certain brand of shirts. This particular shirt measured 47½ inches around the neckband and he mounted it on a large board with a large head of Joe E. Brown, with long neck out of the regular collar band. To those estimating the correct size of the shirt he gave guest tickets. He also secured a window from a local haberdasher on the strength of the display.

Both good gags and we are sure that Phillips' fellow Club members will appreciate the fact that he passed them along. The one on the dress can be made with little effort and it is quite possible that you may be able to locate a haberdasher who has on hand one of those mammoth shirts. Many of these were on display last season. Let's hear some more from you, Ralph.

Here's Your School of Showmanship!

KENNETH O. SWEET is located up in Rochester, N. Y., where he assists Edward C. May with the management of the Riviera Theatre. You remember Ed May, don't you? He's that organ-playing manager that we told you about several weeks ago. Sweet's boss is a versatile theatre man and with his brand of coaching it probably won't be long before Sweet, too, will be climbing up another notch on the ladder of success. He's already worked all the way along the line from the post of usher. So watch out for this new member.

———*Wear Your Club Pin! ! !*———

CLARK C. RADER has charge of the Indiana Theatre in Bedford, Ind., and he's another Publix manager to enroll as a member of this organization of showmen. Clark, we're mighty glad to introduce you to your host of brother Round Tablers and hope that you will display the same spirit as they—that of regularly sending along some show tips for others to use. Club headquarters will see that these are passed along.

———*Wear Your Club Pin! ! !*———

CHARLES S. ROTH is another new member of this Club and he has the job of managing the Trenton Theatre down in Lynchburg, Va. He is one of Frank Boucher's boys and his house is one of the new Warner units in this state, only being opened about a month or so ago. In line with the Club attitude toward all of Boucher's proficient managers, we are indeed glad to have this new member with us and predict that any ideas that he sends along will be well worth while.

———*Wear Your Club Pin! ! !*———

RUPERT N. KOBLEGARD, JR., manages the Sunrise Theatre down in sunny Fort Pierce, Fla., and we are also in receipt of his application for membership in this Club. Welcome to this showman's organization, Koblegard, and let the rest of the gang know what you are doing to put your house over.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HAROLD BARNES manages the Palace Theatre out in Burlington, Iowa, one of the links in the Central States Theatre Corp. He's another new Round Tabler and we're sure his name is familiar to a lot of showmen out in the middle west states. We're glad to have you with us, Harold, and now all you have to do to keep in good standing is to shoot along some ideas that we can broadcast to aid other members with their work.

———*Wear Your Club Pin! ! !*———

JACK FORNEY is also in line for an introduction to other Club members. He has the job of helping Manager Oriani with the management of the Strand Theatre down in Staunton, Va., a house under the supervision of Frank Boucher. Get the Club spirit, Jack, and keep in touch with headquarters regularly so we can get a line on what you are doing to put Strand shows over the top.

———*Wear Your Club Pin! ! !*———

HENRY DUGGAN is at the helm of the Ritz Theatre in Dennison, Iowa, and we are also in receipt of his application for membership in this organization. Duggan is so situated that he can keep close tab on theatrical problems in his town and we will expect him to send along some constructive show tips to pass along to his brother Round Tablers. Shoot them in, Henry, and we'll do our part.

———*Wear Your Club Pin! ! !*———

RALPH DAVES is another new member of this Club and he, too, is in the Virginia district supervised by Frank Boucher. Ralph is in charge of the New Theatre in Lexington where he is giving an excellent account of himself as a theatre executive. With his application at hand the Club once more gains cooperation from an accomplished showman and we will tell you more about his activities at a later date.

———*Wear Your Club Pin! ! !*———

W. J. ORIANI is located down in Staunton, Va., where he has charge of the Strand Theatre. He is another man in Frank Boucher's district and we are also indebted to that distinguished Round Tabler for proposing Oriani's membership in this organization. It is a well known fact that all men in Boucher's division are hustlers so we are going to look forward to receiving some worthwhile tips of what's doing in this military college town.

———*Wear Your Club Pin! ! !*———

G. HAROLD BURGESS has the job of assisting Wm. A. Bennett with the management of the Strand Theatre in Amsterdam, N. Y., Bennett being boss of both Strand and Rialto Theatres in this town. Burgess came to the Strand from the Rialto about two months ago and we will await his next communication in which we will expect to hear something about what he is doing to help put shows over in his city. It's a good town when the mills are clicking. How's business up there these days, Burgess?

———*Wear Your Club Pin! ! !*———

MAURICE BLOUIN is the manager of the Masonic Theatre in Clifton Forge, Va., and judging by the name of his house the rent must be finding its way into the coffers of a local fraternal order. He's another new member of this Club and his application was also sponsored by well known Round Tabler Frank Boucher, late of Hagerstown, Md., and now headquartering at Lynchburg, Va. Again we extend the usual welcome and hope that Blouin will come through with some good tips for his fellow showmen.

———*Wear Your Club Pin! ! !*———

ALBERT LAFRENTZ owns and operates the Star Theatre out in the town of Ute, Iowa, and we are glad to welcome him as a new member of this Club. As soon as you can spare the time, Al, take off a little time and tell us what you are doing in the show-selling line. We'll be awaiting your next letter.

———*Wear Your Club Pin! ! !*———

KENNETH R. DAVIS assists Charles Roth with the management of the new Warner Trenton Theatre in Lynchburg, Va., and we need only repeat the welcome we extended his boss to express our feelings in regard to this new Club member. Keep the old ball rolling Kenneth, and let's know what you are doing on your end of the job.

———*Wear Your Club Pin! ! !*———

L. E. MORROW is the owner and manager of the Morrow Theatre in Decatur, Ill., and you can guess right away that this new member operates an independent house. Yes sir, he does, and we're going to look forward to some interesting communications from this Round Tabler just as soon as he can spare the time to sit down to his desk and knock off an account of what he has been doing to boost attendance for his house. Shoot along your ideas, L. E., and we'll do the rest.

———*Wear Your Club Pin! ! !*———

H. B. LINDBLAD manages the Grand Theatre out in McIntosh, Minn., and his application for membership in this Club brings up the total of a large and ever-increasing contingent of Round Tablers in his state. Glad to have you with us, Lindblad, and now that you have been introduced to the rest of the gang, do your stuff. What we mean is, send along some show-selling stunts that have proved profitable to you so that your brother members may also cash in.

———*Wear Your Club Pin! ! !*———

CHARLES L. BAKER has charge of the Piccadilly Theatre, Columbus, Ohio, and he is another new member we want the rest of the Club to shake hands with. So step right up Charles, and the way to do this is to take a little time off some day in the near future when you are not too busy and knock off an account of what you have been doing in show-business.

———*Wear Your Club Pin! ! !*———

J. H. VOERSTER is the manager of the Douglas Theatre in Newman Grove, Neb., and this new member admits that he has been following this department for a long time. Now he proposes to do his share to keep these pages filled with interesting slants on the business of selling pictures. To illustrate his good intentions, he also sent along a description of a recently-pulled stunt. This will be published at the first opportunity. In the meantime, we will be on the lookout for further communications from this Round Tabler.

———*Wear Your Club Pin! ! !*———

E. C. GRADY is located out in Whiting, Indiana, where he manages the Hoosier Theatre, a house in the Warner chain. We have his application for membership at hand and also his request for dope on the Stage Wedding stunt, which has been duly forwarded. So meet the rest of the boys, Grady, and do your best to contribute some good, live showmanlike ideas that we can broadcast to your fellow showmen. We'll be waiting to hear from you.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30,'31		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15,'31	58	Oct. 31,'31
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1,'31	59	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28,'31	60	
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Blazed Trails	6 reels
Dance Hall Kisses	6 reels
Desert Spawn	6 reels
Devils Decoy	6 reels
Diamond Mystery	6 reels
Guns and Saddles	6 reels
Hard Pan Gulch	6 reels
Highway Raiders	6 reels
Lure of the Range	6 reels
Mark of the Spur	6 reels
Midnight Prowlers	6 reels
Quick Trigger Lee — Bob Custer	6 reels
Railroad Mail Limited	6 reels
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	61	
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
One Way Trail	Tim McCoy	Oct. 15,'31	58	Oct. 31,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 26,'31
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31,'31	90	
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20,'31	66	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Alias The Sheriff	Tim McCoy
Blonde Baby	Jean Harlow
Deadline	Buck Jones — Dec. 3,'31
Forbidden	B. Stanwyck-A. Menjou
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton
In the Secret Service	Jack Holt
Men In Her Life, The	Lois Moran-Chas. Bickford
Range Feud	Buck Jones — Dec. 1,'31 — 56 — Oct. 3,'31
Ridin' For Justice	Buck Jones
Shopworn	Barbara Stanwyck
Shot Gun Pass	Tim McCoy
Unwanted	Lloyd Hughes-Dorothy Sebastian-Ian Keith
Yellow	Jack Holt - R. Cromwell

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Honor of the Family	Bebe Daniels	Oct. 17,'31	66	Oct. 24,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Lady Who Dared	Billie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Captain's Wife, The	Lil Dagover			
Compromised	Ben Lyon-Rose Hobart	Dec. 5,'31		Sept. 12,'31
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26,'31		
Honorable Mr. Wong	Edw. G. Robinson			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31		Oct. 3,'31
Safe In Hell	Dorothy Mackaill	Dec. 12,'31		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 28
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31	61	Oct. 10,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Heartbreak	C. Farrell-H. Albright	Nov. 8,'31		Oct. 10,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31	75	Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31	57	Sept. 19,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31	70	Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31	71	Sept. 26,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
5 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31	78	Oct. 17,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		Oct. 24,'31
Business and Pleasure	Will Rogers-Ietta Goudal			
Charlie Chan's Chance	Warner Oland			
Circumstances	Violet Heming - Paul Cavanaugh			
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec. 27,'31		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 13,'31		
Heart Free (Tent.)	Janet Gaynor			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		Oct. 31,'31
Rainbow Trail	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser-M. Rambeau			
Surrender	Warner Baxter-Leila Hyams	Dec. 6,'31		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglan-Helen Mack			
Widow's Might	Warner Baxter			
Young America	Maureen O'Sullivan			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		Oct. 24,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Dec. 19,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
Just a Gigolo (Reviewed under title "Dancing Partner")	William Haines	June 6,'31	67	Apr. 25,'31
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31	94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24,'31		Oct. 3,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10,'31		July 18,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31	68	June 13,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 7,'31		Oct. 17,'31
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr			Oct. 24,'31
Freaks				
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec. 5,'31		
Her Cardboard Lover				
Limpy				
Mati Hari	Greta Garbo-R. Navarro	Dec. 26,'31		
Possessed	Joan Crawford-Clark Gable	Nov. 14,'31		Oct. 31,'31
Private Lives	N. Shearer-R. Montgomery	Nov. 28,'31		
Sky Scraper	Madge Evans - Robt. Young			
Tarzan				
West of Broadway	J. Gilbert-Brendel-L. Moran	Dec. 12,'31		Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct. 1,'31	64	Oct. 10,'31
Land of Wanted Men	Bill Cody	Oct. 30,'31		
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct. 10,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31
Two Fisted Justice	Tom Tyler	Oct. 20,'31		

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Nov. 10,'31	7 reels	
Law of the Sea	All Star	Nov. 15,'31	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24,'31	74	Oct. 3,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Girls About Town	Kay Francis-L. Tashman	Oct. 3,'31		Oct. 17,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 2,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Adventure")	June 20,'31	77	June 6,'31
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
Once a Lady	Ruth Chatterton	Nov. 7,'31		Oct. 17,'31
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28,'31		
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Evenings for Sale	Paul Lukas	Jan. 30,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 19,'31		
Her Confession (Tent.)	C. Colbert-Wm. Boyd	Jan. 23,'32		
His Woman	G. Cooper-C. Colbert	Nov. 21,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 5,'31		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 19,'31		
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14,'31		
Second Chances	Buddy Rogers Peggy Shannon	Jan. 9,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Ship Shape (Tent.)	Jack Oakie, Mitzi Green. Wynne Gibson	Jan. 30,'32		
Spooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	G. Bancroft-E. Boardman			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		Oct. 31,'31
Two Kinds of Women	P. Holmes-M. Hopkins			
Wayward	Nancy Carroll-Richard Arlen	Jan. 9,'32		
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov. 21,'31		

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31	75	Sept. 12,'31
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Freighters of Destiny	Tom Keene	Oct. 30,'31	60	Oct. 31,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	Oct. 24,'31
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31	75	Oct. 31,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Big Shot, The	Eddie Quillan	Dec. 18,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25,'31		
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
Caught Plastered	(Reviewed under title "Private Secretary") Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
Consolation Marriage	(Reviewed under the title "Full of Notions") Irene Dunne-Pat O'Brien	Nov. 7,'31	81	Sept. 5,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19,'31	67	Aug. 1,'31
High Stakes	(Reviewed under the title "Woman Pursued") Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr. Prevost. Brian. Hines	Aug. 22,'31	68	May 9,'31
Sin Ship, The	(Reviewed under the title "Waiting at the Church") Welheim-Mary Aster-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Aster-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14,'31	83	Oct. 17,'31
Chi Chi and Her Papas	Lily Damita			
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Hullabaloo	Irene Dunne-Laurence Oliver			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Richard Dix			
Other Passport, The	Irene Dunne			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey	Nov. 14,'31	68	Oct. 10,'31
Should Wives Work	Mary Astor-Rob't Ames			
Way Back Home	Phillips 'Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13,'31	81	Oct. 3,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	Oct. 3,'31
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 4,'31	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31	63	
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trevor	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

(THE RELEASE CHART--CONT'D

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convicted	Aileen Pringle	Artclass Pictures	Oct.		3,'31
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15,'31	86	
Die Feerster Christi	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16,'31	82	Oct. 24,'31
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10,'31
Great Passion, The	Camilla Horn	Tobis	Oct. 7,'31	90	Oct. 24,'31
Grief Street	Jean Royce	Chesterfield		65	Oct. 24,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10,'31
Hobson's Choice	Viola Lyel	British Int'n't'l.		65	Oct. 24,'31
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America.	Sept. 23,'31	90	Oct. 17,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov	Fritz Kortner	Tobis Forenfilm.	Sept. 18,'31	81	Oct. 10,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16,'31	62	Oct. 24,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maelste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British.		72	May 30,'31
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1,'31	85	
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l.		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15,'31	82	
Ten Nights in a Barroom		Goetz		8 reels	
Terror by Night	Una Merkel, Wm. Collier, Jr.	J. G. Bachman			Oct. 17,'31.
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31.	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31.	12 episodes.	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31.	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31.	12 episodes.	Oct. 3,'31
Danger Island	Ken. Harlan-Lucille Brown	Aug. 24,'31.	12 episodes.	Aug. 1,'31
Heroes of the Flames	Tim McCoy	June 2,'31.	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31.	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May	1,'31	67
Law of the Rio Grande	Bob Custer	July	20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar.	1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr.	1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May	15,'31	60	July 11,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July	15,'31	66	Aug. 15,'31
Arizona Terror, The	Ken Maynard	Sept.	1,'31	64	Oct. 17,'3
Leftover Ladies	Claudia Dell-M. Rambeau	Oct.	1,'31	70	Oct. 3,'31
Morals for Women	Bessie Love	Oct.	25,'31	70	
Murder at Midnite	Alice White-Hale Hamilton	Sept.	1,'31	69	Oct. 10,'31
Near the Trail's End	Bob Steele	Sept.	20,'31	58	
Nevada Buckaroo	Bob Steele	Sept.	27,'31	64	
Range Law	Ken Maynard	Oct.	11,'31	63	
Riding Fool	Bob Steele	May	25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July	1,'31	85	July 11,'31
South of Santa Fe	Bob Steele	Sept.	15,'31		
Two Gun Man, The	Ken Maynard	May	15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug.	15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard	Nov.	8,'31	
Fighting Mad	Ken Maynard	Dec.	6,'31	
Hotel Continental		Jan.	17,'32	
Last Mile, The		Dec.	13,'31	
Luxury Girls		Mar.	30,'32	
Race Track	Lee Carrillo	Nov.	1,'31	
Riders of the West	Bob Steele			
Silent Thunder		Apr.	17,'32	
Strangers of the Evening		Apr.	31,'32	
Sunset Trail	Ken Maynard	Jan.	3,'32	
Those We Love		Feb.	14,'32	
X Marks the Spot	Lew Cody-Sally Blane	Dec.	27,'31	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17,'31	80	Aug. 29,'31
Corsair	Chester Morris	Oct.	28,'31	75	
Front Page	Adolphe Menjou	Apr.	4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr.	25,'31	94	Mar. 14,'31
Palmy Days	Eddie Cantor	Oct.	3,'31	80	Sept. 5,'31
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct.	10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Dec.	26,'31	
Cock of the Air	Billie Dove-Chester Morris	Oct.	7,'31	
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb.	13,'31	
Kid From Spain, The	Lily Damita - Eddie Cantor			
Scarface	Paul Muni	Nov.	28,'31	
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Jan.	9,'32	
Struggle, The	Zita Johann-Hal Skelly	Nov.	14,'31	
Tonight or Never	Gloria Swanson	Dec.	12,'31	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar.	23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept.	15,'31	74	Oct. 3,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July	15,'31	66	
Graft	Regis Toomey-Sue Carol	Sept.	21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept.	29,'31	69	Aug. 1,'31
Iron Man, The	Lew Ayres	Apr.	30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Nov.	2,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar.	2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug.	15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug.	3,'31	73	July 11,'31
Reckless Living	Mae Clarke-Norman Foster	Oct.	20,'31	68	Sept. 12,'31
Seed	John Boles-Genevieve Tobin	May	11,'31	97	Apr. 25,'31
Spirit of Notre Dame	Lew Ayres	Oct.	13,'31	78	Sept. 26,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	26,'31	81	
Up for Murder	Ayres-Tobin	June	15,'31	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept.	1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke	Nov.	21,'31	
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
House Divided, The	W. Huston-M. Chandler	Nov.	28,'31	
Heaven on Earth	Lew Ayres-Anita Louise	Dec.	12,'31	Oct. 3,'31
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Dec.	26,'31	
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Nice Women	Sidney Fox-Frances Dee	Dec.	5,'31	
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24,'31		
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Gertie	Winnie Lightner	June 27,'31	68	May 9,'31
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	Oct. 31,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18,'31	75	Aug. 22,'31
Manhattan Parade	W. Lightner-Butterworth			
Man Who Played God	George Arliss			
Shadows on the Wall	Kay Francis			
Taxi!	James Cagney-Loretta Young	Dec. 12,'31		
Under Eighteen	Marian Marsh-Anita Page	Jan. 9,'32		
		Dec. 31,'31		

J. C. Jenkins—His Colyum

Baker, Ore.

DEAR HERALD:

If you want to learn more about the theatre business in two hours than you have learned since away back, then you want to stop at Nampa, Idaho, and talk with Herman Brown of Island Amusement Company.

Brown has been in the picture business from the days of John Bunny and Flora Finch down to Will Rogers and Louis Fazenda, and what he knows about this business would make an encyclopaedia look like a horse sale handbill. Brown's contention is that the amusement business is a necessity and not a luxury, that we have to feed the body and that it is therefore necessary to feed the mind, and that pictures are necessary to fill that requirement. Brown is correct.

He also says that the producers can't make a "Common Clay," a "Sunny Side Up" and an "All Quiet on the Western Front" and then follow them with fifteen or twenty features of blah blah and expect the public to fall for them. Tally another one for Brown.

When the Public Buys

Brown's theory is that if you give the public what it wants the public will buy it. This has been demonstrated to us a number of times this fall. In every town we have visited where they were holding a county fair all records for attendance were broken. "Penrod and Sam" at Twin Falls the other night drew a capacity house. "Daddy Long Legs" did the same thing in Boise.

You may not care for our theory but we are going to give it to you just the same, and that is that there has been too much chasing rainbows in this business. Fox wanted to see the name "Fox" emblazoned on the top of the finest theatres in the land. Others wanted to keep pace or go them one better, and the result has been that production has had to content itself with the crumbs. They have lost sight of the fact that the men who write the stories and the men who handle the megaphones have had to shoulder the burden of keeping this business on its feet without the proper assistance of those who have been watching the Neon signs on the tops of the theatres. General Motors would be a failure if they put their energy and resources into palatial office buildings instead of automobiles. Wrigley never could have bought the Cataline Islands if he had put axle grease into his gum. It's the source of production that counts in this business and not palatial theatres.

Time was when men wore celluloid collars today they would be a curiosity. When a woman calls for silk hosiery she doesn't want cotton, and they are all wearing silk. They are more attractive, at least they are to us, and we can always tell silk from cotton at a glance, which proves that our eyesight is still fairly good. We say this without fear because our wife says she seldom wastes her time reading this Colyum. Isn't that a nice way for a woman to talk?

The directors of pictures are the men who get our sympathy. If the story is bad the



picture must necessarily be bad and the director gets the harpoon.

If the story is good he makes a good picture and nobody ever thinks of him, he gets the same screen publicity as the eighth assistant superintendent of the wardrobe or Bill Sikes who turns you down at the main entrance. And now, if the foregoing proves to your mind that we are crazy please remember that we are not violent.

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Their Problem

Mr. G. C. Knight owns two theatres in Caldwell. One he keeps closed because the business will not warrant its operation. Caldwell is largely dependent upon the production of wheat, potatoes and fruit, and since the bottom has fallen out of the market values of these commodities it of necessity makes business much below normal, as reported by Mr. Knight.

Through the courtesy of Mr. and Mrs. Hughes of the Ritz theatre at Payette we were privileged to see Gaynor and Farrell in "Merely Mary Ann." The picture drew fairly good business for a Monday night and undoubtedly gave satisfaction. Mr. and Mrs. Hughes are delightful folk to meet and it has always been a pleasure to call on them, this being our third visit.

Payette is in the heart of the fruit country, and the orchards loaded with apples provide a sight worth going miles to see.

Choice Delicious apples are selling for sixty cents a box at these orchards and the same apples will sell for two dollars and a half in our home town. We have paid ten cents an apple for them in the eastern centers, which would amount to at least eight dollars a box.

What this country needs is another Teddy Roosevelt. When Teddy was president he gave the kaiser four hours in which to move his warships out of the line of fire or he would sink them. The kaiser moved 'em, don't think he didn't. He told the miners to produce coal or the Government would, and they produced it. When an emergency arose he took the bull by the horns and threw him over the fence. There's an emergency now and it's useless to wait for Congress to debate the matter for two or three sessions before any action is taken.

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There are just two things that are worse than jazz music. One is the seven-year itch, but we can't remember the name of the other.

Walla Walla, Wash.

About as picturesque a country as we have ever driven is from La Grande, Ore., over the blue mountains to Pendleton. You start climbing the minute you leave La Grande and keep it up until you reach the summit at an elevation of 4035 feet and a distance of 25 miles from La Grande. The engineers who laid out the road made the grade so gradual you scarcely realize that you are climbing. From the summit you glide down the western slope about 20 miles to Pendleton, hardly touching the gas feed at all. This road winds through canyons and around mountains in such graceful curves that one marvels at the efficiency of the engineers.

From Pendleton you drive over the high table land until you drop down into the Walla Walla Valley where Walla Walla is located. This rolling table land is where they raise millions of bushels of wheat every year, and the Walla Walla Valley is one of the famous orchard districts of the West. Here they grow apples, peaches, pears, plums and grapes, not by the bushel, but by the trainload. Surrounded by wheat lands and orchards, as Walla Walla is, makes this town of twenty thousand people one of the live spots of the western slope.

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What They Want

We have just called on Mr. F. B. Hill, who is the local manager for the Hughes-Franklin houses here in Walla Walla. Mr. Hill has been connected with the theatre business for a number of years and he impressed us as a man who has a thorough knowledge of the business. He gives two reasons for the slump in theatre attendance, one being the general situation, but the main reason he sees is a lack of product of sufficient merit to interest the public. He has found what we have found all over the country, and that is that when he gets a good picture he can do good business regardless of the general economic status. He told us that the banks of the town showed a combined deposit of over ten million dollars, which wouldn't indicate a lack of money but rather a lack of interest in the class of service he is required to show. We might add to the reasons given by Mr. Hill for poor business that when producers will go to producing pictures and leave the theatre management to theatre men this business will show a marked improvement.

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The farther west we go the more pronounced the business situation seems to be. This country is dependent very largely upon fruit and wheat. The fruit growers are not getting the cost of production out of their fruit and the wheat growers are getting 32 cents a bushel, which is also less than production cost. Banks are not lending money to the farmers and merchants because of the uncertainty, and we see many "closing out" signs in and about every town we visit. Maybe conditions will improve. We hope so.

J. C. JENKINS,
The HERALD Man

ORGAN SOLOS

BERNIE COWHAM (Flushing Keiths) entertained his audience with another interesting community sing. The signature song, "Voice of the RKO," was played as the "opener" with an oral explanation about the songs and "Singing Class," following.

Bernie is one organist who really does try hard to please his audiences, not only obliging with their requests but also working out novelties of his own creation. This week's program consisted of the singing of "There's No Other Girl," "River, Stay Away from My Door," "Shine On, Harvest Moon," "Waiting for a Call from You," "Little Gypsy Sweetheart," and a parody on "Just One More Chance," which he had made popular. This parody was written about the "Empress Eugenie" hats. Of course, Bernie closed his solo with his ever popular edition of the "North Shore Daily Journal." Up-to-the-minute news, both local and national, is written to the tune, "It's the Girl," with the audience singing the news and certainly enjoying it, if applause means anything.

Bernie has been at this house for three years and his popularity ever is increasing.

MAC BRIDWELL (San Antonio Majestic) recently offered an organ solo which he named "Everything's RKO." His first selection was "Wrap Your Troubles in Dreams and Dream Your Troubles Away," followed by "The Waltz I Saved for You," an excellent parody to the tune of "Two Heart Beats"; then came "Sweet and Lovely" and "I Want a Girl."

BETTY HAMMOND (Scranton Rialto) presented a delightful and appropriate solo this week entitled "Hallowe'en Hokum." The entire organ and orchestra pit is beautifully decorated with all the doodads that go with Hallowe'en, and to make the solo more realistic, Miss Hammond hides her beauty behind a witch costume, even to a false-face. Throughout the solo, weird effects are played on the organ and grotesque green hands and so on are flashed on the screen. The opening song is "Deep Night," played by Miss Hammond, as special lyrics to the tune, telling of the stunt, appear on the screen. The first audience-singing number is "Take It From Me," with all participating. Miss Hammond, in a low, dramatice voice, tells melodiously about the "green hand," which is to make them scream. The remainder of the program, consisted of the singing of "Harvest Moon," "River Stay Away From My Door," "Words," and "Never-the-less."

A tongue-twister with words all starting in "Z," written to the tune, "Oaken Bucket," got a lot of laughs, as did all the spooky stuff between songs.

As she took her final bow, Miss Hammond removed the mask and flashed that smile that is helping to make her so popular there.

JACK MARTIN (Milwaukee Wisconsin) plays "College Daze' which includes "Collegiate," "Betty Co-ed," "Notre Dame Victory Song," "Ring Out Ahoya," "Sweetheart of Sigma Chi," and "On Wisconsin,"

JOE STOVES (Jamaica Valencia) presented a comedy organ solo entitled 'Hats," and did very well with it. Hats of every description are worn by Stoves as he introduces the numbers. This proves very laughable and assists greatly in getting the audience quickly into a mood to sing. Solo opens with "Where Did You Get That Hat," then goes into a special on "There are Smiles," with the title, "There Are Hats," and so on.

Stoves, orally, says each hat he would wear suggested a song to him and the audience are to sing them. The old brown derby suggests, "East Side, West Side," Baby bonnet suggested a special lyric to "Here Comes the Sun," an old silver-lined top hat suggested "Smile Darn Ya Smile," an old bonnet, "Old Fashioned Girl," a cap suggested "That Old Gang of Mine," and a sailor's top-piece, "Anchors Aweigh," and the old tin pot of war days, "Pack Up Your Troubles In An Old Kit Bag." For this number, a war film of soldiers marching is shown. The solo was well presented and proved very entertaining to this audience.

MILTON CHARLES (Jersey City Stanley) presented a short and snappy organ solo this week, using but one number. According to Charles' announcement, the number requested by the patrons was "Guilty" and he sang and played two choruses of it. His singing is very good, but apparently he did his best to "blast" the audience out of their seats with his incidental music before he got down to the singing of the song.

OVERTURES

DON ALBERT (Jersey City Jersey) and the Loew's Grande Orchestra of 19 accomplished musicians dressed up the well known "trip through New York" stunt in a manner surpassing all others. Don Albert, himself, arranged and conceived the idea and deserves credit for not only this but for his fine presentation of this overture.

It is called "Melting Pot—A Trip from the Battery to the Bronx." Ted Meyn, solo organist, made all announcements through the microphone as Albert directed the orchestra in all the appropriate songs designating the different sections of New York. Newsreel shots of the city and Bon Walker, singer, also were used and assisted greatly in making this overture not only instructive but entertaining as well.

JACK TEITLEBAUM (Staten Island St. George) and His St. George Syncopators offered a group of "Rose" numbers which he incorporated into an overture for his spot on the bill. The orchestra here is a good one, but apparently the management does not fully appreciate it because the orchestra and leader are not given a spotlight or even house lights. They just present their overture and then play for the vaudeville. The overture this week opens with "Moonlight and Roses," and is followed by "Love Brings a Gift of Roses," and closes with "Roses of Picardy."

A "rose" effect was played on the screen, but instead of lending a harmonious effect it only detracted by its wobbling and stopping. There was no spotlight even at the finish and the leader didn't take a bow, though there was a smattering of applause.

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra of thirty-five artists step into the field of modern composers this week and present a delightful offering under the title of "A Friml Fantasy." Tuneful selections from such popular light operas as "Firefly," "Vagabond King," "High Jinks," "Katinka" and "Rose-Marie" make up the number and meet with an enthusiastic reception. The trombone and trumpet players are given special parts and take a bow. Joaquin Garay sings "What Aloha Means to Me," a composition of Merton H. Bories, local song writer and radio star.

JOHN GART



ORGANIST-MUSIC DIRECTOR
LOEW'S 46th ST., THEATRE
BROOKLYN, NEW YORK

DELL ISOLA (Brooklyn RKO Albee) and his Albee Ensemble offered an entertaining and well-played overture composed of college tunes, as a sequence to the feature picture, "Spirit of Notre Dame." The 16 boys were all attired in blazers which made a distinct contrast to their usual sedate dress. Their presentation opened with their playing of a medley of college numbers, three of which were sung by boys in the band. These were "Sweetheart of Sigma Chi," "Freshie," and the Notre Dame "Loyal Sons" song. The overture was snappily presented.

JOE BELLE (Schenectady Proctors) and His RKOlians presented a short but entertaining and well-played overture recently. Opening with a medley of popular tunes, the orchestra, under the able direction of Belle, offered special arrangements of "Jealous," "Poor Butterfly" and "What'll I Do." Different sections of the orchestra were prominently featured in some of the numbers and the songs themselves are offered in a various style, with shadings and color enhancing each.

Belle is a capable director and knows how to "sell" to audiences. Proof of this is seen in the good receptions accorded them.

AL RICHI (New York 86th) and his RKOlians presented an overture, entitled "Fantasy Orientale," which was a compilation of oriental melodies, symphonically arranged and played in a rhythmic style. This orchestra is an entirely new one and under the capable leadership of this young conductor it is doing very well.

UP AND DOWN THE ALLEY

Hello Everybody!

Shapiro, Bernstein and **Company** are now installed and settled in their spacious new offices in the **Capitol Theatre Building**. . . . Without a doubt just about the most beautiful of music publishing offices on "the street." . . . **Mr. Louis Bernstein** deserves a lot of credit for making these offices distinctly different from the usual run of music publishing offices . . . beautifully simple, but with a richness unsurpassed . . . coming into the main room . . . rather awes ones . . . at least it did me. . . . Incidentally, **Noon-Day Club** members, the honor roll was the first thing **Harry Blair** hung on the walls of his office. . . . While I am at it, all of **Frank Kelton's** many friends should know that he is no longer with **Davis, Coots** and **Engel**; he now has charge of **Radio** exploitation for **Shapiro, Bernstein**. . . . Pardon me, I nearly forgot to mention that Frank is now known as **Lieutenant Frank Kelton**; he has just received his commission in the **U. S. A. Reserve Engineers Corps**. . . .

* * *

Horace Heidt and his **Californians** have done so well at the **Capitol** this week that they have been held over for another week. . . . **George Latch** is now the staff organist in the new **Waldorf-Astoria** hotel. . . . He plays two hours each day at the big **Mohler** organ in the broadcasting room and his playing is heard in nearly every room in the hotel, even the chefs can listen to the strains of beautiful melodies as they go about their culinary art-work. . . . **John Hammond,** for the past year and a half organist at the **St. George, Staten Island,** is now at the **Warner-Strand, Brooklyn**. . . . **Johnny Winters,** who held the job at the **Strand,** is now at home in **Pennsylvania** undergoing a minor operation, and starts at the **Paramount, Nashville,** on November 14. . . . **Earl Abel,** solo organist at the **San Antonio Texas** theatre, writes that this is his fourth return engagement at this house, and also goes on to bawl me out for not mentioning his recent vacation trip to the **Gay White Way**. . . . So many organists have been in town, looking for "new assignments," that it was absolutely inconceivable that an organist was actually in town on a vacation. . . . **Forgive me, Earl,** I promise not to let it happen again. . . . **Hymie Derison** has taken **Manny Blau's** place in the Organ and **Slide** department of **Irving Berlin**. . . . Manny is now in **Philadelphia** where he has become a prominent hair-dresser for the ladies or coiffurist or whatever you call them. . . . Hymie is a hard-working young fellow and an asset to Berlin's. . . . **Gotta go now**. . . . **S'long.**

ED DAWSON

STAGE SHOWS

Brooklyn Paramount

Week ending November 5

Cab Calloway and his Cotton Club Orchestra are featured in the Boris Petroff stage show, "Hi De Hi-Ho De Ho." Cab and his boys deliver to the audience song after song of "hot" rhythms, playing and presenting them in a showmanly manner that won the audience over, right from the start. Cab has a great personality and when he did his "harlem" singing the audience applauded for more throughout the show. The numbers used were "St. James Infirmary," "China Boy," "Gotta Have Jig Time," "Can't Stop Me From Loving You," "I'll Be Glad When You're Dead, You Rascal You," and for the finale, Cab's old girl, "Minnie the Moocher." The show also carries Cora La Redd, colored blues singer, Roy Atkins, dancer, Jordon and Jordon, dancers, and "The Harlem Strutters," 12 Sepian beauties. These all do very well, LaRedd and Atkins earning encores. The entire show is well staged and presented in a highclass style.

Jersey City Stanley

Week ending November 5

The stage show this week featured Duke Ellington and his Cotton Club Orchestra. Ed Lowry, house master of ceremonies, is still featured but in this show he does very little except drag out and slow up an otherwise fast show. He is on for about twenty minutes, doing gags with Olive Faye and Vic Ince. Olive Faye gets a great hand for her difficult tap and Russian dance.

The "Duke" and his band of 11 men offer a number of well-played selections, including "Ringin' the Bell," "Stardust," "Minnie the Moocher," "Limehouse Blues," "Hittin' the Bottle," "One Hour Tonight," and their own composition, "Black and Tan Fantasy." The band work hard, and throughout the audience appreciates their inimitable rhythms and fine playing. Beside the band numbers, Ivy Anderson, colored blues singer, does very well as do the Four Step-brothers, who perform some good tap and precision dancing. This half of the show did very well and at the finale the audience kept applauding for more.

Roxy Changes Stage Policy; Will Augment Ballet Corps

The Roxy theatre, beginning Friday, November 13, will replace the singing ensemble with specially engaged singing groups and an augmented list of soloists.

The move comes as a result of conclusions by the operating chiefs, led by Clark Robinson, production head, that the present audiences prefer specialized groups. The ballet corps will also be increased.

Three NBC Stars at Stanley

Three NBC attractions, Lee Morse, Edward East and Ralph Dumke and Baby Rose Marie, will appear at the Jersey City Stanley, week of November 6 for one week.

Milwaukee Wisconsin

Week ending October 29

Fanchon & Marco's "Yesterday's Stars" Idea opens with a dance and song number by Miss Sylvia Shaw and Miss Irene Peterson, future stars, according to Hank Brown, who plays the role of master of ceremonies. The setting is that of a playhouse with the orchestra on the stage.

Alexander and Evelyn stage a trick bouncing ball number which is unusual and clever. They are followed by Freddie Ford, who sings "Sleep Baby, Sleep," and yodels as well.

Rice & Cady do their stuff as two German comedians which includes comedy patter and funny songs. William Lee in the role of Cho Cho, the clown, stunts about despite his seventy-odd years, in an extremely agile manner.

Tom Kelly entertains with a batch of Irish jokes and a vocal selection, and George Harrison appears with his granddaughter in costumes of many years ago to stage a tap dance bit.

Corinne, who is reported to have introduced jazz here many years ago, offers "International Rag" with much flourish and gusto. Hi Tom Ward, who is 75 years of age, sings "When You and I Were Young Maggie" with much vim.

Eva Tanguay, the headliner of the show, parades about in her sparkling costume and imitates herself some twenty years before singing "I Don't Care."

Before the finale, Hank Brown cracks several jokes, and then the entire company comes out in violet cloaks to stage a walking for the cake dance.

RKO Band on Steamers

A Radio-Keith-Orpheum orchestra, vaudeville acts and a master of ceremonies have been included in an entertainment program planned for a series of Southern cruises by ships of the Holland-America Line.

Offers Six-Unit Stage Shows

The Capitol, Racine, Wis., is offering six-unit shows on Friday, Saturday and Sunday of each week in addition to the regular feature film attraction.

$2,500 Per Week for Mitzi

Mitzi Green has been booked by RKO at $2,500 per week for 10 weeks, opening December 18 in St. Louis. M. S. Bentham arranged the booking in New York with RKO, at the home office.



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MUSIC AND TALENT

STAGE SHOWS

New York Capitol

Week ending November 5

The stage show this week, produced under the personal direction of Louis K. Sidney, proved to be the most entertaining on the Main Stem. A fast-moving show, with never a dull moment, featured Horace Heidt and his Californians, who possess not only good musical ability but surprising versatility and showmanship.

This aggregation springs more surprising tricks and stunts throughout the show than any other band this reviewer has ever seen, and the audience sit tense on their seats, never knowing what new stunt will come next. Horace Heidt, personable, husky and the he-man of all band leaders, ably leads his boys not only in playing, but in their singing, dancing and stunts. They do everything but acrobatic dancing and they probably will have this in their act next week. Clarence Moore and Lobo II, came in for their share of applause, after Moore has Lobo go through his tricks. Lobo without a doubt is one of the world's most intelligent dogs.

The Chester Hale Girls, between scenes, offer two new routines of dancing that are outstanding. The finale, using the boys in soldier attire and the Hale girls as background, is one of the most impressive offered in this house for many weeks.

A thoroughly good and entertaining show.

Baltimore Century

Week ending November 5

"Fantastique," a Loew-Capitol stage presentation act directed by Chester Hale and supervised by Louis K. Sidney, was introduced by slides while the orchestra played a lively air in the pit, directed by George Wild. The orchestra provided incidental music throughout.

The production opened in three with Anita Avila, premiere ballerina, on in a Pierrot costume in a toe specialty with two dolls. She pantomimes steep. Is joined by six Chester Hale girls in the same costumes. The girls do a novelty dance, and are joined by six others in Pierrette costumes. Avila awakens. The Pierrots come in with dummies of Pierrettes held overheads. Then the other six return with dummies of Pierrot.

Stetson juggles his high hat, ball and cane, then three high hats, then three cigar boxes. Blanche Sweet is next, with her accompanist. She sings "I Apologize," "When It's Sleepy Time Down South," "Shine On Harvest Moon," drawing weak appaluse.

John Clark, tenor, sings "Lady of the Evening," as the Chester Hale Girls parade across the stage in nude effects covered with black scrim veils. Five girls, after posing in devil costumes, go into a modernistic dance with alluring motions, joined by Avila.

Mills, Kirk and Martin, three men, do eccentric hokum with some songs and uke playing.

The setting for the finale was representative of an enormous-lipped Ubangi with rolling eyes and huge mouth, six Ubangi warriors on each side in full paint. John Clark on in a Trader Horn costume with a bullwhip, singing "I'm the King," with Avila entering through mouth of idol in a dance to whip snapping and singing. The Chester Hale Girls come through in "White Goddess" costumes for a wild Ubangi dance.

IRVIN TALBOT



Here is a talented and versatile musician, well schooled and trained, a person who understands his audiences and the times. In the show world he stands out very prominently, beloved by the best musicians and appreciated by the immense public he has served for many years. He is one of the few modern musicians who can conduct large symphony, concert, and grand opera orchestra, also stage, popular dance, and novelty jazz bands—all with equal facility and success.

He was born in St. Louis, Mo., in 1896, and studied violin under Christopher Jakob, one of Europe's great teachers. At 16, Talbot was one of the first violinists of the St. Louis Symphony Orchestra. During the world war he served as lieutenant of infantry and as band leader of the famous 69th Infantry. After the war he returned to the St. Louis Symphony, later becoming musical director of the Missouri theatre. In 1922 he was engaged as musical director at the Rivoli, New York. When the New York Paramount opened, he became its director and remained in that capacity until he became conductor and scorer for the production department of Paramount Publix. In June, 1929, he went to Hollywood for Paramount, where he conducted the music for a number of money-making pictures. At present he is guest conductor at the New York Paramount and musical director at Paramount's Long Island Studio.

Sophie Tucker Wins Again At the Oriental in Chicago

Sophie Tucker, veteran trouper that she is, has received the royal welcome that always is hers in Chicago, during her week's engagement at the Oriental, started last Saturday. Her new songs have shared in her triumphant return, and the calls for her autographed photos are paralleling the requests made during her engagements at the New York and Brooklyn Paramount theatres.

STAGE SHOWS

San Francisco Fox

Week ending November 4

A humorous, frivolous revue, with one of those amazing finales that sends people out asking how the thing is done, and what the next stage novelty will be, is how Fanchon & Marco's "Stage Door Idea," may be summed up.

The policy seems to be to select titles and build the acts around them, instead of getting acts together and then titling, as formerly seemed the case.

In the "Stage Door Idea," the setting is that of a theatre stage door. A dashing girl comes on, followed by a horde of Johnnies in evening dress, singing "It's a Girl." They offer a lively dance and the girl proves especially adept at high kicking.

Harney and Connors, whose idea seems to be to get a bang out of life, try out the audience with singing, dancing and acrobatics. They get the best response with a novel kicking stunt.

Vina Zole sings delightfully while the Sunkist Beauties dance against an exquisite outdoor setting. A solo dance is featured by one of their numbers who makes good use of a huge feather fan.

Webster and Moreno do a catch as catch can't number, with one dressed as a ballet dancer and the other in conventional leopard skin garb. Their act is burlesque, but is presented awkwardly, which is an art in itself. The orchestra helps out with sound effects.

Bob Hall, master of extempore, and former Orpheum Circuit idol, sings an original song about the show, another about the local election and still another about San Francisco. He asks for a half dozen topics and proceeds to build an original song around them, managing to get in a lot of clever turns.

Vina Zole comes on, carrying an odd mask with headdress attached and is followed by the Sunkist Beauties wearing similar masks. They go through dance steps and when the lights change suddenly are transformed into savages, their white flesh and light colored clothes changing to black. Another change of the lights and they are fair dancers in fancy ball attire. The act comes to a close with other members of the company coming on.

Detroit Fisher

Week ending October 31

Belle Baker headlines the stage feature at the Fisher this week, in a show that is truly reminiscent of the days when vaudeville was something more than a time-killer between feature pictures. Belle looks a little more matronly, and tells a few jokes which are questionable, but the audience goes for her, so that's all that counts. She has the same old manner of singing, sobbing and crooning that she did in the days when she sang "Put It On, Take It Off, Wrap It Up, Take It Home," and similar ditties. Bob Nolan, M. C., helps Belle finish her act, once again proving that he has big-time stuff in him. Serge Flash, a juggler, is aces all the way. He uses rubber balls the size of grape fruit, and the entire routine is out of the ordinary. It is easy to believe he spent nine years perfecting some of his tricks. The Caligary Brothers are a clever French acrobatic comedy-pantomime team, while Mann, Bradford and Van Alst complete the stage bill with some mild dancing.

(*Continued on next page*)

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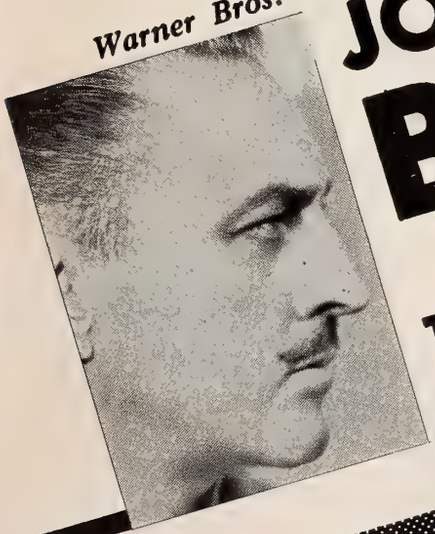
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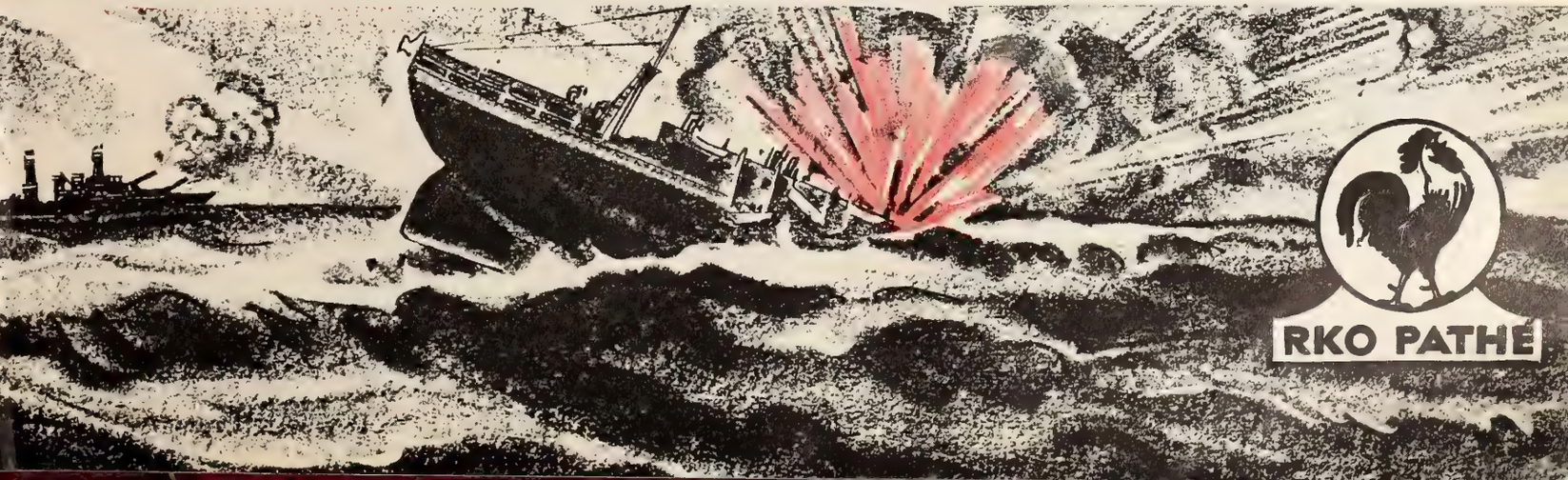
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NOV 13 1931

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MOTION PICTURE HERALD

Vol. 105, No. 7 — November 14, 1931

Not Sex, Not Gangster

WRITING in The Hollywood Herald, Mr. Leo Meehan presents from the viewpoint of that producing community, a pithy analysis of MOTION PICTURE HERALD'S "Fifteen Box Office Champions," published in the last issue. He sees in the returns from the vote of the box office for 1930-31 a corroboration of the views expressed by Mr. B. P. Schulberg at a recent Wampas meeting, when the Paramount producer insisted that picture makers must get back to simple, wholesome stories of mass appeal. Mr. Meehan is at pains to point out that only in the instance of Miss Norma Shearer's "Strangers May Kiss" was sex a factor in the winning array, and that out of the fifteen pictures twelve had "names which mean something when put into lights over the theatres." That might be a thought for the famous although anonymous banker interviewed in MOTION PICTURE HERALD last week, with his contention that personalities were on the wane. People are interested in people and nothing can be done about it except to give them people.

▲ ▲ ▲

The Eclipse of the Newsreel

SOME strange blight has fallen on the newsreels. Curiously enough ever since the coming of sound and talk the newsreel has been becoming more and more silent. Sound seems to have taken the zip and the zip and dash and go out of newsreel making.

There is labor and there is cost enough in the current product, as several excellent accountants can tell you, but the result appears to be nothing to talk about. The old swashbuckling rivalries of the news cameramen are in evidence no more, the races to the screen from the ends of the earth have apparently all been run.

May it not be just possible that all this rather sad loss to the color and appeal of the screen has resulted from selling policies controlling newsreel distribution which leave no room for individuality of performance?

The once greatest newsreel built up by some twenty years of strenuous endeavor, and for years dominant in the field, has declined in prestige and circulation to a mere shadow of itself. Another reel built on a successful admixture of feature, beautiful photography and news, has ceased in any practical sense to exist.

For a great many years newsreels suffered from a relative unappreciation at the hands of the trade. They were considerably more important to the more intelligent and influential fraction of the audience than the buyers of films were aware. With the coming of sound and talk an opportunity presented itself to re-establish newsreels on a new basis in the industry and to place them in an enhanced position with the public. Nothing of the kind happened.

The zest has gone out of the newsreel cameramen and their editors chiefly because the fate of the product is being decided not by performances in the field of adventure and on the screen, but around the tables in sales conferences and trade-offs of playing time. The truth is that a really important feature picture can in a fashion drive through its own way to the screen and the market, but the best newsreel on earth could not importantly affect its gross by sheer quality of performance.

The loss in this is rather to the whole industry and institution of the screen, because a very large part of the screen's status has been built by the newsreel. It is the one expression of the screen which has been the least subject to attack, censorship measures and the strictures imposed by the foes of the art. Any depreciation of the newsreel as an institution is a depreciation of the motion picture.

▲ ▲ ▲

Reductio ad Absurdum

OUR industrious Australian representative, Mr. Cliff Holt, sends just in time for this issue discussing the double feature policy, a contribution concerning the ultimate in the application of such a policy. He relates what happened when an exhibitor at Lakemba down in New South Wales decided to create a sensation by presenting eight features in an all day show, for one admission price, half price to children, and, incidentally a Mickey Mouse for good measure. It teaches a great moral lesson, as William A. Brady used to say.

▲ ▲ ▲

Here's An Optimist

THE daily press solemnly records that one Miss Marjorie O'Brien of Dorchester in Massachusetts has brought suit in the United States court against Goldman-Sachs & Company for $500,000,000 "in behalf of herself and other stockholders of the Goldman-Sachs Trading Corporation." There can be nothing seriously wrong with a country where any one can even start to sue for that kind of money.

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The Store Next Door

WHEN the plea of the store next door becomes an influential factor in the reopening of somnolent theatres, as has been recorded in several cities, there is evidence enough that the motion picture is woven into the warp and woof of American community life.

Perhaps we shall eventually have less "woofing" about the movies as a consequence. The motion picture is a local enterprise wherever there is a theatre.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

THE NEWS of CISCO in TEXAS has taken its pen in hand to discuss the subject of industrial "dictators" and more especially the appointment of Will Hays to his motion picture post, remarking:

. . . Politically the move has been a success, although there are critics who openly doubt that the moral obligations of the flickering sheet have been honestly served. Nevertheless there has been a noticeable improvement in motion picture standards, although this is not so much due to the influence of Mr. Hays' dictatorship as has been due to the effect of competition and an increasing sense of responsibility on the part of the producers and a growing awareness in the public mind. . . .

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THE EVENING POST of NEW YORK presents a copyrighted dispatch from London, under the signature of Morris Gilbert, quoting a famous novelist, as follows:

London, Nov. 7.—The cinema, "the universal narcotic," should be forbidden children until the age of 16, according to Mr. Compton Mackenzie, Scottish Nationalist, isolator and novelist, writing in the Evening Standard here. The reasons for this, Mr. Mackenzie indicates, are that the cinema destroys the capacity for wonder, cheapens womanhood, destroys imagination, and by causing children to suppose that life itself unrolls as easily as a film, is responsible for "the indolence which permeates the whole nation."

Only one film in 200 is fit for children, Mr. Mackenzie declares, and, such being the case, "there is only one way to keep children uncontaminated by the cinema, and that is to forbid them to enter the cinema except on holidays when a special program should be presented."

"We have rightly made the employment of child-labor impossible," he argues, "but I do not hesitate to say that to give children the freedom of the cinema is as great a crime against youth as to send children into cotton mills and coal mines. We have made a law forbidding children under a certain age to smoke. We have raised the age of consent. Then why, with all this tenderness for youthful morals, do we encourage children to encounter the worst side of life on the film before they encounter it directly

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THE STAR of KANSAS CITY in MISSOURI deplores the bombing of theatres, which seems to occur simultaneously with differences between the managements and labor, saying:

The callous criminals who are responsible for the bombing of theatre buildings and taking tear bombs into theatres while performances are being given are bringing discredit on the organized motion picture operators. Public indignation is not mollified by any protest that the leaders may make as to their lack of responsibility. The disturbances obviously grew out of the controversy between the operators and the theatre owners.

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The TIMES at OKMULGEE, in OKLAHOMA, applies rather strong words to a strong subject when it observes that "it appears that vile scenes, though fewer, have become even more obscene," and suggests that something be done about it, thus:

...It is high time the motion picture producers were taken to task by somebody. Many of the pictures the public is shown these days are the very essence of filth and obscenity...

...Most theatre operators have no means of knowing exactly what they are getting until they receive the film. Even if they did know, they are practically forced by the producers into the position of showing what they are furnished or closing their theatres.

...It is probable that the number of indecent pictures or pictures containing vile and obscene features is not as great as it was a few years ago, but it appears to the *Times* that the vile scenes, though fewer, have become even more obscene...

This Week

Spread of double featuring policy alarms leaders of the industry *Page 9*

$11,600,000 made available to new RKO and RKO Pathe combination by new financing in recapitalization *Page 10*

Mr. Fairbanks and his Picture, by Terry Ramsaye *Page 11*

Marie Dressler and Lionel Barrymore crowned "King and "Queen" at Hollywood Academy Awards banquet *Page 13*

Inferior quality threatens United States market for foreign films, says F. Wynne-Jones, Ufa representative *Page 12*

Suits on protection multiply over country, Allied States Association describes situation as a "general revolt against protection as now enforced" *Page 14*

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THE TRIBUNE of TAMPA in FLORIDA, way down in the tip of the nation, reflects editorially on certain aspects of Broadway and the amusement of the country, thus:

The movies are rapidly taking the "business" from the legitimate theatre. A current instance is the receivership of the Shuberts, for a long period leading and successful producers of the New York stage. The Shuberts admit a loss of $3,000,000 in two years. The corporation owns 23 theatres, leases 26 others, representing an investment of $20,000,000. The trouble is blamed by the Shuberts on the stock market crash and scarcity of "big spenders"—but the real cause is the increasing popularity of the motion picture shows.

Primarily, it is a matter of prices. The public grew tired of paying excessive prices, getting "stung" by speculators, perspiring in stuffy and uncooled houses when it could enjoy the refrigerated air of the movie palaces at a much smaller fee. Also, there has been a noticeable decline in the quality of stage offerings, while the movies have steadily improved in interest and attraction.

The Shuberts have lost $3,000,000 in two years, not because of the "big spenders," but because the little spenders are moving from the stage to the screen. The legitimate theatre will have to get down to the price level of the movies and, at the same time, present attractions at least equal in popular appeal.

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THE TIMES of NEW YORK, interviewing Miss Mary Pickford, quotes her in quest of the good, the true and the beautiful, in the following words:

"As for my picture, it will be a return to wholesome sentiment. The gangster and over-sexed films are done with. I should like to bring the children back into the theatre. I want a picture filled with joy and encouragement; I want cinema audiences to leave the theatre with a distinct feeling of uplift. In these times of depression, I think it is the duty of the theatre, the newspapers, the radio and all those who serve the public to take the national mind off the depression."

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THE JOURNAL of AKRON in OHIO editorially relates that State Senator Ackerman, addressing a Cleveland club, said:

. . . that while he has been an ardent backer of censorship for eight years, he now sees it as "thoroughly inefficient," and "then he surprisingly adds that it is doubtful if censorship can effect any praiseworthy influence on public morals. The job being done by Will Hays and his organization is exceeding in quality that done by any censor board in the country."

SPREADING OF DOUBLE FEATURE ALARMS LEADERS OF INDUSTRY

What Double Feature Policy Does to Industry

Double features appear to be unsuccessful theatre policy in a majority of instances, as, having only slight effect one way or the other on operating costs or box office receipts, they apparently injure—or threaten to injure—many vital factors in the industry. Among these are an injurious effect on the sale and quality of short subjects, the playing time of which has been reduced from 30 to 50 per cent wherever the practice is widespread. It has resulted in a shortage of major studio product that has afforded playing time for pictures of inferior quality. If the practice continues to spread, this product shortage, it is believed, will eventually reduce the quality of all productions, as the demand for pictures necessarily will require quantity production at lower rentals.

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The product shortage has created a larger market for independent and foreign product, and, in such hotbeds of double-featuring as Boston, Chicago and Montreal, such product has gone far toward making a continuance of the policy possible.

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Virtually all live entertainment and music has been eliminated from double featuring theatres.

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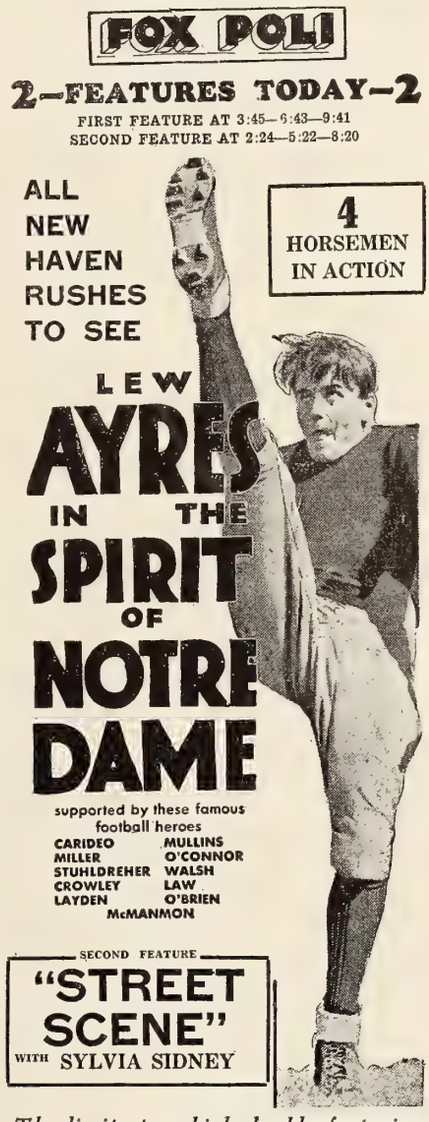
Apparently unethical trade practices have accompanied the spread of the policy, and threaten triple featuring and price wars. In the exhibition field, allegedly unfair competition is created by first-run and pre-release houses which are able to hold a double bill for one week, whereas competing subsequent-runs are obliged to make three and four changes a week, making their film requisites and commitments a correspondingly more serious problem.

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In the distribution end, the practice has encouraged irregular sales policies such as were revealed in Chicago, where, exhibitors charged, they were forced to purchase short subjects in order to obtain feature product. This situation was the subject of a federal investigation.

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The practice, on the other hand, apparently has proved satisfactory in the New England states and Montreal, and in instances elsewhere. There are numerous cases of both exhibitors and distributors endorsing the policy in certain situations and in entire localities. Industry observers, however, contend that double featuring exerts a real harmful influence.



The limits to which double featuring can go are shown in this newspaper ad of the Fox Poli at New Haven, which ran "The Spirit of Notre Dame" and "Street Scene" on one bill.

Eight Features In His One Show

The endurance racer on the midway has nothing on the exhibitor of Lakemba, Australia, who, on Eight Hours Day, a public holiday, put on an eight feature bill and threw in a Mickey Mouse and a few shorts for good measure. The session lasted from 10:30 a. m. to 5:30 p. m. Publicity matter invited patrons to "COME EARLY—BRING YOUR LUNCH—STOP ALL DAY—NO EXTRA CHARGE."

Prices were a quarter with half price for kiddies. The eight features were: "Fair Warning," "Show of Shows," "Dumbells in Ermine," "Murder Will Out," "Cat Creeps," "Bad Man," "Kiss Me Sergeant," and "Follow the Leader."

Practice Is Unsuccessful, Say Most Executives

See Price Cutting, Elimination of Shorts, Reduced Patronage and Revenue as Ultimate Results

In this consideration of what responsible industry authorities contend is becoming a problem of first rank, MOTION PICTURE HERALD *has made an effort to determine whether the double feature policy is a sound or unsound practice—whether it is sound in some places and unsound in other places. In so doing, this publication interrogated representative independent and affiliated exhibitors, distributors and producers.*

The findings are being presented in two articles. Next week the HERALD *will present the opinions of all divisions of industry executives, and will pursue further the effects of the double feature policy on industry operations.*

Nearing the proportions of an industry problem, double featuring continues to spread throughout the country in spite of the alarms being sounded by the many leaders who condemn the practice as a "dangerous and malignant disease" and declare it to have been proved "unsuccessful theatre policy" where practiced.

Among the evils industry executives see trailing in its wake are price cutting wars and triple feature programs, shortages of product, impaired quality of feature product through loss of industry revenue from enforced lower rentals, complete elimination of short subjects in their present form, and general, widespread reductions of theatre patronage and industry revenues. Evidence pointing toward these developments is already available, according to industry observers, in experimental triple feature programs in New England and Chicago theatres, in threatened price wars in several important centers, in the increase of double feature programs at ten-cent admissions in the East and Middle West, and in the definitely announced plans of Hollywood short subject producers to reduce the number of one and two-reel pictures to be made next year.

Charges that the double feature policy is being forced on subsequent-run exhibitors by the extended protection accorded first-run circuit houses, and that the practice is being so manipulated in many pre-release theatres that subsequent-runs are left at the mercy of exchanges, are also made by responsible exhibitor and distributor executives.

Elimination of live entertainment from the theatres has also followed the introduction of double feature policies, according to

(*Continued on page 28*)

$11,600,000 IN NEW FINANCING TO RKO IN RECAPITALIZATION MOVE

Plan Ready to Go to RKO Stockholders

New Class of Common Stock to Be Issued Supplanting Present Class A and B Shares

With amalgamation of production-distribution units of Radio Pictures and RKO Pathe practically completed, and a new personnel set-up for the home offices in the making, executives of the parent corporation, Radio - Keith - Orpheum, this week launched the machinery which next month will result in complete reorganization of its capital structure and make available to the new combination $11,600,000 in additional financing, to be obtained by offering to stockholders ten-year 5 per cent debentures.

Letters to holders of RKO stock announcing the new financing plan were ready for the signatures of company officers late on Wednesday, but up to press time had not been affixed. B. B. Kahane, vice president and general RKO counsel, stated that the official announcement would not be made until the stockholders' letters had been disposed of.

Stockholders Meet December 10

Stockholders will be asked to attend a meeting on December 10 to vote on the plan, which RKO expects to have in effect on January 1.

It is proposed to issue a new class of common stock on the basis of one share of the new common for each four shares of Class A or Class B stock now held. This will entail the issuance of approximately 600,000 new shares to supplant the present A, and 125,000 for the present 500,000 B shares. The B shares are owned or controlled by Radio Corporation of America, which also owns a block of the A shares. Control of the corporation by RCA is not affected by the refinancing.

Before the exchange is made, however, the present holders of stock will be offered an opportunity of subscribing to the debentures at the rate of $5 face value for each share of stock held. And as a premium they will receive three-fourths of a share of the new common for each $5 subscribed. This will require approximately 1,740,000 new shares, which, combined with the 600,000 required for the A stock will result in exactly the same number of shares of the new common outstanding as there are A shares outstanding.

The stockholders' letter states that fifty per cent of the purchase price of the debentures is to be paid on subscription, and the balance upon receipt of thirty days' notice from RKO. Holders who do not exercise the rights to subscribe to the new issue will hold 75 per cent less of a stock interest in the company than under terms of the present capitalization, according to the workings of the plan. Debentures and shares which are not subscribed for by A holders will go to Radio Corporation of America, which is underwriting the issue. It is understood that the affiliated General Electric and Westinghouse interests participated with RCA in underwriting.

Will Name Depository

RKO, it is understood, contemplates making application to the Stock Exchange for the issuance of certificates of deposit to cover the debentures and the 75 per cent of the new stock being issued in connection with the debentures, so that the debentures and 75 per cent of the new shares cannot be sold separately for a term of years stipulated in the certificates. A depository will be designated to hold 75 per cent of the shares and the debentures during the period, which may be three years.

The proceeds of the new financing will be used for working capital of the combined Radio Pictures and RKO Pathe companies and for repayment of maturing bank loans. It is understood that holders of outstanding secured gold notes in the amount of $6,000,000 have agreed to extend the maturity of the notes so that $100,000 will mature on the first day of each month in 1932, $200,000 on the first day of each month in 1933, and $600,000 on July 1, 1934.

Subsidiary Bonds Unaffected

The company's present capitalization consists of about 2,378,990 outstanding A shares, no par, and 500,000 B shares, convertible and of no par value. Bonds of subsidiaries outstanding are not affected by the recapitalization. Radio-Keith-Orpheum owns or controls RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corporation, RKO Proctor Corporation, RKO Southern Corporation, Radio-Keith-Orpheum Western Corporation, RKO Mid-West Corporation and RKO Pathe.

Since incorporation in 1928 the company has paid no dividends on the Class A shares, which now sell around $5 a share. Class B shares are not entitled to dividends. In liquidation, Class A is entitled to all tangible assets and both classes of stock share equally in intangible assets. The Class A and B shares have cumulative voting power, each shareholder being entitled to as many votes as the total number of shares held, multiplied by the number of directors to be elected.

Concentration at Studios

With arrival in Hollywood this week of David O. Selznick, Joseph I. Schnitzer and Charles Rogers, new production triumvirate, steps were taken to concentrate studio efforts of both companies into one unit, thereby reducing overhead. Selznick, as generalissimo of production, told studio crews of both divisions that, "We want men and women who can and will deliver the work required. Many who are now with RKO and RKO Pathe can help in the type of pictures we must have. We will keep them and add others from the outside."

This is accepted as being significant of the proximity of the "ax," which is expected to lop off the heads of dozens of employees and department heads of each studio in the movement to consolidate forces, which is expected to be completed by December 10. The studio chiefs now are studying the personnel lists to determine the value of existing manpower.

Elimination of one complete set of exchanges was started this week from the RKO home office in New York, under direction of Lee Marcus, the new head of distribution, and Ned Depinet and Charles Rosenzweig, Western and Eastern sales chiefs, respectively. Complete details of the new exchange lineup were announced last week, and appeared in the November 7 issue of Motion Picture Herald.

Only one other phase of the personnel setup remains to be clarified and that centers about a home office administrative group. Wholesale slashing of minor employees was expected early this week but it failed to materialize. E. H. Goldstein, in charge of realigning home office departments stated on Wednesday that the new setup will be known late this week. No official announcement has been made regarding changes and elimination of the various department heads, but it is due Friday.

Threatened Fox Strike Cancelled

The threatened strike of union operators, stage hands and other affiliated employees of all Fox theatres and studios was cancelled on Wednesday, following conferences between Harry Arthur, Fox Theatres head, and William Canavan, president of the I A T S E, at Arthur's offices in New York.

According to the agreement reached by Arthur and Canavan, all union employees of Fox will continue at work, disregarding the strike orders issued earlier in the week by Canavan, which were to have been effective at 500 Fox theatres and at the studio on Friday.

Canavan's strike orders were issued at Kansas City in protest against the activities of W. H. Lollier, assistant to Oscar Oldknow, in the strike at Kansas City suburban theatres over efforts to establish the one-man-to-a-booth policy.

Amusement Stocks Rise $28,869,133

Market value of the five amusement stocks which constitute the entertainment group in the index compiled by *The New York Times* gained $28,869,133 in value during October as against a loss of $115,507,019 indicated in September over the August totals.

Loew's, Inc. showed the greatest increase, with a rise of $12,994,819. Paramount followed with $11,157,736 and Warners was third with $3,801,214. Fox Class "A" with a $1,212,830 rise and RKO "A" with a decline of $297,466 followed in that order.

The average net gain in points was 2.723, placing the group third in the list of 20 stocks in the index.

MR. FAIRBANKS AND HIS PICTURE

Freewill Film of Adventure Reflects Need of Experiments To Lead Pictures Somewhere

By TERRY RAMSAYE

A curious new product has come to town. It is Douglas Fairbanks' "Around the World in Eighty Minutes," the by-product of an adventure cruise, a tentative ambition toward the marquee lights again, and a spirit of cinema experiment.

Mr. Fairbanks had the cruise and the tentative ambition. Mrs. Fairbanks had the impulse for experiment.

The result is a highly experimental and therefore interesting product. It is a picture which falls into no established categories, has no precedents and in consequence is likely to fret the forehead of the showman.

▼

Mr. and Mrs. Fairbanks are both now in New York, with the twenty-seventh floor of the Sherry-Netherlands as a place to dress in between engagements, while they collectively and severally do a bit of deciding about what, if anything, they do next in this art and industry. And while she is definitely and emphatically Mrs. Fairbanks at the Sherry-Netherlands, she is most positively Miss Pickford in plans, considerations and utterances about the motion picture.

Miss Pickford, according to the bevy of twittering newspaper interviewers who flocked to her while Mr. Fairbanks and I convened on really weighty matters, has some definite plans about making some pictures that will bring the children back to the theatre. Meanwhile I gather that Mr. Fairbanks has no definite plans, and is not worried largely about bringing anybody back anywhere, being the while willing to appear on the screen with adequate provocation.

Some one on this informal occasion was indiscreet enough to remark that "Mary doesn't know just what she wants to do, but she always knows what she wants Doug to do."

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Now there is just a tint of that coloration about this "Around the World in Eighty Minutes." It is said to be a great picture. We have it on the word of the esteemed and experienced Mr. James R. Quirk of Photoplay Magazine, who invaded a screening in the cutting room in Hollywood. We also have it on the word and judgment of Mr. Leo Meehan, publisher of the Hollywood Herald, who sends a review saying that the picture is "a riot," and a lot of other things calculated to fire interest and enthusiasm.

The really important aspect of the matter is that probably for the first time in the brief career of the art of the motion picture, a skilled maker of pictures, an able actor and dramatist of the screen, went forth and somewhat of his own freewill and purpose made a motion picture which he did not have to make. This is precisely the sort of endeavor and the sort of auspices under which the art of the motion picture can hope for a free experiment ground and a possibility of experimental forms which may ultimately get the picture somewhere. I pause to admit that this evening the art appears to be nowhere much at present.

Regardless of what one may think of "Around the World in Eighty Minutes" in terms of box office, it is precisely that light and casual sort of thing, done with amateur spirit by a professional hand, which may yet liberate the screen from some of its dreadful fetishes and conventions.

I said something about freewill, but as I now recall it Mr. Fairbanks remarked that when he was going off on his trip it was Mrs. Fairbanks who said something in her sweetly emphatic Irish way about taking a camera along.

After screening the picture in a projection room along with the artist who is going to see what he can do about the press-book, I come to the notion that it is just possible that when Mr. Fairbanks got home, he decided to go over to the studio and make good on his home work by making his world tour picture there.

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That remark is not made in carping criticism. The method represents the very best technique. Two cases in point. Back in the dim days of long ago when Mutual was a film corporation it bought, for $25,000 in American silver, from Panchito Villa, all the rights to picturing a Mexican war, aforementioned and said war to be fought by daylight in behalf of the camera crew. The result was two thousand very poor feet of film from Mexico, while D. W. Griffith and Raoul Walsh were employed to make the war for release in a Hollywood studio. They made the best war. Also once upon a time I had to sew up the wavering strands of a great "African Epic" and eventually got the emotional high kick of the product with a scene which I made in Chic Sales' backyard at Scarsdale, New York, with one spear from the American Museum of Natural History and one black boy I discovered on a nocturnal prowl of Broadway at 3 a.m., when I observed him mopping the floor in the Willys-Overland sales room.

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Results are everything, and methods are nothing, as Mr. Whistler implied when he said he would paint his pictures with a shoe-brush, if he thought it would make better pictures.

So somewhere between the wilds of Asia, including Cambodia, and the wiles of Hollywood, Mr. Fairbanks emerges with a picture of him or a picture of going around the world. Part of it he gave a close shave and a lot of it was just "once over smooth." I think there is probably as much Hollywood in "Around the World" as there was of Mexico in Trader Horn's motion picture Africa. In any event, Hollywood is just as good as the globe for going around and around.

"Around the World in Eighty Minutes" is not at all a great picture, but it is a great deal of fun, more especially fun if one chances to know a bit about picture making and the delights of playing with sound track, the Dunning process, the stock shot libraries, and the sundry processes of "dubbing" speech, having the while a little feeling for musical foolery.

It is perfectly clear that having come home and got themselves thoroughly confronted with the problem, Mr. Fairbanks, Victor Fleming, the director, and Hank Sharp, the photographer, decided to go to work and make the best of what had been a merry good time. There were some records of notables, some adventures in the jungle, some little episodes in Japan and the like. They first put the beads on a string and then filled the gaps, sometimes with pictures, sometimes with maps and Fairbanks' persiflage, and some persiflage quite so gauche that it must have been written for him, "dictated but not read." When there was a serious gap in the continuity Mr. Fairbanks covered it with a brassie shot on the map. It might well have been, in some passages, a travesty on movie technique.

There are bits when the outraging of movie makers tradition is gorgeous, but that, to be sure, is nothing that the Ultimate Consumers are likely to know much about.

▼

Some of the gay editorial abandon of the ensemble is indicated by the fact that occasion has been found, very slight occasion, too, for the inclusion of Mickey Mouse. That is, one supposes, just a tribute to United Artists and Mr. Joseph Schenck, with whom Mr. Fairbanks has been golfing at Lakeview this week. The narrative movement is such that Mickey Mouse is not a surprise; nothing would be.

It may be remarked that Mr. Fairbanks has built no castles in Spain on this picture. "Anyway," he says, "it does hold my interest. When a picture has nothing to it, one feels it and is done, but this one I like to go back to and keep thinking about things about it."

Also it is to be recorded that Mr. Fairbanks is under no illusions at all about the fact that he has had, in terms of screen triumph, greater days than this. "Ex-king and queen" are not strange words to him. He knows and says that the coming of the sound picture has done things to him.

"You can build a superman illusion in the silent picture—but when they get the voice, too—oh, but that's another thing."

"I sometimes think," he said, not too pensively, "that after a big success it would be nice if there was another world next door where one could move over and be a spectator for a while."

▼

Anyway if vigorous men of experience and attainment in the world of picture making can graduate from professionalism, with their prosperity and resources, into amateur endeavor the motion picture may yet achieve a background of art in front of it. Professional pictures are all too seriously made. Mr. Fairbanks' new picture is not.

QUALITY THREATENS U. S. MARKET FOR FOREIGN FILMS: WYNNE-JONES

Sound Moratorium Starts in Australia

The future of Western Electric and RCA Photophone in Australia, following the New South Wales Government's legislation spreading exhibitor equipment payments over 10 years, thereby annulling the original contract which demanded liquidation of liabilities in three, has caused considerable speculation in the trade in the Antipodes. J. H. Barker, head of W. E. in Australia, stated that his company would continue to sell as before, giving prospective lessees the full benefit of the reduced payments granted to those who had already wired. He described the moratorium as drastic. "Only a strongly capitalized company like Western Electric would be able to continue under the conditions this legislation imposes," he commented, adding that the company was able to meet those circumstances. He expressed, further, the desire to have equitable arrangements with exhibitors in other parts of Australia. If that is to be taken as an indication that W. E. is prepared to extend the payment period to 10 years, it will find plenty of showmen anxious to fall in line.

Prior to the passage of the bill, Western Electric offered to extend the payments to six years, exactly halving, therefore, an exhibitor's weekly cheque to the company. Exhibitor representatives held out for the full 10 years however, and eventually secured them.

Momand Oklahoma Action Dismissed

Charges of alleged conspiracy brought at Shawnee, Okla., by A. B. Momand against Griffith Amusement Company and national distributors, was dismissed this week by District Judge Johnson because films are interstate commerce and the alleged acts complained of by Momand were acts of interstate commerce and so were outside of the state's jurisdiction.

Momand has pending a federal damage suit against the Griffith circuit and distributors and, through his attorney, has stated that he will carry the case to the United States Supreme Court if necessary.

52 For British International

British International Pictures, English producer, has a schedule of 52 features for the first time in its history. RCA Photophone sound recording is used at the Elstree studios of the company.

To Erect Larger Theatre

United Artists will complete a new theatre at Berkeley, Cal., with revised plans for a seating capacity of 1,750 instead of 900 as originally planned.

Critical Shoppers Now, Says Ufa's Agent

Company Drops Plan for National Circuit Here; Will Concentrate On Rebuilding Lost Prestige

The American market for German pictures has been so seriously impaired during the past year by a flood of inferior productions that the immediate future of foreign dialogue pictures and theatres playing them exclusively is threatened, declares F. Wynne-Jones, American representative for Ufa.

So serious has the situation become, Wynne-Jones said, that Ufa has temporarily abandoned its plans for the establishment of a national circuit of German theatres and will instead concentrate exclusively on rebuilding the lost prestige and drawing power of the German picture in America.

The loss of patronage for foreign product is not confined solely to purely American audiences which once accepted the foreign talker as a fad and novelty, but extends as well into the foreign-born clientele, according to Wynne-Jones. He ascribes this loss of foreign patronage for foreign product to indiscriminate bookings in the past and to importation of a large number of second-rate productions.

"America is regarded as some sort of El Dorado by every foreigner," Wynne-Jones said. "When the fad for foreign productions was at its height, European producers immediately imagined that great sums could be realized on any production they were able to get into American theatres. As a result, anything they had on hand was sent to America, at any sort of terms. The main idea was to get a picture into this country.

"Americans," he continued, "were not critical shoppers for foreign pictures. Many who paid to see them did not even understand them. But as long as the fad persisted exhibitors booked foreign product, and in most cases anything would do.

"Foreign-born Americans, however, were more discriminating. The continual flood of inferior foreign product finally discouraged their patronage. In many cities of large foreign-born population there is not now enough patronage for a foreign picture to maintain a single theatre playing foreign product exclusively."

Syracuse, New York, was cited as a city with a German population of 20,000 in which there is only an insignificant support for German pictures. Syracuse, it was said, is typical of many other situations where similar conditions prevail.

As a result of this tendency, Wynne-Jones said, Ufa is abandoning its plans for a circuit of German theatres in America at this time and will devote itself to re-establishing patronage for German pictures. The efforts to be made by Ufa in this contingency will revolve about the utmost care in importing and booking foreign product; and will appeal almost exclusively to foreign-born audiences.

"I have already rejected 40 per cent of the foreign productions available for the American market because of the greater need for re-establishing audience confidence in foreign productions," Wynne-Jones said. "It is now essential that the foreign picture of the future be far above the average heretofore established in order to cope with the new critical attitude of the foreign-born American. It is on him we must rely for the basis of our permanent patronage hereafter."

Katz Denies Plan Of Decentralizing

Sam Katz, executive operator of Publix Theatres, on Wednesday branded as "unfounded" reports that Paramount and Publix will be completely divorced as corporate identities, or that a plan of decentralization of Publix Theatres, similar to Fox's method, is contemplated.

The yarn which Katz denied stated that company executives had abandoned a plan to separate the two units, and in its place had adopted decentralization of the Publix houses, discontinuing direct home office operation in place of field management by district supervisors who would be held responsible for operation, buying, booking, and all other actual management factors.

It was further reported that Publix is anxious to unload large blocks of theatres to former owners, as has been done in Florida with E. J. Sparks, who already has taken back 60 which he had formerly sold to Publix. Sparks may also take over houses at Georgia, with Publix holding a 50 per cent interest.

Sees Value of Flexible Ad Budgets During Next Month

Flexible budgets for advertising are urged on managers by Arthur Mayer of Publix, particularly with reference to the month of December. Campaigns should be planned as far ahead as possible, Mayer advises.

He points out that in general, it is advisable to spend more on advertising in the first two weeks of December than in the third, consequently budgets should be adjusted to take care of the larger expenditure then, balanced by smaller expenses later.

Report On Score Charges Held Up By Vincent Group For Week

Exhibitors will not learn the fate of score charges as levied by distributors until next week, when the Continuing Committee, headed by Walter Vincent, of Wilmer & Vincent, will meet in New York to make known the results of its negotiations and discussions with distributors.

DRESSLER AND BARRYMORE CROWNED "KING AND QUEEN" BY HOLLYWOOD

Bioscope Article on Forecast in Herald Arouses Industry

"U. S. will reciprocate," says The Bioscope of London editorially in replying to comment in English circles that followed an article in that publication citing a forecast in MOTION PICTURE HERALD that a 25 per cent decline in American producers' income in Great Britain would follow the fall in the pound sterling.

The Bioscope editorial, in the issue of October 21, reads:

"Why ask whether America prefers reciprocity or tariffs when the attitude of American concerns has shown consistently that the word reciprocity is omitted from the American vocabulary.

"This is the gist of comment aroused by a BIOSCOPE article last week when we drew attention to a MOTION PICTURE HERALD forecast that through the fall in the pound sterling American motion picture producers were to suffer a reduction of 25 per cent in their income from Great Britain. The same forecast suggested that the effect of going off the gold standard would reduce the U. S. A.'s total film income by 1¼ per cent.

"Simon Rowson, of Ideal, sets that percentage at a much higher figure and is supported by other statisticians in a computation of roughly 15 per cent.

"That America will have to 'reciprocate,' whether or not the strong possibility of an imports tariff becomes a certainty, grows more and more apparent.

"Leading American distributor executives in this country have acknowledged that America cannot turn down British films such as 'The Ghost Train,' 'Hindle Wakes,' 'The Happy Ending' and 'The Calendar,' without betraying definite anti-British bias, and if U. S. A. would welcome a heavy import tariff that is the one means by which she can be certain of getting it.

"The question emerges at this stage: In the event of a tariff against American motion pictures, will British producers set aside temptations which the restriction of competition might create; will they realize that they have most to gain by fostering the marked preference which large sections of exhibitors are now showing for British films of approved quality?

"Then again there are heartening signs that, led by the Gaumont renting affiliates, British distributors have inculcated a new spirit of showmanship into the British film business and recent trade presentations have revealed that British executives have at last plumbed the depths of subtlety in motion picture propaganda.

"We are convinced that America will reciprocate: It will not pay her to do otherwise."

OCTOBER'S SIX BEST

To follow upon the widespread interest in and success of MOTION PICTURE HERALD'S presentation of the 15 Box Office Champions of 1930-31, an election of winners by research into the real box office figures, next week THE HERALD will publish the findings of the box office on the six best pictures of October.

This is a decision made by the public, by the consumers of the motion picture, with a vote cast the one way we can be sure they mean it—by dollars laid down at the box office.

October's Six Best means best in earning power—results in money—what you are in business for.

Paramount Publix: 2½% Dividend

A dividend of 2½ per cent, payable in stock of the corporation and equaling one-fortieth of a share for each share held was declared at the regular monthly meeting of the Paramount Publix board of directors on Monday. The dividend is payable on December 31, 1931, to stockholders of record December 4.

At the same meeting and with nothing unusual in the atmosphere of a regular monthly board meeting John Hertz was elected a director to fill a vacancy and William Wrigley, Jr., and Albert D. Lasker were elected directors in place of Albert A. Kaufman and Daniel Frohman, resigned.

William H. English was elected to the newly created office of chairman of the board and Hertz was subsequently, and in due form, elected a member of the finance committee in place of English.

Tom Barry, Writer, Dead

Tom Barry, Hollywood screen writer and playwright, is dead there of heart disease at the age of 47. Two heart attacks proved fatal. He is best known for his adaptation of "In Old Arizona," "East Lynne" and "Over the Hill."

Norman Taurog Named For Best Direction

Honors Go to Radio's "Cimarron" First National's "Dawn Patrol" And Paramount's "Tabu"

The annual awards of the Academy of Motion Picture Arts and Sciences and the function attendant upon their announcement in a definite sense signalize the coming of age of the art and industry of the screen. One need to have known this instituiton but a few years to remember when such an organization as the Academy and such recognition of attainments between rivals would have been impossible. The artist more than any other person, probably, works for expression to and approval of his fellows. The Academy award, therefore, has a meaning to and within the Hollywood community which rather transcends the triumphs of the marquee lights and the approval of critics. The Academy judgment is a professional judgment of professional efforts. It is interesting, though, to observe how definitely the opinions tend to parallel those which come, in an inarticulate sort of way, from what we hazily call "the public." Hollywood has never been more intent than now upon doing an effective job. Hollywood's job is a mosaic of the individual efforts of the makers of pictures. Technique, skill, feeling, artistry, finish, all these are the merchandise upon which the whole structure depends. Academy encouragement is a service to the world of the picture, including the audience.

TERRY RAMSAYE

Hollywood's mythical professional kingdom has selected as its rulers for the next year Lionel Barrymore and Marie Dressler, who were duly crowned "King and Queen" at the annual awards dinner of the Academy of Motion Picture Arts and Sciences, held at Hollywood's Biltmore Hotel on Tuesday night.

Members of the Academy voted top honors to Miss Dressler for her performance in Metro-Goldwyn-Mayer's "Min and Bill," and to Mr. Barrymore for his characterization in "A Free Soul," likewise a Metro production.

Following speeches by Academy President M. C. Levee, Will H. Hays, president of the M. P. P. D. A., Louis B. Mayer, production executive of M-G-M's studio, and Vice-president Curtis, 1,500 of Hollywood's foremost personalities and studio executives

(*Continued on page* 18)

SUITS ON PROTECTION MULTIPLY; "GENERAL REVOLT," SAYS ALLIED

U. S. Department Shows Increased Activity

Plea for Judicial Definition Prompts Reply; Great Cost in Time and Money Would Be Involved

In what is described by Allied States Association as a "general revolt against protection as now enforced," numerous private suits attacking protection systems are being filed in many sections of the country and agents of the Department of Justice are reported busy with investigations following receipt of an increasing number of complaints. In the offing is a federal suit attacking Nebraska protection and there are prospects of a state proceeding in Wisconsin.

Actions in both states resulted from alleged efforts to enforce uniform zoning and protection agreements and are sponsored by Allied units which were organized, it is said, in protest against the uniform plans which were accepted by older exhibitor organizations in both states.

Association Forwards Complaint

In addition to scores of actions on the part of individual Allied units, the national association is gathering additional complaints from members and, at their request, is forwarding those it considers meritorious to the Department of Justice. It is the opinion of Allied leaders, however, that the complaints being forwarded by it comprised "only a fraction of the total complaints against zoning and protection practices being sent to that agency."

Allied also believes that the number of private suits attacking protection practices "will be increased, and that there will be a state proceeding in Wisconsin in the near future."

Department of Justice officials, following an established policy, refused to discuss the number or nature of complaints or investigations involving protection and zoning practices it had received or instigated. All details are being kept confidential by the department on the assumption that if the source and nature of the complaint were made public, and later evidence failed to corroborate the charges, the initial publicity might prove a source of damage to those accused which a final clean bill of health could not repair.

Investigators Active

It was pointed out that a similar policy was forced upon the Federal Trade Commission after many complaints were received in Washington that the announcement of investigations initiated had materially injured those named.

From authoritative sources, however, it was learned that investigators working out of the office of John H. Amen, special assistant attorney general in charge of film cases, have shown increased activity within recent weeks in many sections.

Allied contends that, without a judicial definition of the rights involved in protection disputes, agreements are next to impossible, and that, as a result, federal action is the only recourse of the exhibitor.

"All attempts to settle protection issues by agreement result in conflicting assertions of right," said an Allied spokesman, "and as there are no judicial interpretations of the asserted rights, protection disputes inevitably go unsettled.

"Allied would welcome judicial definitions of rights as the only means of resolving protection issues, believing that any agreement of that kind must be founded on an understanding and recognition of the rights of all parties involved."

Distributors' representatives in New York said, in answer to this Allied viewpoint, that "judicial definitions of protection rights could be obtained only at great cost in money and time. Years would be required to obtain the legal interpretations of the rights involved, and identical, lengthy procedures would have to be repeated in every situation."

Coast-to-Coast Broadcast to Open Industry's Motion Picture Week

The Motion Picture Industry will launch its concentrated drive for the aid of the nation's unemployed, in the form of National Motion Picture Week, November 18-25, with a monster radio broadcast on Sunday evening, November 15 from 10:45 to 11:45 Eastern Standard Time. Will Hays will be the featured speaker, seconded by a gigantic entertainment program of which S. L. (Roxy) Rothafel will be master of ceremonies of the air. The most notable names among Hollywood's brilliant array of stars will participate in the "Parade of Stars," which will go out over the ether from the two great national chains, National Broadcasting Company and the Columbia network. Half of the program will be broadcast from New York and half from Hollywood. The air chains have donated the time and virtually every star in motion pictures has offered Roxy his services, by whom as many as possible will be introduced during the hour.

Howard Deitz, publicity and advertising director of M-G-M, is at work preparing the continuity for the program, which, it is said, will present the greatest array of acting, speaking and musical talent ever assembled on the air at one time. Erno Rapee will direct a symphony orchestra in New York and an orchestra made up of the combined musical groups of the Coast studios will render musical accompaniment from Hollywood, from which point Will Hays will deliver his address.

Notable in the annals of the industry is the united front with which the entire motion picture business is facing this call for aid. Every circuit theatre in the country will offer a benefit performance as well as a tremendous number of independent theatre owners the country over during National Motion Picture Week. Eastman Kodak and Dupont have donated 1,000,000 feet of film prints of the special Eddie Cantor trailer, which has already gone out, as have the 20,000 press books, filled with exploitation and selling suggestions on the benefit performances, and of which Paul Gulick was the editor. Consolidated Film Industries laboratories have made the Cantor prints gratis. National labor leaders have given assurance that theatre workers will donate their services to the effort and already 6,000,000 of the vast number of tickets needed have been printed and distributed free of charge by 15 companies.

The industry in every possible phase is marshaling its legions behind the worthy movement, and beginning with the unequaled radio broadcast of Sunday evening, will throw itself whole-heartedly, all evidence indicates, into the task of realizing the greatest possible revenue for the aid of the unfortunate unemployed, from its nation-wide relief effort.

H-F Not Dropping Robb-Rowley Group

Hughes Franklin Theatres will continue to operate the Robb and Rowley division of Texas theatres.

"Not a word of truth in it," said Harold B. Franklin, president of H-F, regarding reports that his company is considering the return of this group of 48 Texas theatres to their former owners. "As a matter of fact," Franklin stated, "business conditions are on the upgrade in Texas, and instead of deserting that field, we are building new theatres at Laredo and Del Rio and are rebuilding the Ritz at Dallas."

Joan, Doug Jr. to East

Joan Crawford and Douglas Fairbanks, Jr., are leaving Hollywood for the East late this week for a vacation.

THE CAMERA REPORTS



A SOJOURN AT HOME. They're in China, according to the script, for "Shanghai Express," which Paramount is making with Marlene Dietrich, the star. Other members of the cast shown are Clive Brook, Anna May Wong, Warner Oland, Eugene Pallette, Louise Closser Hale, Emil Chautard and Gustav von Seyffertitz. And "the movies" and China being what they are, this snapshot was made in Hollywood.



MARRIED. After all those rumors, Dorothy Mackaill did take the threatened (or promised) step, and here she is with her husband, Albert Miller, a Los Angeles radio singer. The First National star and Miller were wed in Yuma, Arizona.



FANTASY. (Left). Revelations contrived by modern lighting to make a gossamer world as old-fashioned as fairies—but not fooling anyone as to the substance of the M-G-M featured player, Astrid Allwyn.



STAFF OF NEW NEWSREEL UNIT. Fox Movietone News now has its own organization in Australia, and here is the staff: Back row—Miss Cooper, James Pearson, William Trerise, Theodore Martin, Eric Bierre, Mervyn Callow, Kel Vaughn, Stanley Pentreath, William Thorp, Miss Pierce. Seated—Ray Vaughn, H. G. Guinnes, editor; Harry Lawrenson, Paul Hance, Colin Hall. In front—Hugh McInnes and Sidney Wood.



FLYING TRIP. It's just one town after another these days for Estelle Taylor, who is making a personal appearance tour in the East. While her latest picture, United Artists' "Unholy Garden," plays Broadway, she herself is "doing the road."



WHAT THE PUBLIC WANTS. M. A. Silver should know, for he's an exhibitor—head of Warners' West Coast houses. He, the new Warner star from Europe, Lil Dagover; and Michael Curtiz, who is directing Miss Dagover's first American picture, "The Captain's Wife," are shown at the studio—in, perhaps, a conference.



EVENING ATTIRE. What time in the evening, the sponsor of this picture did not say. We're told the gown shows a "renaissance of point venise and square decolletege above black velvet." And we know she's Marian Marsh, Warner player.



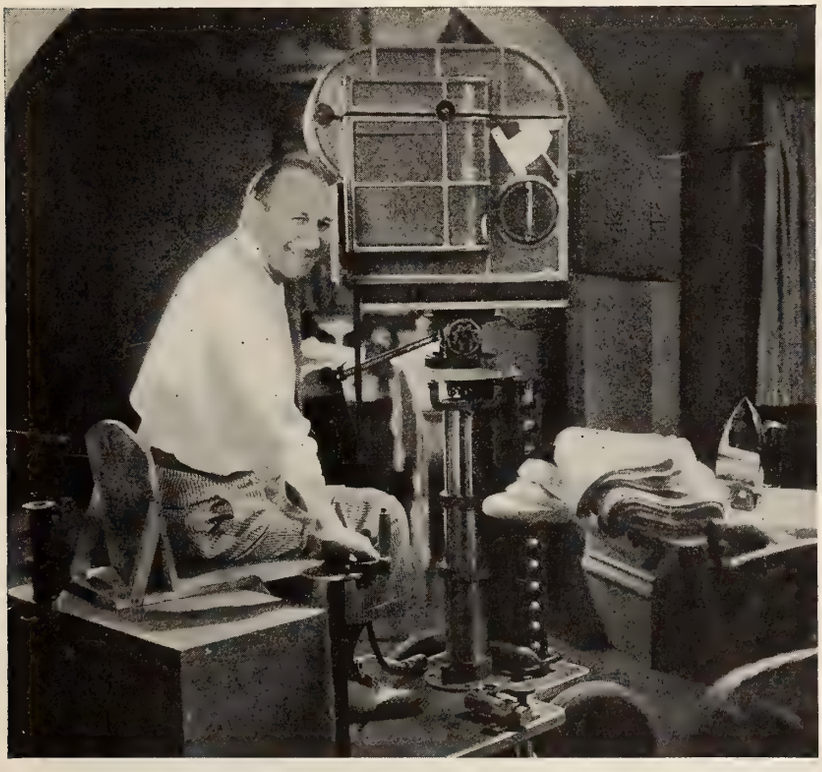
THREE TRUSTY PEERS. Star, director and a very young featured player. The latter you'll scarcely recognize as Junior Coghlan, he's grown up so! Actually in on a conference between Leo Carrillo and James Cruze over scenes for James Cruze Productions' "Race-track," which will be a vehicle for the veteran stage and screen star.



A STORY OF THREE BEARS. Only about one of 'em is shown here, but actually, three of them were bagged by Hal Roach during his recent vacation in the wilds of British Columbia. The comedy producer planed with a party to Alberta, then packed to the interior. He is shown with C. B. Brunson, Hollywood sportsman.



NOT SO HOT. Expectedly cool—the weather, However, John Dored (shown above) did contrive gave the Wilkins expedition to the Arctic Circle. However, John Dored (shown above) did contrive pictures, and they will form a film released by Paramount in the quite near future.



ONE OF THE UNSUNG. A play should not be a thing of mechanics —hence the credit to the players is as it should be. But in these esoteric pages we can make a fine gesture toward that great invisible cast—and here we make one, in a smiling study of Robert Kurrle, First National cinematographer, atop his roving camera.



FAREWELL, BROADWAY. For a while, at any rate. Already in Hollywood, is Ginger Rogers, coming to play the feminine lead in William Boyd's "Bad Timber," for RKO-Pathe. The baby-talk girl has been making personal appearances.

DRESSLER, BARRYMORE WIN ACADEMY CROWNS

(Continued from page 13)

cheered the new "king and queen" until the echoes thundered beyond the Biltmore doors where a crowd of 30,000 milled about in what appeared to a concerted effort to catch a glimpse of their favorite stellar lights.

The selections are made annually by Academy members who ballot by mail, and resulted in the selection of Paramount's "Skippy" for best direction, with honors going to Norman Taurog. Radio's "Cimarron" was selected as the best produced feature, and John Monk Saunders' version of First National's "Dawn Patrol" received honors for being the best original story.

Honors for adaptation went to Howard Estabrook for his work in "Cimarron," and to Floyd Crosby for his photographic efforts in Paramount's "Tabu." Max Ree's art direction brought further recognition to "Cimarron."

Western Electric automatically received honors when the Academy selected Paramount for achieving the best sound reproduction.

The enormous crowds of picturegoers, star gazers and hero worshippers began to gather in front of the Biltmore shortly before dark, assuming such terrific proportions when the first Academy members arrived that efforts of Los Angeles police were totally unsuccessful in maintaining order and a clear passage to the hotel entrance. Norma Shearer, Marie Dressler and others were the victims of over-enthusiastic fans who actually tore gowns of several stars to tatters.

Dinner Brilliant Affair

The dinner, which began at 9:45, far surpassed similar Academy events in brilliance and climaxed Hollywood's current social season. Speeches of Hays and other industry executives continued until 1 A. M., when the actual counting of ballots was completed.

The welcome accorded Vice-president Curtis and delegates of the American Newspaper Publishers' Association made motion picture history. Flanked on each side by industry executives and members of the Los Angeles newspaper world, an official committee of Hollywood's biggest names greeted the vice-president. The committee included:

J. A. Bell, Vilma Banky, Dr. Frank S. Harham, George S. Barnes, Warner Baxter, Scott R. Beall, Fred Beetson, Paul Bern, Ralph Block, E. Manchester Boddy, Frank Borzage, Hobart Bosworth, Herbert Brenon, H. B. R. Briggs, Clive Brook, Edwin Carewe, Norman Chandler, Alfred A. Cohn, John W. Considine, Jr., Jack Coogan, Jack Conway, Lester Cowan.

Bebe Daniels, Dolores Del Rio, Reginald Denny, Billie Dove, Louise Dresser, Howard Estabrook, Louise Fazenda, Dee D. Garmes, Cedric Gibbons, Claude Gillingwater, James Gleason, John F. Goodrich, Sid Grauman, Alfred E. Green, Sam Hardy, E. Percy Heath, Henry Henigson, Jack Holt, William J. Howard, Lucien Hubbard, Joseph Jackson, Sam Jaffe, De Witt Jennings.

Joseph Johnson, John Le Roy Johnson, Albert A. Kaufman, Henry King, Carl Laemmle, Jr., Mark Larkin, William Le Baron, Mervyn Le Roy, Harold Lloyd, Edwin J. Loeb, Josephine Lovett, J. Farrell MacDonald, E. J. Mannix, Ned Marin, Oliver T. Marsh, Thomas Meighan, Coleen Moore, Antonio Moreno, Chester Morris, Thomas Moulton, Mae Murray, Leo McCarey, Victor McLaglen, Douglas MacLean.

Warner Oland, P. E. Pelton, Van Nest Polglase, Irene Rich, Rod La Rocque, Charles R. Rogers, Alfred Santell, Joseph M. Schenck, Victor L. Schertzinger, B. P. Schulberg, David O. Selznick, Winfield Sheehan, Lowell Sherman, Nugent H. Slaughter, Chandler Sprague, Edward Sutherland.

Norma Talmadge, Sam Taylor, Irving G. Thalberg, George Thomas, Ernest Torrence, King Vidor, Fred Wagner, Jack L. Warner, Carey Wilson, Lois Wilson, Clinton Wunder, Alvin Wyckoff, Waldemar Young, Darryl Francis Zanuck.

M. C. Levee, new president of the Academy, made a short speech after being introduced to the members. He talked about the merits of the Academy and its importance in the industry. Vice-President Curtis made a short speech, as did Louis B. Mayer.

Clinton Wunder Resigns

Will H. Hays, president of the M.P.P.D.A., took a strong stand against censorship. He said: "I have no quarrel with the individual censors, but the principle of censorship is bad." He then changed the subject to the present economic depression, stating that the motion picture industry is now going through a readjustment period and it is coming out of the depression better than any other business.

Hays discussed the Code of Ethics and told the members of the Academy of Motion Picture Arts and Sciences that the motion picture industry should live up to the code in all respects.

Academy executives and members were taken by complete surprise when Clinton Wunder announced at the dinner his resignation as executive secretary. No successor was named.

Each artist and studio worker selected for honors in the various classifications received a statuette symbolizing the particular branch of production in which the achievement was attained.

Led by Louis B. Mayer, chairman, the awards committee includes B. P. Schulberg, vice-chairman; Al Cohn, Ralph Hammeras, Jean Hersholt, J. T. Reed, John Robertson, King Vidor, Lois Wilson, Waldemar Young. This group was assisted in the balloting by Carl Dreher and a committee on best scientific achievements, which consisted of Karl Struss, J. M. Nickolaus, J. A. Ball, Nugent Slaughter, J. T. Reed, Wesley C. Miller, Hal Mohr, E. H. Hansen, Louis Kolb, Virgil Miller and Roy Pomeroy.

Arrangements for the dinner and presentation were in the hands of Harry Rapf, Reginald Barker, Fred W. Beetson, Donald Crisp, Arthur Edeson, Lawrence Grant, Joseph Johnson, Julien Josephson, Nathan Levinson, Mitchell Lewis, Frank Woods, Clinton Wunder.

Howard Strickling and Arch Reeve handled publicity and press relations.

The Academy of Motion Picture Arts and Sciences is purely a professional association, organized at a formation dinner on January 11, 1927, by Louis B. Mayer, Fred Niblo, Conrad Nagel, Fred Beetson, and 28 other Hollywood personalities and studio executives. It has a membership of over 700, in its various branches of actors, directors, assistant directors, producers, technicians, writers and special divisions. The technicians' branch include art directors, cameramen, electrical engineers, laboratory engineers and sound engineers.

Basically, the association is operated for the betterment of motion picture technique and to influence Hollywood's professionals in uplifting the art of picture making.

Tri-State Answers Fox on Contract Decision in Idaho

Fox Film Corporation has filed a brief in appealing the decision which was recently rendered against it in the case of Fox against Tri-State Theatres, Inc., Lewiston, Idaho, operators of the Rex and Granada. The brief, and that of the operators' attorneys, has been filed in the Idaho supreme court, after a decision in the district court.

The action charges that the operators refused to accept certain films which Fox alleges were included in the contract signed by the operators. In response, attorneys for the operators, Cox, Martin & Ware, of Lewiston, charge the standard contract to be an instrument for the accomplishment of a conspiracy in restraint of trade on the part of motion picture distributors, in what the attorneys characterize as a "movie trust."

The arbitration clause of the contract is termed in the brief submitted to the supreme court in the appeal action, "only a device to restrain the victim from getting into the courts to complain of the crime."

The brief further charges that the "alleged" contracts are not solely instruments defining the rights of the parties, but are "arrangements whereby the 'movie trust' may fix the price of admission to theatres" and whereby the whole economic strength of the "trust" may be mobilized against the offending exhibitor, in case of controversy.

Moe Silver Named Assistant Manager Of Warners Circuit

Moe Silver has been appointed assistant general manager of the Warner circuit, succeeding E. L. Alperson, named general sales manager. Silver becomes assistant to Dan Michalove, circuit head. Clayton Bond continues in charge of film buying; William Clark, shorts buyer; Willard Patterson, de luxe shows and publicity; Dave Weshner, advertising and publicity; William Barron, Harold Mirisch, bookings.

Andy Smith, Eastern sales manager, has appointed Joseph S. Hummel as Eastern district manager. Hummel, with Warners for many years, has lately been associated with Sam E. Morris on distribution matters.



"IF I HAD A PICTURE LIKE 'BEN-HUR' RIGHT NOW!"

You hear it everywhere—

Showmen are saying: "With the coming of talkies, thrilling spectacle has passed. What a showmanship coup it would be to flash a breath-taking spectacle, what a smart change of pace to drag 'em in!"

M-G-M HAS LISTENED—AND NOW—

The Triumphant
Return of

BEN-HUR

at last

IN SOUND!



GIVE THEM THAT LONG-LOST THRILL!

IMAGINE THESE UNFORGETTABLE MOMENTS IN EXCITING **SOUND**—

1. The Star of Bethlehem
2. Jerusalem Restored
3. Meeting of Ben-Hur and Esther
4. Fall of the House of Hur
5. The Well at Nazareth
6. Thrilling Galley Scene
7. THE SEA FIGHT
8. The Steeds of Araby
9. Great Betting Scene of The Circus Maximus
10. THE STUPENDOUS CHARIOT RACE
11. Messala Wrecks the Greek
12. BEN-HUR WINS
13. The Galilean Legions
14. THE PROCESSION OF PALMS
15. "THE LAST SUPPER"
16. Esther Finds Mother and Sister of Judah
17. THE MIRACLE!
18. The Happy Reunion of Ben-Hur and Esther

THE magic name!
BEN-HUR!
THINK back to
WHEN you
PLAYED it!
A pleasure!
REMEMBER?
AND now it's
IN SOUND—the
ROAR of the mobs—
HOOF-beats of the
CHARIOT race—
WHAT a difference!
IT'S a new thrill!
AND to help you
PROMOTE it—
NEW accessories
NEW posters
NEW press sheet
AND what could
BE sweeter for
CHRISTMAS?

Query your M-G-M *Branch*

(and SEE NEXT PAGE)



THE CHARIOTEERS OF M-G-M AWAIT YOUR CALL!


CHARIOTEER
FELIX F.
FEIST


CHARIOTEER
W. F. RODGERS


CHARIOTEER
E.M.SAUNDERS


CHARIOTEER
T. J. CONNERS


Charioteer
W. A. SCULLY
New York City

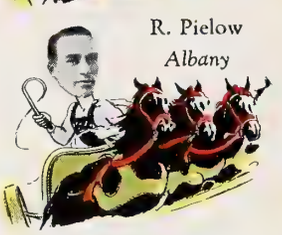

Charioteer
J. E. Flynn
Detroit


Charioteer
C. E. Kessnich
Atlanta

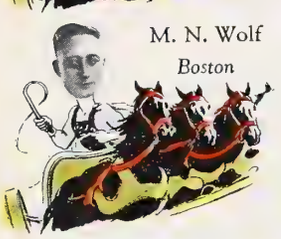

Charioteer
G. A. Hickey
Los Angeles


Charioteer
I. P. Wolfberg
Kansas City


Charioteer
S. A. Shirley
Chicago


R. Pielow
Albany

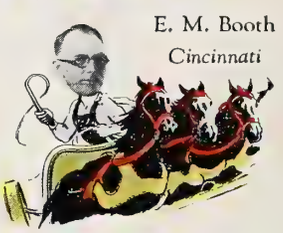

J. W. Hanlon
Atlanta


M. N. Wolf
Boston


E. K. O'Shea
Buffalo


I. Furman
Charlotte


F. Mendelssohn
Chicago


E. M. Booth
Cincinnati


Frank D. Drew
Cleveland

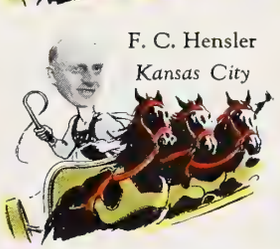

L. Bickel
Dallas


J. S. Hommel
Denver


W. E. Banford
Des Moines


F. J. Downey
Detroit


W. W. Willman
Indianapolis


F. C. Hensler
Kansas City


J. J. Milstein
Los Angeles


J. F. Willingham
Memphis


S. Shurman
Milwaukee


W. H. Workman
Minneapolis


J. R. Smith
New Haven


J. Bowen
New York


D. A. Levy
New Jersey


C. J. Briant
New Orleans


W. B. Zoellner
Oklahoma City


H. J. Shumow
Omaha


Robert Lynch
Philadelphia


J. J. Maloney
Pittsburgh


L. Amacher
Portland


C. T. Lynch
St. Louis


M. Saffle
Salt Lake City


G. C. Parsons
San Francisco


L. Wingham
Seattle


R. Berger
Washington

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

SPYROS and George Skouras this week made the rounds of New York theatres acquired recently from Fox, spreading a word of good cheer and insisting that hereafter, lobbymen, ushers and doormen effect a "pleasant smile" when greeting patrons. A good idea, but in this order to "smile, darn ya, smile," there is a wee bit of irony.

It appears that after the brothers Skouras had made their departure, ushers at the various theatres discovered that their salaries had been slashed from $15 to $9 and $10 weekly, and paychecks of all doormen will be $15 hereafter instead of $20. All assistant managers were eliminated and many of the higher priced managers were fired to make way for a group of less expensive operators.

By the way, which companies did the brothers have in mind when, after a general "lesson in economy" delivered to their circuit personnel, they stated: "Certain important circuits are headed for receivership"?

▼

Sam Warshawsky has joined United Artists, where there are no time clocks.

▼

William Fox and one Joseph Frankel invested a few thousands in some Long Island real estate six years ago.

Last week, the property was sold at public auction and brought $570,000, *the pair taking* $285,000 *each.*

▼

Oh, for a peek at the galley proofs of the matter eliminated by Simon & Schuster, publishers, from "Phantom Life," the tome on the life of Harry Reichenbach, who tells about you and you and you!

▼

Most every one knows the history of the "yellow ticket," used by women of the world's oldest profession during the days of Czars in Russia, and the fact that this information is so widely held should have been sufficient reason to have halted distribution of "yellow tickets" to women who happened to pass the Roxy theatre in New York last week when "The Yellow Ticket" was the attraction.

We have a hunch that stupidity and ignorance had less to do with prompting exploitation of this nature than did the workings of a completely degraded mind. Why must the industry be made to suffer for the actions of such a person?

Handing "yellow tickets" to mothers and daughters. Shame!

▼

Distributors are disturbed over recent court decisions which make void and uncollectable claims filled against theatre owners which are based on the old standard contracts, the courts ruling that the old agreement is illegal inasmuch as it contains the arbitration clause.

▼

Determined to have the circuit show a profit for December despite the annual pre-Christmas slump "which throws the industry deep into the red," Publix officials have ordered managers to cut all expenses to a new low during the period between Thanksgiving and New Year's.

▼

Pathe News celebrates this week its 21st anniversary as the pioneer news film. Quite an age for a rooster!

▼

The pansies and feminine stars who go in heavily for beautification should be happy to learn that Robert DeNeles ("Robert Makes You Beautiful") returned this week from gay Paree, where he gathered a new crop of beauty tricks—t, r-la-la.

SEVERAL weeks back, we exclusively reported in this column the fact that the publishers of *Ballyhoo,* humor magazine, were plotting an issue burlesquing pictures and picture people. This materialized with the current appearance of a supplement tagged *Hullabaloo,* which will be marketed twice monthly, devoted to pokes at the industry and its personalities.

It appears that Bernarr Macfadden, likewise in the publishing field, was so impressed with the spontaneous success of *Ballyhoo* (now netting $40,000 monthly), that he believed a similar publication, selling at 10 cents instead of *Ballyhoo's* 25-cent tariff, would place his new competitive sheet in an enviable spot, possibly sending *Ballyhoo* to the wall.

Accordingly, Macfadden quietly laid his plans and determined upon *Hullabaloo* as a title. Details were guarded closely within the Macfadden stronghold, but somehow the *Ballyhoo* gang got word of the proposed Macfadden coup and set to work on a second magazine, rushing it to completion in time to beat to market the would-be competitor, and by calling the second "mag" *Hullabaloo,* eliminated all possible chance of its use by Macfadden.

Incidentally, in the first *Hullabaloo* issue, which is pretty weak, but nevertheless is a general sock at pictures, RKO and Fox generously contributed toward its existence by purchasing advertising space.

▼

Camels Cigarettes will spend $200,000 in an advertising campaign in which Doug Fairbanks' new "Around the World" film will be given a heavy send-off. United Artists, nor Fairbanks, will be billed for any part of the cost. (Although this particular brand of cigarettes was selected from the large group available as the subject of a most pronounced plug in the picture.)

To strengthen the entertainment value of the travelogue, Doug and U. A. executives injected songs by Morton Downey.

▼

New England theatres have reached what appears to be the height of something or other in double bills.

The New Gayety is a "piker" (showing two features and only five acts of vaude), as compared with the Bowdoin Square, which gives seven acts with two pictures.

▼

An insurance "spy" is visiting New York film circles these days in search of information concerning Lita Grey Chaplin, who seeks a $10,000 policy against theft of jewelry and other valuables.

▼

What a grand and glorious feeling it is to known that Hollywood *can* turn out a film with sufficient emotional appeal to pull the old heart strings and open wide the flood gates to tear ducts of a hardboiled opening-night New York audience.

A moment before "finis" was flashed on the screen, we watched closely the reaction to Metro's "Champ" when it was premiered on Broadway on Monday. The audience realized that the picture was nearing an end and from almost every corner of the Astor could be seen men and women with handkerchiefs in hand hurrying to wipe away the tears before darkness gave way to bright theatre lights.

The story is not important (a strong love between father and son) and it is filled aplenty with hokum—golden hokum!

To Jackie Cooper. To Wallace Beery. To King Vidor: Congratulations!

ONE of the hobbies of the late E. F. Albee was the acquisition of valuable objects of art and rare antiques for the old Keith Circuit, the collection being displayed in the ace Keith houses.

A subsequent management instituted a checking system under which locals reported to the head office about the deficiencies of upkeep and flaws in operation. These reports were routed as routine through the home office to the division managers and to the individual house managers.

The manager of one of the Cincinnati houses received repeated complaints about the dilapidated condition of two of Mr. Albee's favorite antique chairs which sat in the lobby, so he finally called in an upholsterer and for $50 worth of new velour, $10,000 of Albee antiques were converted into nice new furniture.

▼

A United Artists' publicity representative approached Fairbanks the other day at the home office and asked Doug if he would appear at a gathering of considerable unimportance.

Doug agreed, but when he was told later that the affair is to be held in the evening, he most graciously cancelled his appointment on the grounds that "my time is my own during the day, but the nights belong to Mary!"

▼

How much of Louis (M-G-M) Mayer's personal bankroll has been invested in his brother's International non-theatrical unit at New York?

▼

Tom Chalmers, at one time a Metropolitan Opera songster, has a most unusual manner of doubling-in-brass.

Tom's regular job is to edit RKO Pathe's "Review," and in-between he appears in Eugene O'Neill's "Mourning Becomes Electra," Theatre Guild play at New York.

▼

"When a banana leaves the bunch he usually gets skinned!"

There is more truth than poetry (and, perhaps, some significance) attached to the foregoing line, which is passed on to Warner circuit managers by home office executives.

▼

The MacCauley Company on November 12 will publish "Van Norton Murders," third in the series of detective yarns written by Charles Jones, motion picture publicist.

▼

John Freuler, president of Big 4, *has completed a survey of picture theatres, and reports* 14,500 *in operation at the close of the past season. Approximately* 7,112 *have played his company's independent product, Freuler tells us.*

▼

There are three takes of voice test made by Mrs. Herbert Hoover reposing in the vault at Fox Movietone News. They will likely repose there for a long time.

Mrs. Hoover got worried about her screen appearances and accepted an invitation to do a bit of microphone experimenting. She made three takes, one in high voice, one medium in pitch and one low. While the film was up in New York being developed the story someway strayed to the press. It was, to be sure, of no importance, but the Hooverian dignity was offended and secret service men have been struggling since trying to find who told. Now in a huff Mrs. Hoover has refused to have the tests screened at the White House. In the circumstances they possibly will not appear in the newsreel, either.

TELEVISION IN THEATRES WITH SMALL TRANSMITTERS, RECEIVERS

Acoustic Firms In Working Deal

Kendell and Dasseville, Inc., acoustical engineering firm, has concluded a working arrangement with the National Sound Service Bureau, Inc., an internationally represented group of electro-acoustical service engineers.

Under the agreement, the Kendell company will utilize National's 40 district offices, 400 sales contact points and the service engineering group, consisting of over 2,000 certified electro-acoustical engineers. This group, located in this country, Mexico and Canada, has resident engineers working on theatre acoustical corrections in the various communities.

As a result of the arrangement, Kendell and Dasseville claims to be the largest acoustical engineering organization in the world.

Hughes-Franklin Out of Midwest

Harold B. Franklin has completed a deal whereby the Commonwealth Theatres, Inc., Kansas City, Mo., will take over operation of the Hughes-Franklin theatres in Kansas and Missouri. Hughes-Franklin has relinquished its hold on those theatres.

The circuit will concentrate in California, Washington, Oregon, Texas, Oklahoma and Montana, planning no further expansion in the Midwest. New theatres planned include: Laredo, Texas, new theatre; Ritz, Dallas, rebuilding; new house in Whittier and the Leinert in Los Angeles to open around Christmas.

Laemmle Names H. Milstein As Short Subject Sales Manager

Harry Milstein has been appointed Universal short subject sales manager by Carl Laemmle. Milstein has been exchange manager in Pittsburgh for the past three years.

Max Cohen, city sales manager in New York City under Leo Abrams, was promoted to Milstein's post and Nat Goldberg, in charge of operations, has been promoted to succeed Cohen.

MGM, Educational File Briefs In Appeal On Copyright Case

Educational and Metro-Goldwyn-Mayer have filed briefs in a joint appeal in the circuit court of appeals, Boston, from a decision in district court in favor of the Bijou Theatre Company, Holyoke exhibitor, in a copyright infringement suit brought by the distributing companies on overtime playing of films.

BairdAnnouncesNewWhite Light to Succeed Pink

Circuits Understood to be Negotiating with I. C. A. for Sets, Marking Important Step in Theatre Field

Television in the motion picture theatre with small "home" receiving sets and special transmitters, as a separate part of regular screen entertainment and staged in addition to it, may mark the first wholesale application of television to the film industry.

Television on the regular theatre screen has not been perfected to the point of practicability, nor has it been definitely decided just how the new ether entertainment will be made adaptable to the motion picture house as a steady diet—if at all. But, it is learned, manufacturers of "home" sets plan to break into the theatre field by the sale of sets to exhibitors as an added attraction to the regular show.

Says Two Circuits Plan Sets

A. G. Heller, chief engineer of the Insuline Corporation of America, stated this week that his company had already launched negotiations with two important theatre circuits who plan to use the sets in lobbies, possibly equipping a television "room" at some advantageous spot in the theatre. Programs from television stations may be picked up on the "home" radio-televisor, while regular motion picture film may be broadcast from any part of the theatre over the new small transmitter and picked up by the receiver.

Use of this receiver in the lobby, or elsewhere in the theatre, in addition to providing entertainment to patrons waiting to be seated, would also serve as retaliation to threatening competition of nondescript traveling units which already have started to set up temporary store-headquarters near theatres, and where admission is charged to witness a "demonstration" or television "show." In addition, use of this television apparatus in lobbies, where no extra charge is made for witnessing the novelty, patrons are expected to be unconsciously reminded of the picturegoing habit.

Heller refused to reveal the names of the theatre circuits with which I.C.A. is negotiating, stating that the competitive situation in the industry prohibited premature discussion of the deal.

Traveling Units Proposed

William Morris' recent purchase of an interest in the new Sanabra television device was prompted by the thought of establishing numerous traveling units which would set up "demonstrations" or television "shows" at important towns at a flat admission charge.

Simultaneously with the I.C.A. development this week, there came word from Boston, where Hollis Baird, of Shortwave & Television Corp., has developed a white light for television, which, according to Baird, a pioneer, brings "the long desired

(Continued on page 26)

Schlesinger Drops Contract Action

Gus Schlesinger, former foreign manager for Warners, who had filed suit against the company for breach of contract when his agreement was suddenly terminated without notice, has settled his differences amicably with Warners and withdrawn all legal action. His contract had until next January to run.

According to Schlesinger, a communication reached him while at his Berlin headquarters from London informing him that he was to return immediately to New York. After being at the home office for about two weeks, he was informed that his services were no longer required. Suit was filed, terminating in the settlement of last week, the nature of which was not disclosed.

Warner-Columbia $2,000,000 Deal

Warners and Columbia have closed a deal involving $2,000,000 in bookings. Warners has contracted for the entire 1931-1932 Columbia product of 26 features and 16 outdoor dramas, to be exhibited in all theatres of the Warner chain.

Says 95% Fox Midwest Spots Are Using One Man In Booth

Projectionists' unions in 95 per cent of the Fox situations in the middle west have agreed to a one-man booth, according to W. H. Lollier, Fox West Coast home office representative, in Kansas City, in charge of negotiations for Fox Midland Theatre in the operator-exhibitor dispute. Ten Fox Kansas City houses have been closed more than a month pending a settlement.

"All Fox suburban houses in the middle west with the exception of four cities have been operating on a one-man basis since the beginning of the contractual year," said Lollier. "Exception is made where houses are classed as de luxe or where stage shows require two men to a shift. The four cities are Kansas City, Springfield, Mo., and Topeka and Wichita, Kan."

Myers, Steffes, Other Allied Leaders at Cincinnati Meet

Abram F. Myers, W. A. Steffes, H. M. Ritchie, Sidney Samuelson, Aaron Saperstein and Glenn Cross were among the Allied executives present at the first annual convention of the Allied Theatre Owners of Southern Ohio, Kentucky and West Virginia.

The meeting was held at the Netherland-Plaza hotel in Cincinnati this week.

SNAP INTO IT!



LOOK AT THESE!

GEORGE BANCROFT
in "RICH MAN'S FOLLY"
Robert Ames and Juliette
John Cromwell

WHY be content to sit home and gloom? *That* doesn't help.

Snap into it!

Put on your things. Tell the missus to get hers. Bundle up the kids—and be off!

There's a Paramount Picture, probably around the corner. See it and you'll be out of yourself, living someone else's life. A life that's glamorous—exciting—interesting—*new!*

You'll forget your troubles. You'll find a new viewpoint. And tomorrow you'll Work—not merely Worry.

Greater movies than ever are here—*now.* See them and *take the family with you!*

And remember, when it's a Paramount Picture—now, more than ever—it's *"the best show in town!"*

PARAMOUNT PUBLIX CORPORATION, ADOLPH ZUKOR, PRESIDENT, PARAMOUNT BUILDING, NEW YORK

Paramount Pictures

Selling 9,000,000 FANS!

3,000,000 circulation. Conservatively estimated three readers to a copy.



Sending THEM TO YOUR BOX-OFFICE



Nine million readers of the Saturday Evening Post are constantly being sold the real entertainment qualities in Paramount Pictures. Full Page Ads!  Attracting Mr. and Mrs. Movie Public to *your* box-office. Impressing upon them the importance of attending movies regularly. Proving to them that the theatre which shows Paramount Pictures is the one place in which they can forget their worries

and be ENTERTAINED. To them, the "best show in town" is "TOUCHDOWN", real football with box-office cast headed by Richard Arlen, Peggy Shannon and Jack Oakie. GEORGE BANCROFT in "Rich Man's Folly", a woman's picture to be sure!  GARY COOPER, CLAUDETTE COLBERT in "HIS WOMAN". "Husband's Holiday" with CLIVE BROOK and big cast. DR. JEKYLL AND MR. HYDE", Fredric March's supreme role. Directed by Rouben Mamoulian.  "THE MAN I KILLED", ERNST LUBITSCH'S Production with LIONEL BARRYMORE, NANCY CARROLL, PHILLIPS HOLMES. RUTH CHATTERTON in "Tomorrow and Tomorrow".  "SOOKY" featuring JACKIE COOPER and ROBERT COOGAN. (Released during Christmas Holidays). MARLENE DIETRICH in "Shanghai Express" A Josef von Sternberg production; and MAURICE CHEVALIER in "One Hour With You" with Jeanette MacDonald, Genevieve Tobin and Charlie Ruggles.  This type of high-powered national advertising, building sure-fire seat-sellers for you, is but one feature of the free service that goes with every contract from . . . .

PARAMOUNT



NO FOOLING —IT'S

RUDY VALLEE

in the

PARAMOUNT SCREEN SONG

"KITTY from KANSAS CITY"

Vallee, outstanding hit of the current "Scandals" on Broadway, leaves his saxophone at home to meet "Kitty" at the station. Something decidedly new for Rudy and for your fans, with Betty Boop as the charming "Kitty".

TYPICAL of STARS in PARAMOUNT SHORTS



★AL ST. JOHN
New laughs from an experienced gagman. A "name" for your lights. *2 reels*

★DANE & ARTHUR
They started laughing at Karl as far back as "The Big Parade". Now, with the comical Arthur, the laughs come double. *2 reels*

★LILLIAN ROTH
Sparkling feature star concentrates her pep, pulchritude, personality into single reel gems of sizzling songs and settings.
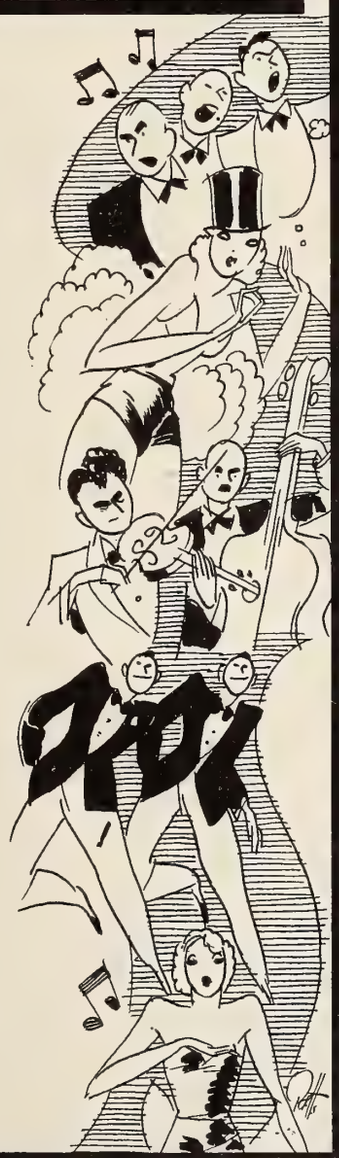
★BOSWELL SISTERS
Connie, Beth and Martha, talented radio harmonizers. Now on the screen! *1 reel*

★BURNS & ALLEN
Big-time vodvil stars who click consistently. *1 reel*

★ETHEL MERMAN
Sharing the spotlight with Rudy Vallee in the current "Scandals" *1 reel*

★SMITH & DALE
★BILLY HOUSE
Two-reel comedy knockouts

★FORD STERLING
Remember the "Keystone Cops"? Here's Ford in four funny farces all his very own. *2 reels*



These and many more marquee names! Tom Howard, Borrah Minnevitch, Lulu McConnell, Johnny Burke, Charlie Davis and His Joy Gang, Helen Kane, Mitchell and Durant, Solly Ward, Herb Williams. Also two more mighty musicals with Rudy Vallee. ● Each one a big drawing card in Paramount Shorts. PARAMOUNT SOUND NEWS, two issues a week, 32 TWO-REEL COMEDIES, 52 ONE-REEL PRODUCTIONS, (*including Screen Souvenirs*). 18 SCREEN SONGS. 18 TALKARTOONS. 12 PARAMOUNT PICTORIALS.

Seat Selling Shorts are . **PARAMOUNT**

HAYS OFFICE WOULD CENSOR ALL STORIES

Proposals for Reader Department and Submitting Synopses Considered in Furthering Code

To increase the effectiveness of the Production Code and to further the self-regulation of the industry, plans are being formulated at the Hays office for a closer scrutiny of story material before it enters the production stage. The object of the move is to further eliminate productions of a censorable nature and those likely to incite new demands for regulation from the outside.

Two plans to achieve these results have been recommended and others are believed to be forthcoming. The first plan called for organization of a readers' department at the Hays office which would scrutinize all story material prior to its purchase by the producer. Objections to this plan registered by producers were that the establishment of a readers' department might prove too costly and that story material submitted to such a department might be subjected to comment which would permit other producers to copy plots and situations of original stories.

Propose Synopsis Be Submitted

The second plan provides that all story material be submitted to the Hays office in synopsis for examination by department heads. Although this plan eliminates the cost of maintaining a readers' department, it also was objected to on the grounds that it opened the way for copying of original material by other producers.

Both plans were discussed at a recent meeting of directors of the Hays organization with production, distribution and story executives, and although neither plan was definitely rejected a decision was withheld pending possible submission of additional plans.

It is reported that not only the Hays office but distributors themselves are anxious to adopt a suitable plan for examination of story material before purchase, inasmuch as the advance veto of the Hays office would save studios the cost of buying material which might be adjudged later unfit for production.

Only Titles Submitted Now

Under the present system of story supervision by the Hays office, producers submit only the titles of proposed productions for examination and registration by that agency. The titles are tabulated and distributed to department heads. These are quizzed at the time on their knowledge of objectionable matter in the works listed by title. In the case of titles covering original stories, or titles unfamiliar to department heads, the latter are expected to make an effort to familiarize themselves with the works listed.

This system has proved unsatisfactory, as department heads on whom the responsibility falls find it physically impossible to read all story material listed for production consideration in addition to their regular duties.

Adoption of a new plan is looked for soon, as Hays himself is pressing the search for a suitable supervisory system.

Fox Starts Unit Production Plan; Sheehan At Head

Fox will swing to the unit system of production at the Coast plant with Winfield Sheehan and Sol Wurtzel as producers. Four associate producers will be Eddie Grainger, William Sistrom, William Goetz and Al Rockett.

Sheehan estimates that economies in effect at the Fox studios will save about $1,000,000 annually. He believes a saving of about $20,000 on each picture will result under the unit system, totaling $1,000,000 on the 50 features scheduled. "Bad Girl," said to have cost under $200,000, has convinced Sheehan of the savings possible without impairing quality of product.

Richard Carroll is in complete charge of the story department; Al Lewis is in charge of the new story department and leaves the Coast on Friday on a scouting trip to New York.

Milestone Deal Up to Goldwyn

When Samuel Goldwyn arrives in New York in a few days, he is expected to decide the future status of Lewis Milestone regarding a United Artists affiliation. Milestone already has made a tentative deal to direct, negotiating with Joseph M. Schenck, president, who has decided to await Goldwyn's approval before final signatures are affixed to a contract.

Prologue for "Blonde Captive" Is Made at Explorers' Club

William Pizor will state-right "The Blonde Captive," film record of an expedition among the cannibals of tropical Australia. This week Lowell Thomas, *Literary Digest* "radio voice," completed making a descriptive dialogue account of the trip, for which a prologue was filmed at the Explorers' Club in New York. In the prologue appear Thomas, Carveth Wells, explorer of the Malay jungle; Merle LaVoy, traveler and explorer; Rev. Donald McDonald Millar, traveler, and now with St. John's, New York, and the Chief of Clan Fergus.

Exchanges Leaving Sioux Falls

Paramount, Universal and RKO are reported closing their branches in Sioux Falls, S. D., which will take the city from the list of distribution centers. The territory served will be divided among the Minneapolis, Des Moines and Omaha exchanges of the companies.

Television Field Seen in Theatres Using Small Sets

(*Continued from page 20*)

freedom from pink pictures, a revolutionary advance in the television art."

"In its last analysis," says Baird, "television is a question of light—pure and simple, for it consists solely of pictures drawn with light. In the wonder of how a picture can be successfully broken up into elements and then reassembled again, the idea that television is fundamentally a question of light sources has been forgotten and merrily the discussion of mechanical versus cathode ray television has gone on. These two latter things should be considered beyond their scanning systems. If we consider the question of light itself, the possibilities of future television become more easily conceived."

What It Means

"In the cathode ray system," Baird continues, "an electron stream, playing upon a chemically treated end of the tube, produces the light. The possibilities of any fluorescent substance as an intense source of light which will permit its development of bigger and bigger pictures in the home is the challenge of the cathode ray system as against the mechanical system and its light sources. These are several but the gaseous tube used in this type of television has made steady strides forward and after the pink lights of the past we have already progressed to a powerful white light. There seems to be no limit to the amount of light which can ultimately be developed through the intelligent uses of gases and their ionization.

"One of the main objections to the mechanical system has been its 'pink eye' effect. Cathode ray pictures are green. Now the mechanical system has a white light which will give as much brilliance as the best of the pink lights of the past few months, and an excellent response with a cool-looking, most agreeable picture as the result.

"This new light now gives commercial home television its first white pictures. This step was thought to be several years off. Instead it is already here. What rapid advances for the whole television system it portends."

The new small transmitter which I.C.A. will market is based, according to Heller, on the projection of television between two points connected by wire, as transmitted by adaptation of a regular motion picture projector incorporating standard 35mm. film. The transmitter may also be operated in conjunction with a radio transmitter, the picture modulated energy output being used to modulate the carrier wave in the usual manner.

"The method of scanning employed in the transmitter," according to Heller, "centers around a 16-inch aluminum scanning disc which has holes arranged in a circle for film-picture projection; horizontal scanning, from left to right, is thus accomplished, while the vertical scanning is obtained by continuous motion of film in the projector.

Named Advertising Manager

Ralph Leavenworth has been appointed general advertising manager of the Westinghouse Electric and Manufacturing Company.

BANKERS HOLD UNION THEATRES; MAY MERGE CIRCUIT WITH HOYTS

Paramount Publix Estimates 9 Month Net at $7,293,000

Paramount Publix estimates its consolidated net profits, including earnings of subsidiaries at $7,293,000 for nine months ended October 3, after deducting all charges and reserves for federal income and other taxes. The estimated figure is $1,550,000 for the quarter ended October 3.

These earnings are equal to $2.32 per share for the nine months and 50 cents per share for the three months on common stock outstanding. This compares with $13,546,000, or $4.60 per share for the corresponding nine months, and $5,105,000, or $1.61 per share for the corresponding three months of 1930.

Suggest Antenna Underground For Television Work

A possible underground antenna system in connection with television reception and transmission has been suggested recently by W. F. Osler, Jr., engineer. It is understood some preliminary experiments in the system have resulted in interesting developments, and it is seen probable that the underground system will be developed in the future for facilitating long distance transmission and also for eliminating or reducing fading and static interference.

These antennas have been used in radio transmission for a number of years, it is said. It is pointed out that there is good reason to believe that the use of underground antenna, properly designed, should be able to increase the distance to which television signals can be transmitted.

Major Companies Plan Return Of Western To Film Spotlight

Major companies are expected to make considerably more of the outdoor western type of film next year than have been scheduled on the current production programs, with the westerns a major factor on future release schedules.

Harley Clarke, president of Fox, is understood to have queried all company executives on the subject. Other companies are reported studying the country on the possibilities of westerns. It is understood the response indicates that more westerns with big star names featured will go over.

Unrest Among Australian Exhibitors Continues

Robert Hill Assumes Operating Control of Sixty Union Houses and Effects Closer Relationship

Union Theatres, principal circuit in Australia, and an important factor in international motion picture circles, has passed into the hands of its bankers, who have appointed Robert Hill to represent their interests in reconstruction and reorganization of the company.

After weeks of much speculation and considerable anxiety among shareholders and the trade in Australia, to which the prosperity of Union Theatres is of utmost importance, the affairs of this chain of 60 theatres, some of them equalling the world's best, now definitely approach a crisis.

Hill is associated with the chartered firm of accountants which, for some time, has been supervising the financial workings of U. T. He will work in co-operation with the bankers in an effort to replace the wavering circuit on a stable foundation. Their first move was to urge closer co-operation between Union and Hoyts, a move which immediately gave rise to a report that a merger was imminent. However, no such fusion is contemplated for the present.

It is thought in authoritative circles that the action may have been precipitated by efforts to split the working agreement existing between the two chains; and it is known that friction took place behind the scenes over the activities of the combined buying committee, established three years ago when the banks put a stop to the ambitious building program mapped out by each concern. There are conflicting reports as to the continuation of this buying pool; while some who should know state that it is finished, others, equally in touch with inside moves, declare that it must continue.

Simultaneous with the purchase by Fox of control of Hoyts some twelve months ago, it was reported that Paramount might take over Union Theatres. Despite the appearance in Australia of a Paramount representative who investigated the U. T. proposition, nothing came of the possibility. At regular intervals, it was then said that Warners, and later, the Fullers, were dickering for a large interest in the company; but it was the bank which ultimately took a hand in its activities.

The only official statement from U. T. reads: "The combined boards of directors of Greater J. D. Williams Amusement Co. Ltd., Spencer's Pictures Ltd., West's Ltd., and Amalgamated Pictures Ltd., have been conferring on the reconstruction of Union Theatres, and an official announcement will be made as soon as possible."

The next move will be the formation of a new company to take over the bank's interest in Union.

Unrest among Australian showmen has never been so marked as at present. Protests against rentals, contract stipulations, sound charges, service charges and score charges are being made repeatedly. Continual argument is causing the industry in the Antipodes to forget that the first essential is productive work.

Simultaneously, two important exhibitor conferences took place, one in Sydney, the other in Melbourne. Wild talk characterized both, but out of the proceedings, a few sound, concrete proposals emerged. The Melbourne meeting asks for an immediate general reduction of 33-1/3 per cent in rentals, a 50% reduction of service and score charges, and an extension of the time in which to liquidate sound as has been granted in New South Wales by Parliament.

Paramount Lists Foreign Versions In 8 Languages

Paramount has available for domestic distribution a long list of foreign features, some of which were made by Paramount at the studios in Nice, France, others being foreign versions of original American-made pictures. Available languages are French, Spanish, German, Italian, Hungarian, Polish, Portuguese and Swedish.

In French are "Smiling Lieutenant," "The Big Pond," "Dangerous Paradise," "Devil's Holiday," "Doctor's Secret," "Manslaughter," "Playboy of Paris," "Sarah and Son," "Her Wedding Night," "Hole in the Wall," "Honey," "Lady Lies," "The Letter," "Slightly Scarlet." In Spanish: "Benson Murder Case," "Devil's Holiday," "Doctor's Secret," "El Comediante," "Gente Alegre," "Grumpy," "Manslaughter," "Sarah and Son," "Her Wedding Night," "Hole in the Wall," "Honey," "Lady Lies," "The Letter," "Sea God," "Slightly Scarlet."

In German: "Blue Angel," "Dangerous Paradise," "Devil's Holiday," "Mysterious Dr. Fu Manchu," "Sarah and Son," "Lady Lies," "The Letter," "Honey." In Italian: "Dangerous Paradise," "Devil's Holiday," "Doctor's Secret," "Sarah and Son," "Lady Lies," "The Letter." In Hungarian: "Doctor's Secret," "Laughing Lady." In Polish: "Sarah and Son," "Laughing Lady." In Portuguese is "Sarah and Son" and in Swedish: "Sarah and Son," "Hole in the Wall," "Lady Lies."

Reeves Perfects New Optical Unit; Replaces Recording Slit

Arthur Reeves, one of the owners of the Hollywood Camera Exchange, has perfected a new optical unit wherewith to replace the mechanical recording slit ordinarily used in glow-lamp recorders, and which has a guaranteed frequency range of 10,000 cycles.

Reeves has also developed a new duralumin "bomb" microphone, said to be of superior acoustic efficiency and of greater all-around utility for commercial and newsreel use. It is possible with its use to make close shots of people speaking without including the microphone in the picture, it is claimed.

DOUBLE FEATURE POLICY SPREADING

(Continued from page 9)

large numbers of exhibitors, and has thrown hundreds of organists, stage hands and electricians out of work, as well.

Most of these developments have resulted, or will result, according to observers, from the continued spread of the practice. Peculiarly, New England centers, where the policy originated, appear to have escaped most of the disadvantages chalked up against the practice and few complaints, either from exhibitors or distributors, originate in that territory. If the New England situation were to be duplicated nationally, however, industry executives declare that the entire production scheme would have to be revised to meet a condition already threatened. Under this revision, they say, short subjects would be replaced entirely by three and four reel productions; quality of productions would be impaired by enforced lower rentals and by the necessity for quantity production. Far greater diversification of production would also be required to make possible a sufficiency of contrasting subjects for the double programs.

Only Two See Benefit

On the basis of evidence and indications such as these, the practice of double featuring has been condemned by the following, among others: Abram F. Myers, president and general counsel, Allied States Association; Ned E. Depinet, general western sales manager for Radio Pictures and RKO Pathe; James E. Coston, north central district manager of Warner Bros. Theatres; Aaron Saperstein, president, Allied Theatres of Illinois; H. A. Cole, general manager, Allied Theatre Owners of Texas; Lew Pizor, president, M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware; Al Lichtman, vice-president and general manager of distribution, United Artists Corp.; Sidney Wilmer, Wilmer & Vincent Corp., eastern exhibitors; M. J. O'Toole, secretary, Motion Picture Theatre Owners of America; Norman Moray, Vitaphone sales manager; E. W. Hammons, president, Educational Pictures, and scores of exchange managers and individual exhibitors interviewed by Motion Picture Herald correspondents throughout the country.

Only two executives among the scores in all branches of the industry who were questioned offered the opinion that the double feature policy was a benefit to the industry. They are Felix Feist, general sales manager, Metro-Goldwyn-Mayer, who limited his opinion with a qualification, and John R. Freuler, president, Big 4 Film Corp.

General industry opinion is that double featuring is adopted ordinarily for any of the following reasons: extended protection of first-runs; in defense against double featuring competition; overbought on product; release of product of quality too poor to play alone; a "hard times" measure, adopted, in the case of first-runs to reduce overhead by eliminating stage shows and organists, and, in the case of subsequents, to overcome patronage decreases.

Having originated in the New England states about 1925, the policy has spread, in greater or less degree, to every section of the country. It may be said, however, that the policy has assumed serious proportions in only six localities. These are, in addition to New England, and in order of significance, Chicago, New York, Montreal, Cleveland and Northern California. Although the policy is unknown in scarcely any section of the country, it is practiced in only single, scattered instances outside of the six designated sections. Its very existence, however, has come to be regarded with apprehension by industry observers because of the apparent contagiousness of the policy and its tendency to force large numbers of competing theatres to follow suit, once it has been introduced in any locality.

Of the six centers in which the double feature policy has attained dominant proportions, reports credit it with being regarded as dangerous trade policy in all but New England. A small proportion of the theatres engaging in the practice in the five other centers claim advantages resulting from the policy, but these appear to comprise a decided minority.

Among the advantages claimed for the policy in these more or less isolated instances are:

Sustained patronage.
Increased patronage.
Avoidance of admission reductions.
Decreased theatre overhead by eliminating
- a) Stage shows, stage hands, electricians, etc.
- b) Organists.
- c) Short subjects.

Increased sales of feature product (particularly that of independent companies).

Opposing these contentions in favor of the policy are the following adverse effects it is reported to exert on exhibition and distribution routine in a large majority of instances:

Decreased patronage.
Decreased grosses.
Increased theatre overhead due to:
- a) Increased film rentals in total.
- b) Increased advertising required.

Decreased distributors' revenue by:
- a) Lowered individual film rentals.
- b) Reduced short subject sales.

Eliminated live entertainment (stage and organ) from theatre.

In weighing these positive and negative effects which have been produced by the double feature policy, it must be remembered that the advantages set forth here are claimed to have been observed in not more than ten per cent of exhibitor and distributor offices involved in double feature practices in any community, whereas the disadvantages enumerated are reported to have been felt by 90 per cent of the theatres and exchanges in communities where the practice is widespread, with the single exception of New England.

In the New England states, where the practice is well entrenched, exhibitors, distributors and public have adjusted themselves to what appears to be an established local order in such a way that the advantages claimed for the policy appear to be shared alike. The practice, apparently, presents no problem to exhibitor or distributor in the New England territory, but this situation is unique nationally and may be explained, perhaps, by a sectional characteristic of thriftiness.

This explanation appears to be strengthened by evidences of a definite trend toward triple featuring in Boston and other New England cities, a trend which, in its experimental stage, is meeting with apparent public response. Similar experiments with triple features, notably in Chicago, were quickly abandoned when patronage not only failed to show an increase under the policy, but fell off to an alarming extent.

Retain Shorts

Catering to the bargain appetites of the New England public has also resulted in retaining short subjects as part of the double feature program in that section and, in consequence, New England distributors have been less disturbed by the practice than have distributors in other localities. The average double feature program in New England consists of a newsreel and one short subject in addition to the two features, whereas in other localities the shorts, for the most part, have been eliminated entirely. In spite of this tendency to maintain shorts as part of the program in New England double featuring theatres, exhibitors in the territory report that they are buying fewer shorts than formerly, and one estimate places the decrease in short subject sales in New England at from 30 to 50 per cent.

The practice in New England is general, with the policy in vogue at virtually every subsequent-run theatre and most first-run theatres of limited seating capacity. The policy's most damaging effect has been visited upon live entertainment, which has been practically eliminated from New England theatres with the exception of a few, large combination program houses in the larger cities. Boston theatres are typical of this development. Of Boston's 66 suburban theatres, 24 were using vaudeville and there is only one full season stock theatre and one which operates a two-month run.

The prevalence of the policy forced New England distributors, some time ago, to make a downward adjustment of rentals,

Would Outlaw Twin Bill

The board of directors of the M.P.T.O. of Wisconsin at a meeting at Milwaukee have adopted a resolution against double feature programs and pledged themselves to adopt all honorable means to outlaw them. An opinion will be sought from the attorney general in the matter, it is reported.

From a trustworthy source it is reported that the M.P.T.O. of Wisconsin sought to enlist the aid of the Allied Independent Theatre Owners of Wisconsin in an effort to combat the double feature evil, but were turned down.

PRACTICE PREVAILS IN SIX BIG CENTERS

(Continued from preceding page)

but the distributors now contend that this decrease has been more than offset by an increase in total sales. New England exhibitors report that gross admissions have probably remained unaffected, with any change pointing to an increase.

Directly opposed to the New England situation is that of the five other principal double featuring centers, in all of which a very large majority of exhibitors and distributors emphatically denounce the policy as "fallacious, dangerous and, even, unethical." These opinions are also held by a corresponding majority of nationally prominent industry leaders.

Of the five centers outside New England in which double featuring has attained widespread proportions in the past eighteen months, Chicago appears to possess the most serious problem as a result of the policy.

200 Double Billing in Chicago

Approximately 200 Chicago theatres are now on a double feature policy, and of this number, it is estimated that not more than 30 theatres are retaining the policy voluntarily. The remainder are forced to continue double featuring, it is charged, by the refusal of Publix-Balaban & Katz to enter into a concerted action to abandon the policy. Because of the dominant position occupied by Publix-B. & K. in Chicago, theatres in every section of the city are forced by the peculiar competitive situation existing there to maintain double features as long as they are maintained by the Publix subsidiary. It is contended that 98 per cent of the Chicago independent exhibitors have advised Balaban & Katz that they stand ready to abandon the policy at the same moment the circuit does, but the Publix unit continues to make no public statement of attitude of policy, meanwhile retaining double features in all of its de luxe pre-release houses throughout the city and suburbs.

Three weeks ago, Barney Balaban, treasurer of Publix-Balaban & Katz, told a committee of Chicago exhibitors consisting of representatives of all local circuit offices, buying combines and independent and affiliated exhibitor organizations, that Publix-B. & K. was unable, because of film commitments, to abandon the policy at this time. However, at a similar meeting last April, Publix-B. & K. executives were advised that 98 per cent of the independent exhibitors of the city who were double featuring stood ready to abolish the practice if Balaban & Katz would follow suit. The circuit took no action on this plea which, significantly, was made well in advance of the new buying season.

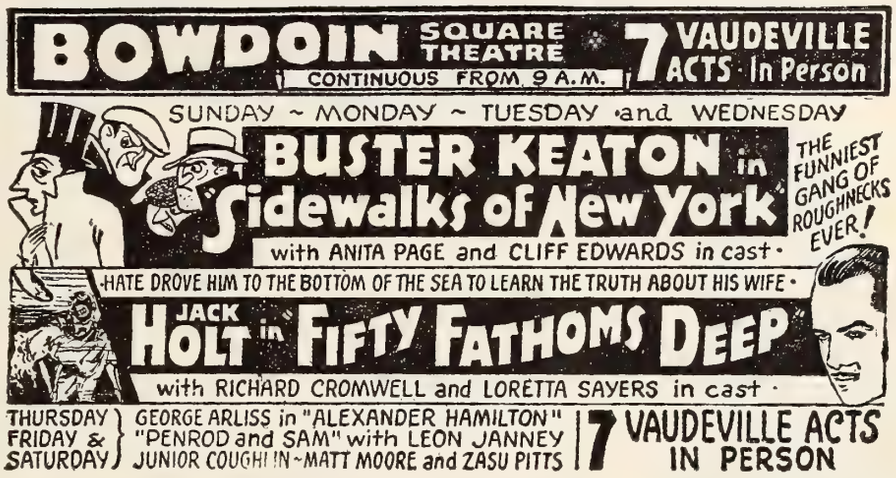
A statement of company policy in this matter was requested of Walter Immerman, general manager of Publix-B. & K., but Immerman maintained a discreet silence. In view of this incident, it is regarded as reasonably certain that no change in policy is considered by the circuit for the immediate future, and certainly not before the next buying season.

Indicative of the attitude of other Chicago exhibitors, representing a numerical balance of theatres, are statements given to Motion Picture Herald by Aaron Saperstein, president of Allied Theatre Owners of Illinois, and James E. Coston, of Warner Theatres.

"Chicago independent theatre owners demand that double features cease or the show business in Chicago will be ruined," Saperstein declared.

A similar note of warning was sounded in Coston's statement:

"I believe that double features as a whole are an evil to our industry, and that while they may temporarily benefit some of the distributors, as they now have a wider distribution of their product, in time they will affect almost all the big producers, as it is humanly impossible to produce pictures in quantity and still maintain quality."



Double featuring, with seven acts of vaudeville for good measure, as practiced by the Bowdoin Square theatre at Boston.

Leaders See Danger

Rapid spread of double featuring in New York is being viewed with alarm by eastern exhibitors and distributors. The policy is common among Manhattan subsequent-runs, is becoming widespread in Brooklyn and appears firmly entrenched in Long Island communities. New York exhibitors, for the most part, are dissatisfied with the results obtained from double featuring, but large numbers of them continue the policy because of double featuring competition, because of film commitments made in anticipation of a satisfactory double feature regime, and because of product considered weak.

The policy is widespread in Montreal, where only three first-run theatres are now operating on a single feature policy. The Capitol, Imperial and Strand—all first-run circuit houses—run double features, as do 47 additional neighborhood houses. Sale of short subjects has suffered to a greater extent there, but rentals on features have been kept at a high average largely by virtue of the brisk demand for features brought about by the local situation.

Due to Montreal's diverse population, foreign productions often find their way onto programs as part of a double feature bill. French productions, particularly, have been benefited by this tendency in billing.

In lesser measure, the same is true of Toronto, where a British production will often be found teamed with an American picture on a double feature program, although the practice is not nearly so prevalent in Toronto as in Montreal.

Double featuring is general at Cleveland subsequent-runs, although distributors are making an effort to check its further expansion there by stipulating in their contracts that first and intermediate runs are not to double feature product. The Cleveland practice has caused a shortage of product, has cut the demand for short subjects exactly in half and has lowered short subject rentals and, in consequence, the quality of available shorts, according to a local circuit theatre owner. It is also charged that the policy has caused a slight increase in operating costs materially affecting gross admissions.

Cleveland independent distributors claim to have been benefited by the practice.

In Northern California it is estimated that 25 per cent of the intermediate and subsequent-run theatres are now using double features. No first-runs have adopted the policy. Results of the practice are seen as including decreased gross rentals, reduced playing time of short subjects, but as yet but slight effect on either operating costs or theatre receipts.

The practice was abandoned in Racine, Wisconsin, after having been tried by local exhibitors and found unsatisfactory. Now, however, it has taken root in the neighboring city of Milwaukee in the face of opposition from various exhibitor groups. The M. P. T. O. of Wisconsin recently adopted a resolution against the policy, pledging the organization's efforts to outlaw the practice.

Double featuring exists in greater or less degree in every section of the country, although it has assumed no serious proportions except in the centers considered above. In other localities, the practice exists in single, isolated instances, and frequently more as a novelty than an established policy.

'Touchdown' Hero Scores Upset; He Loses Game and Wins Girl

Screen Version of Wallace Novel, With Real Football Stars, Defies Traditions

By Everett B. Morris

Believe it or not, a football moving picture in which the hero does not score or make possible the winning touchdown in the last minute of play is about to make its appearance on New York screens. As a matter of fact, the film defies all Hollywood pigskin tradition by having the hero's team lose the game in the final, fleeting seconds.

The climax, though, is still happy. The hero passes up victory, but thereby wins the girl and regains the respect and admiration of old pals who feared that his craving for victory would prove his downfall.

"Touchdown," adapted from "Stadium," a recently published novel written by Frank Wallace, who learned about it for a living on the sports pages of metropolitan journals, left a little knot of sporting writers, watching a pre-view in the Paramount projection room yesterday afternoon with the impression that it was the best football film that ever came out of a cinema studio.

A Straightforward Story

Wallace, drawing on a background rich in contacts with football greats and their ways has penned a straightforward story that apparently has not been tempered in the usual "movie" manner to avoid ruffling the feelings of those who believe that all is pure and sweet in intercollegiate football. He has been fortunate, too, in the cast and in the pains the producers took to give the football scenes the ring of authenticity. No football man need cross his fingers, put his tongue in his cheek or isgustedly reach for his hat when locker room or playing field scenes unroll.

The reason is apparent. Richard Arlen, who is Dan Curtis, the Mid-West All-American who becomes a proselyting, victory-made coach, used to play a little football in his pre-film days at a small college in Minnesota. Gus Smith, the piano mover lured from his truck to play halfback under Curtis at L. and M.—and sacrifice a knee to his coach's lust for triumph—is none other than Bob Hall, a weight man on the University of Southern California's championship track team and one of its current crop of football stars.

Young Gehring, whom Curtis sends to the locker room instead of into the game when all he needs is one of his booming punts to clinch a 7 to 6 victory, is another who sweated in a college uniform—Charley Starrett, a tackle at Dartmouth some years back. These former collegians have good parts in the film and to this inexpert eye bring realism to roles that would have suffered in the hands of the usual run of screen football actors.

Football Without Hokum

Tom Lieb, Russ Saunders, Morley Drury, Roy Riegels and a lot of others whose names are synonymous with football on the Pacific Coast have their share in making the action scenes look like real football.

If you like football with all its drama and color and some of its behind-the-scenes machinations without most the hokum that has spoiled previous efforts to bring the game to the screen, you ought to enjoy "Touchdown," although "Safety" might have been a more accurate title in more ways than one.

From the SPORTS PAGE of the New York HERALD-TRIBUNE, Nov. 11th

football film that ever came out of a cinema studio. the best

"TOUCHDOWN!" crashes the *Sports Page!* At the height of the football season, with football news from all over the country jamming sports pages, The New York Herald-Tribune gave "TOUCHDOWN!" this grand two-column, top-of-the-page send-off! "TOUCHDOWN!", the football picture that dares to be different, is great football news! And it's swell news for smart showmen who book it!

"TOUCHDOWN!"

RICHARD ARLEN • PEGGY SHANNON • JACK OAKIE
REGIS TOOMEY CHARLES STARRETT

Directed by Norman McLeod. From Francis Wallace's novel "Stadium".

Another Big Money Picture from

PARAMOUNT

PUT MANAGER ON OWN, NEW ALPERSON POLICY

Warner General Sales Manager Applies Methods Proved Successful in Theatre Field

Individual theatre management methods will be applied to Warner Bros. exchange operations. The policy being adopted by Edward L. Alperson, new Warner general sales manager, calls for vesting complete local authority and responsibility in branch managers. Under Alperson's policy, the company's branch managers are graduated from organization figureheads to important distribution executives.

"Branch managers in many situations," said Alperson, "may do a gross business annually of $1,000,000 or more. In any other business branch officers directing sales of that volume would be regarded as important executives in their company's organization, and would be ranked among the leading business executives in their respective communities. The same should hold true of film exchange managers, and those associated with our company will be given full authority and responsibility for the administration of their offices."

Brings Ideas from Theatres

Alperson, a former assistant general manager of Warner Theatres, in invoking this policy carries over to the distribution end the operating methods which have proved successful in the theatre field.

In addition, a policy of non-interference with assistant sales managers and district sales managers will be pursued by Alperson's office, he said.

Realignment of the Warner distribution organization was carried toward its conclusion this week with the assignment of district managers nationally.

Sears and Smith Name Aids

Gradwell L. Sears, Western sales manager, announced the following appointments: Fred Jack to head southern branches, including Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City and Memphis; Jack Brower west coast district manager, in charge of exchanges at Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City; and Carl Lesserman Midwest district manager, having charge of exchanges at Chicago, Kansas City, Milwaukee, Minneapolis, Omaha, Des Moines, St. Louis.

Andy Smith, Eastern sales manager, completed the organization of his territory as follows: Joe Hummel, Eastern district manager, in charge of exchanges at Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, New Haven, New York, Philadelphia, Pittsburgh, Washington and Canada.

Charles Steele, formerly with First National and more recently with Universal, has been named supervisor of exchanges.

Since his appointment as general sales manager, Alperson has been engaged in a personal survey of exchanges, a study which will be continued for several weeks. During the past week Alperson made inspection visits to New England branches, and this week visited Washington. Soon he will go to Buffalo, Detroit and Cleveland branches, and thereafter will make a Coast trip, visiting the remaining exchanges on the return.

During his tour Alperson is issuing definite instructions to branch managers to give every consideration to small theatre operators, making it plain at the same time that Warners regards this business as particularly desirable.

Alperson comes into his new executive post with a wealth of experience in all capacities of distribution and exhibition activities and with an intimate knowledge of the problems of branch and home office personnel. Entering the film business as a shipping clerk, Alperson first joined Warner Brothers as salesman in Omaha seven years ago. He served as branch manager in St. Louis and Kansas City; was called to the home office as a special representative and later was assigned to the theatre department in charge of film buying and booking for the Warner circuit. Upon Dan Michalove's assumption of the post of general manager of the theatre circuit, Alperson was made his chief assistant, and played an important part in expansion of the circuit.

It is the policies which he found to be successful in theatre operation which he will introduce into the company's distributing organization, chief among them being the establishment of complete independence of action on the part of district and branch managers.

"I can't look out of my office window and see Omaha," Alperson said in discussing this policy, "but the branch manager in Omaha can. It is he who should decide all questions of local policy."

Exploration Pictures By Raspin Productions

Raspin Productions, with Edwin B. Raschbaum as president, and Sidney T. Pink as treasurer, has been formed to produce exploration films. The first production, "Explorers of the World," opens at the Criterion in New York on December 14.

This film is said to represent the combined efforts of six noted explorers and expeditions to various parts of the world. Each explorer appears on the screen and is followed by the scenes of his particular experiences accompanied by his dialogue.

Among the explorers represented in the film are James L. Clark, of the Museum of Natural History; Gene Lamb, authority on Tibet and China; Dr. Laurence M. Gould, second in command to Admiral Byrd on his dash to the South Pole; Harold McCracken, author and explorer; and Harold Noice, who accompanied Stefansson on his Arctic expedition and recently returned from the Amazon Wilds of Brazil.

Decides One Man Sufficient

Judge K. A. Bain of Portsmouth, Va., refused to dissolve an injunction against the local projectionists' union forbidding picketing of the Colony theatre, and decided that projection machinery could be safely operated with only one man.



EDWARD L. ALPERSON
General Sales Manager, Warner Brothers

Big 4 Completes Exchange Lineup

With recently signed contracts going into effect currently in the Western territory, Big 4 has completed its national exchange line-up. The 36 branches have already embarked upon a November-December playdate drive. The present exchange system distributing Big 4 product is as follows:

Capital, New York; Gold Medal, Philadelphia and Washington; Century, Boston and New Haven; Standard, Buffalo and Albany; Fisher, Cleveland and Cincinnati; Alexander, Pittsburgh; Excellent, Detroit; Judell, Chicago, Indianapolis, St. Louis and Milwaukee; Celebrated, Minneapolis; Midwest, Omaha and Kansas City; Consolidated, Denver and Salt Lake City; Sheffield, Seattle and Portland; Co-operative, San Francisco and Los Angeles; All Star, San Francisco and Los Angeles; Allied, Dallas and Oklahoma City; Home State, Little Rock; Arthur C. Bromberg, Atlanta, Charlotte, Birmingham, Tampa and New Orleans; Excellent, Toronto, Canada and Filmophone, London.

Crosby Short Educational's

The short subject, "I Surrender, Dear," featuring Bing Crosby, radio singer, is an Educational-Mack Sennett release, and not a Paramount number. as incorrectly noted in the "Shorts on Broadway" column in the issue of November 7.

New G. E. Film Ready

"Liquid Air," latest release of the "Marvels of Science" series, is now current at the New York Warner for a two weeks' engagement. The subject was produced at the General Electric studio in Schenectady.

Frank Buck Returns

Frank Buck, who spent six months in the India and Malay jungle filming wild animal life for the RKO Van Beuren Company, has returned to New York. In all 50,000 feet of film were taken.

Warner Film and Theatre Loss $2,146,074 in Year

Net loss of $2,146,074.57 from operations in production, distribution and exhibition was recorded by Warner Bros. Pictures, Inc., and subsidiaries in the fiscal year ended August 29, 1931.

Operations of the radio, record and music divisions showed a loss of $2,399,161.88 and there was a special writedown of $3,373,368.53 in respect of inventories and accounts receivable of the radio and record division, making a total loss of $7,918,604.98 after deducting all charges. During the year charges of $2,475,515.82 were made direct to surplus, representing a special writedown of the plant and equipment of the radio and record division and loss on other capital assets.

Net earnings available for all interest totaled $8,684,173.30, approximately 1.3 times the consolidated interest charges of the month, after deducting all charges, but before depreciation and amortization, H. M. Warner, president, reported to the stockholders.

Cash balances as of October 31 were more than $5,000,000, an increase of more than $1,200,000 compared with August 29. Within these two dates the cash balances have increased and notes payable have been decreased by more than $1,000,000. Prior to August 1 this year, $1,300,500 principal amount of the optional 6% convertible debentures were retired, and an additional $1,300,000 principal amount of these debentures were retired on September 17.

There were 40,636 stockholders October 31 compared with 26,990 November 7, 1930, and 11,157 November 2, 1929.

Consolidated Balance Sheet, August 29, 1931

Assets

CURRENT AND WORKING ASSETS:—			
Cash		$ 3,767,087.88	
Notes, drafts and acceptances receivable		397,048.97	
Current accounts:			
Trade customers, less reserves	$ 2,507,871.43		
Notes and accounts receivable from officers and employees	129,892.56		
Sundry accounts receivable	492,162.69	3,129,926.68	
Inventories:			
Released productions, at cost less amortization	$ 9,080,353.28		
Productions completed but not released, at cost	4,283,093.94		
Productions in progress, at cost	854,653.30		
	$14,218,100.52		
Positive prints, raw film and supplies	509,653.64		
	$14,727,754.16		
Inventory of theatre accessory and music divisions	271,058.83		
Merchandise finished and in process of manufacture, raw materials, supplies, etc., of radio and record division—less reserves	1,555,397.11	16,554,210.10	
Rights and scenarios unproduced, at cost		1,397,485.71	
Production and royalty advances, less reserves		535,450.12	$25,781,209.46
MORTGAGES RECEIVABLE			181,611.39
DEPOSITS TO SECURE CONTRACTS AND SINKING FUND DEPOSITS			2,387,027.07
INVESTMENTS AND ADVANCES:			
Investments in and advances to wholly owned foreign subsidiaries not consolidated herein, at cost less provision for reported losses		$ 200,776.49	
Investments in and advances to affiliated companies, less reserves		4,882,170.82	
Investments in participation of profits, license rights, etc.		1,646,217.80	
Notes and contracts receivable		725,465.53	
Shares in building and loan associations		709,240.96	
Miscellaneous investments		127,794.86	8,291,666.46
FIXED ASSETS:			
Properties owned and equipment, at cost less depreciation*		$129,860,780.11	
Owned properties of radio and record division, less reserves for depreciation and special write-down authorized by the directors		2,437,021.93	
Properties leased and equipment, at cost less depreciation and amortization		32,865,871.01	165,163,673.05
DEFERRED CHARGES:			
Development expenses unamortized		$ 68,782.11	
Bond and note discount unamortized		902,104.48	
Prepaid royalties		505,690.76	
Prepaid interest, insurance, taxes, rents, etc.		1,857,263.04	3,333,840.39
GOODWILL			8,718,424.86
			$213,857,452.68

*(Includes $6,751,827.54 representing land and buildings acquired for construction purposes, $173,692.01 for architects' fees and $161,442.45 of carrying charges.)

Liabilities

CURRENT LIABILITIES:—			
Notes payable:			
Secured by capital stock of a subsidiary real estate holding company consolidated herein and its notes for intercompany indebtedness		$ 1,200,000.00	
Unsecured		1,176,693.59	
		$ 2,376,693.59	
Purchase money obligations		1,453,434.93	
Dividends on preferred stock payable September 1, 1931		99,240.49	
Accounts payable		5,221,532.09	
Sundry accruals		3,296,250.72	
Due to affiliated companies		72,171.48	
Royalties payable to outside producers and participants		768,409.91	
Advance payments of film, deposits, etc.		657,673.69	$13,945,406.90
DEFERRED INCOME			325,792.04
REMITTANCES FROM FOREIGN SUBSIDIARIES, HELD IN ABEYANCE			238,316.36
PURCHASE MONEY OR CONTRACTUAL OBLIGATIONS MATURING SERIALLY AFTER ONE YEAR			1,782,075.21
MORTGAGES AND FUNDED DEBT:			
Optional 6% convertible debentures, series due 1939		$41,600,000.00	
Less—Held in treasury		2,022,500.00	
		$39,577,500.00	
Mortgages and other bond issues		65,321,426.97	104,898,926.97
(Including $4,180,380.79 maturing within one year)			
PROPORTION OF CAPITAL STOCK AND SURPLUS OF SUBSIDIARY COMPANIES APPLICABLE TO MINORITY STOCKHOLDERS			1,114,449.13
RESERVE FOR PREMIUM ON DEBENTURES AND CONTINGENCIES			2,706,774.86
CAPITAL STOCK:—			
Authorized:			
7,500,000 shares of common stock without par value 785,604 shares of preferred stock without par value (Liquidating value $55 per share)			
Issued and outstanding:			
3,801,214.55 shares of common stock 103,107 shares of preferred stock			88,621,963.75
EARNED SURPLUS, per annexed statement			223,747.46
CONTINGENT LIABILITIES:			
As guarantors and/or endorsers of mortgage bonds of affiliated companies	$ 4,227,500.00		
As guarantors in connection with theatre lease approximately	$ 60,000.00		
Expenses of arbitration proceedings—amount indeterminable			
			$213,857,452.68

STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND EARNED SURPLUS FOR THE YEAR ENDING AUGUST 29, 1931

NET INCOME before providing for amortization and depreciation of properties, interest and miscellaneous charges and Federal income taxes			$36,371,383.05
DEDUCT:			
Amortization of film costs (exclusive of depreciation of studio properties)		$28,301,252.94	
Amortization and depreciation of all properties		9,856,720.79	
Interest and discount expense		6,746,057.49	
Provision for investments in affiliated companies		349,389.65	
Miscellaneous charges		107,540.25	
Provision for Federal income taxes		21,551.44	
			45,382,512.56
NET LOSS before other income and minority interests' share of profits			$ 9,011,129.51
DEDUCT—Other income:			
Interest and discount earned		$ 421,205.20	
Dividends received from affiliated companies		459,154.47	
Insurance recovery and miscellaneous income		303,667.51	
			1,184,027.18
Net loss before minority interests' share of profits			$ 7,827,102.33
ADD—Proportion of net earnings applicable to minority stockholders			91,502.65
NET LOSS from operation for the year ending August 29, 1931 including write-down of $3,373,368.53 in respect of inventories and accounts receivable of radio and record division, carried to earned surplus			$ 7,918,604.98
EARNED SURPLUS, August 30, 1930		$11,027,378.97	
Add—Profit on redemption of $1,300,500 face value 6% convertible debentures		233,451.25	
		$11,260,830.22	
DEDUCT:			
Loss on capital assets (net)	$ 402,285.61		
Special write-down of owned properties of radio and record division authorized by the directors	2,073,230.21		
Provision for fluctuation of foreign exchange subsequent to August 29, 1931	246,000.00		
Dividends on preferred stock to and including September 1, 1931	396,961.96	3,118,477.78	
			8,142,352.44
EARNED SURPLUS, August 29, 1931 carried to balance sheet			$ 223,747.46

Rentals High Now? Read This!

Memorandum of Agreement, made this 10 of Oct, 1914, between the UNIVERSAL FILM MANUFACTURING COMPANY, a corporation of the City of New York, party of the first part, and B. K. Fisher party of the second part.

Witnesseth: The party of the first part doth permit the use of their photoplay, known as "~~TRAFFIC IN SOULS~~" Neptunes Daughter to be shown at the theatre of the party of the second part, known as Mozart Theater Milwaukee same to begin Nov. 5 and to run for a period of 2 days, it being agreed that the party of the second part shall not give less than ..... performances and that the price of admission shall not be less than .....

The party of the second part agrees to light, heat and clean the said theatre and to furnish all the usual attaches—piano, player, booth, machine and operator.

The consideration for the aforementioned picture shall be 150.00 FLAT RENTAL ~~for each and the gross receipts to be the property of the said party of the second part and ... the property of the said party of the first part.~~ Cash settlement to be made daily at the end of the last evening performance. 75.00 per Day

~~The party of the first part agrees to furnish at paper at their own cost, at the usual time of the posting of the bills and other display matter, the party of the second part agrees to post all paper and distribute all hand bills and other advertising matter.~~

The party of the second part agrees to use all reasonable care in the use of the aforementioned film and to protect the same from damage or injury.

It shall be mutually agreed between the parties that in the event of fire, police interference, or any other unavoidable objection, there shall be no damage suffered by either of the parties hereto in the event that the film cannot be exhibited for any of the aforementioned reasons.

IN WITNESS WHEREOF, the parties have hereunto set their hands and seals the day and the year above written.

UNIVERSAL FILM MANUFACTURING COMPANY.

By Norman H. Dixon (L.S.)

..... (L.S.)

Seventeen years ago B. K. Fischer, manager of the Alamo, Mozart and Lincoln theatres at Milwaukee, signed this contract. He paid $150 for "Neptune's Daughter" for a two-day showing at the Mozart, 400-seat neighborhood house. Admission was a dime then (1914) and the picture played to 3,186 paid admissions.

Ufa Offers New Franchise Plan

Ufa plans selling of franchises for its product to exhibitors in situations where it has no theatre outlet of its own. The first, for 15 features, has been closed with Max Goldberg, operating the Europa in New York. Others are the Little in Baltimore and the Europa in Philadelphia. German shorts will round out programs, without being included in the franchises.

Deals now negotiated for 15 features are the 1930-31 schedule. Another franchise for an additional 15 will be available to exhibitors when the first group is completed.

Warner May Drop New York Theatre

Several deals for Warners' Hollywood theatre, large Broadway first-run, are reported to be under consideration by the home office theatre department. Indications are, according to the reports, that the Hollywood would be reopened as a legitimate theatre in the event Warners relinquished control.

The most insistent reports credited Aaron Fields, New York producer and theatre man, with being the one most anxious to assume operation of the Hollywood.

Washington-Idaho Elects John Danz

Washington and Idaho exhibitors elected John Danz president of Allied Amusements of the Northwest at the organization's ninth annual meeting, held this week at Seattle. Mel Kenworthy was elected vice president, and Al Rosenberg, second vice president. James Hone was re-elected secretary. Trustees of the organization are: Robert Bender, John Hamrick, L. O. Lukan, W. Graham, L. Perunko, M. M. Moe and George Endert.

The meeting was addressed by Mel Winstock, veteran exhibitor, who asked abolition of gang pictures and warned the meeting that politicians everywhere were eyeing the industry as a ready source of revenue for depleted public treasuries. James Hone, secretary, reviewed the organization's accomplishments over a period of years, and a plea for "more theatre in the church and more church in the theatre" was voiced by Rev. Cleveland Klechaner, local clergyman.

Booking Combine Formed in England

(By Cable Wednesday)—Two hundred British exhibitors form the nucleus of Film Industries Cooperative Society, a collective booking combine of independent owners, which threatens to surpass in size any similar movement ever existing in film annals of Great Britain.

The organization was formed this week to "protect" the British industry, and film leaders at London threaten that unless it is given immediate recognition, concerted effort will be made to secure Government control of the film business throughout Great Britain.

On the initial executive board of F. I. C. S. are A. S. Carr, Will Evans, Sir Gordon Craig, W. H. MacDonald, A. J. Gale and A. T. Bennett.

RCA Nine Months Net $3,957,489

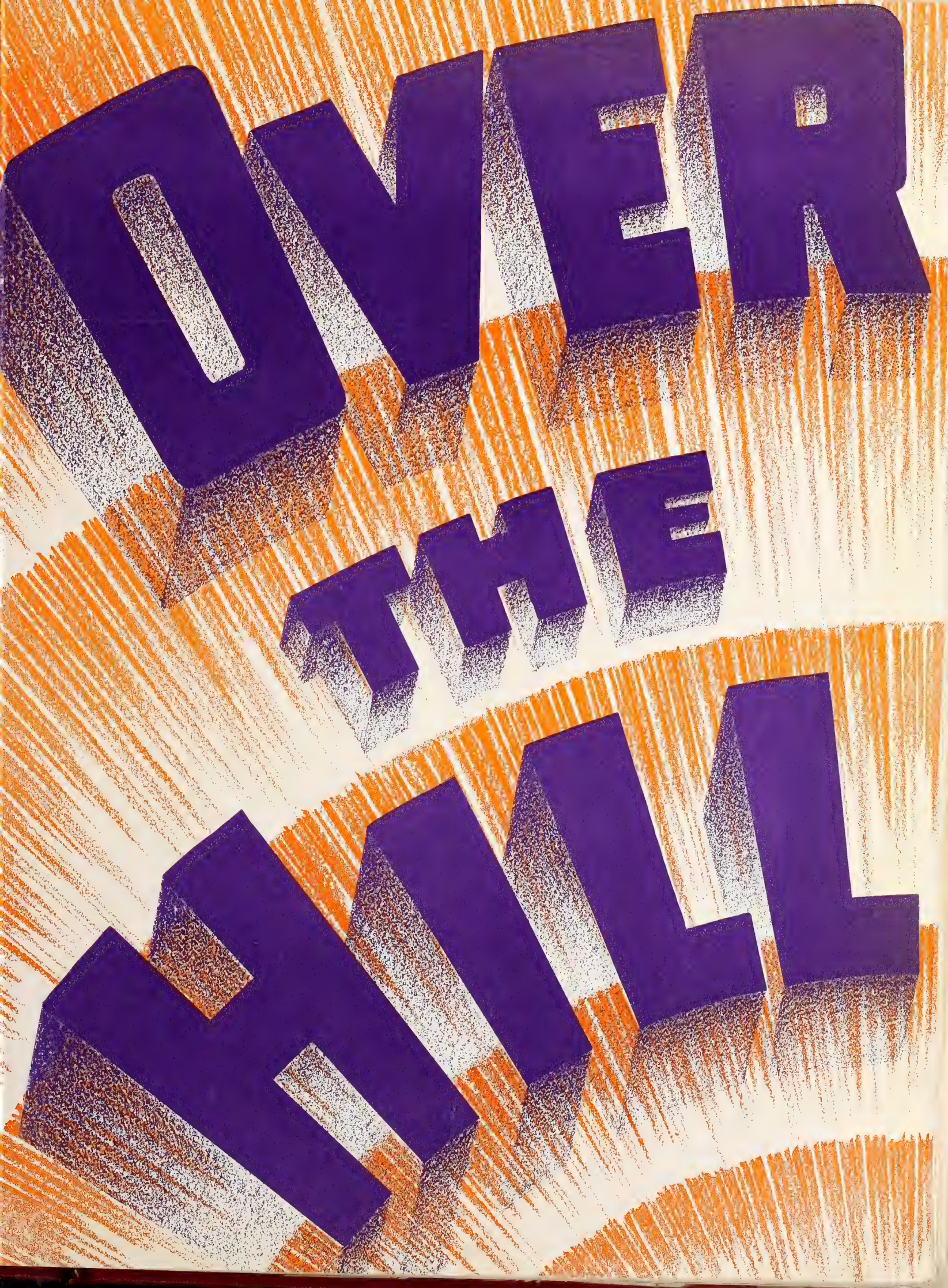
Radio Corporation of America with subsidiaries reports a net income for the first nine months of 1931 at $3,957,489 and a gross for the same period of $73,638,019.

This compares with a net for the same period last year of $870,753 and a gross of $85,150,256. The current year statement shows earnings $52,980 in excess of dividend requirements on the preferred stocks.

For the third quarter of 1931 the gross of the corporation and subsidiaries was $25,664,292 and the net $1,318,785. Earnings for the third quarter were $17,685 in excess of preferred stock dividend requirements.

U. S. Will Hear W. B. Merger Case Dec. 1 in New York City

December 1 is the date set for hearing the case of the Federal Government against Warner Brothers for alleged violation of the anti-trust laws in connection with the acquisition and subsequent merging of First National.


OVER
THE
HILL

THUNDERING CLIMAX TO A



SEASON OF SMASHES . . .



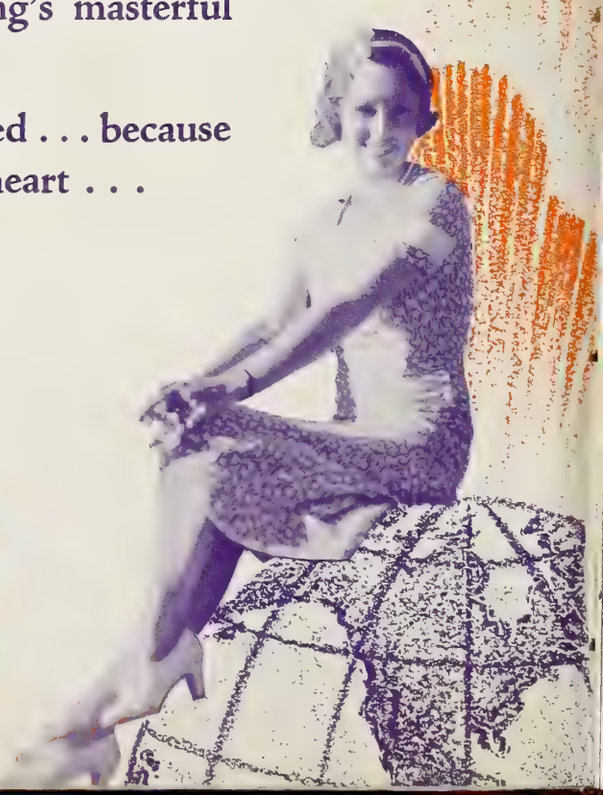
TOWERING ABOVE THE YEAR'S GREAT HITS!

What is OVER THE HILL?

- A story brimming with love of home and family, of mother, and of sweethearts . . .
- Pathos digging deep in the heart blended with boisterous, rollicking comedy and hard-fisted drama . . .
- A cast of plain, every-day people who wrap up your audience's lives in theirs . . .
- James Dunn and Sally Eilers, sweethearts of "Bad Girl," who will cram your house with young folks . . .
- Mae Marsh in a triumphant return as a mother who will melt 120,000,000 American hearts . . .
- Infused with life and vitality by Henry King's masterful direction . . .
- A theme that appeals to every age, race, creed . . . because it deals with emotions felt by every human heart . . .

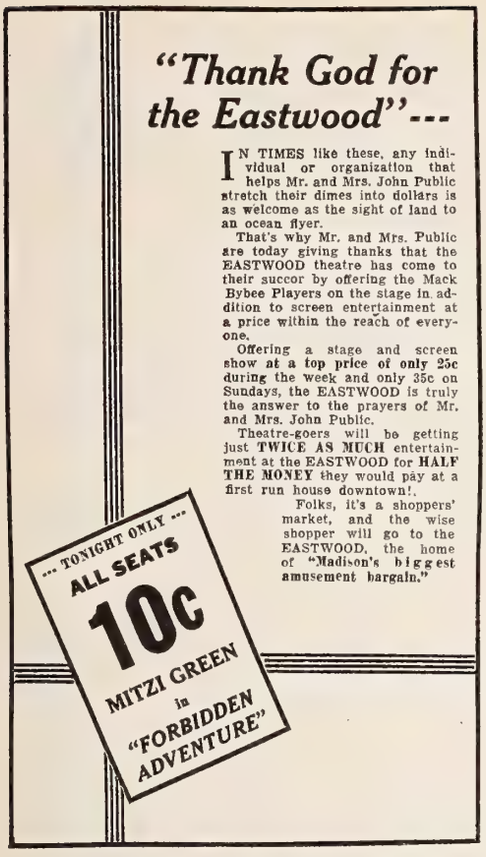
A FOX PICTURE





BE AMONG THE FIRST TO PLAY IT!

Printed in U. S. A.



This type of advertising in newspapers helped call attention to the novel program policy of the Eastwood Theatre at Madison, Wisconsin.

Action Pictures Has First 12 Set

Action Pictures, independent producing company has already completed six of its season's schedule of 24 features and has set release dates on the second group of six.

Completed are: "The Sky Spider," released October 1; "Chinatown After Dark," released October 15; "Anybody's Blonde," released November 1; "Soul of the Slums," released November 15; "Night Beat," release December 1 and "Passport to Paradise," release December 15.

"Sally of the Subway," "Docks of San Francisco," "Temptation's Workshop," "Hawk of the Yukon," "The Gorilla Ship," "The Widow in Scarlet" will be released on the first and 15 of January, February and March, respectively.

Dorothy Cleveland Joins Kraft

Dorothy V. Cleveland, motion picture publicist, has joined Harry Kraft & Associates, with headquarters at 229 West 28th Street, New York. Kraft was for 12 years art director of J. P. Muller Advertising Agency, which has many film accounts among its clients.

Cleaner Used in Theatres

Skour-Nu, Inc., New York manufacturers of a cleansing cream, report excellent results from theatres over the country where the preparation is used for cleaning carpets, walls and other fabrics in the theatre.

Adds Stock to Films at 25 Cents And Packed Theatre Is the Result

Eastwood Neighborhood House at Madison, Wis., Holds a Low Price; Competes With Circuits

Eyes of Midwestern circuit executives and scores of independent theatre owners are focused on the Eastwood theatre, neighborhood house at Madison, Wis., which, by a sudden change from straight pictures to combination pictures and stage plays, has done such a tremendous business that it is providing real competition to downtown deluxe houses.

The Eastwood theatre, less than two years old, has 1,000 seats and had lost thousands of dollars. The house had been owned and operated by two different corporations. Finally the contractors who built the theatre were forced to buy it at sheriff's sale to get their own money out of it. Knowing and admitting that they are not showmen, the contractors asked F. J. McWilliams, president of Allied Theatre Owners of Wisconsin, and at one time president of the MPTO, to supervise the house. McWilliams, a Madison resident, agreed, and has bought film and otherwise directed the house policies.

Griffiths Made Manager

McWilliams recently called in B. A. Griffiths, well-known theatre manager and a former newspaper man, to operate the house. Griffiths, with several years' experience as manager for Publix, Fox and RKO, was the one man, McWilliams thought, who might be able to do something with the theatre, which was going along just "so-so" under its second-run policy. First-run pictures are not available to the Eastwood, as RKO has the product sewed up.

Griffiths had been on the job hardly a week when he came to the conclusion that actors were needed on the stage in addition to the pictures. He also came to the conclusion that the Eastwood, being a neighborhood house in an industrial section where factories are closed, could not stand an increase in the top price of 25 cents. Always willing to stake everything on his convictions, Griffiths immediately entered into negotiations with Mack Bybee, stock company manager, for a small company that could produce shows weekly, giving mostly comedies and a few mysteries, in conjunction with the talking picture program.

A Smash Campaign

Having bought the show at a price he figured was right, Griffiths turned the town upside down with a smash campaign that made the large circuit houses green with envy. In all of his ads and exploitation on the new policy, Griffiths featured the No Increase in Admission angle.

Chain theatre managers thought he was crazy. How, they asked him, did he expect to take care of the additional overhead of several hundred dollars in a house that is on the outskirts of town and that had depended upon neighborhood patronage.

Griffiths replied that his house has a free parking lot that will handle 400 cars, and that the Eastwood was no longer a neighborhood house, but a house for the county and city.

"Our increase in business at twenty-five cents will not only offset the cost of the show, but will see us in the black as well," Griffiths contended.

Front page pictures and stories; double-page trucks in newspapers, made possible through cooperative ads by merchants; radio broadcasts; billing on a circus scale; banners all over the town, and every other conceivable angle of exploitation was used—for "Griff" knew he was on the spot. It was either make or break, and he was shooting the works.

Success Despite Handicaps

Then came the opening day. The sun was decidedly on the job and the temperature ran around 94 degrees—and the Eastwood has no cooling plant. But that didn't seem to matter to the Madison and Dane County population, hungry for stage entertainment. Capacity crowds greeted the players on the opening day and have crowded the theatre ever since. Holdouts at night are a common occurrence, and patrons stepping into the lobby are sure to see the beaming countenance of "Griff," who is giving them what they want.

The success of Griffiths' policy has spread through these parts and every night some showman, looking for a policy to combat a particular situation, is seen in the theatre.

Business has doubled on some nights, and on one night it is almost tripling the former business. The balcony, formerly used only on a 10 cent night, is now open regularly so great has become the demand for seats.

"First I studied my patrons," Griffiths explains. "I considered conditions in the territory; naturally they are bad. Then I found out through careful questioning of patrons that they want to see actors in person. I figured, however, that they could not stand an increase in price. I got the right kind of show and the answer to it all is the nightly receipts.

Leases More Parking Space

So popular is the new policy at the low price that the Eastwood has found it necessary to lease additional parking space, giving room for about 500 cars. It is common to see expensive cars drive up and unload a family. It is also common to see a farmer and his family and hired help pile out of an old truck. Griffiths has hit on an idea that seems to have a general appeal.

Exhibitors are waiting to see RKO's move. RKO owns all the downtown houses, a vaudeville theatre and three picture houses,

The newspapers seem to be giving "Griff" everything he asks for, and he is taking newspaper ads as large as the big chain theatres. Some of his advertising layouts and copy have aroused a lot of interest. His gag lines, especially, are looked for daily. "Madison's Biggest Amusement Bargain"—"Thank God for the Eastwood"—and for the University of Wisconsin student appeal, "Come to the Eastwood and Save the Difference for the Prom," are a few of them.

A Game Fighter and His Loyal Crew Give Stirring Battle to Depression's Breaks

This is a little story of one Florida exhibitor, who with the aid of a few loyal employees, is able to carry on in these days of "depression."

In the "good time" days this exhibitor was a "big shot." He controlled several houses and was making plenty of money. He was well liked by the film companies, for he was always ready and willing to pay fair rentals. He believed in giving the other fellow a break. His employees all received good salaries, in many cases slightly higher than was customary. Each employee of one year standing was given a vacation at full pay each summer. He was sitting on top of the world.

Then came the lean days of depression. Receipts dwindled and he was forced to give up his houses, one by one, until but one was left. The weekly gross in this house was well below the "nut," but he continued to carry on, sticking to his film contracts and paying the full salary list until his savings had vanished and he was broke.

He then called in the film salesmen and laid his cards on the table. The film companies met the issue by tearing up his contracts and making new ones at a lower rental. This helped some but not enough, for the house books showed nothing but red ink, and there were insufficient funds to meet the salary list.

The employees were then called in and again the cards were laid upon the table. Receipts were hardly more than sufficient to pay film rental, express, advertising and light. The question of rent was not considered as he had built the theatre in the good days, but there was still a mortgage on it. However, that could and would have to wait.

The employees held a conference and it was decided that "the boss" had been a grand fellow when he had the money, and it was now up to them to "play the game" and stick to the finish. So, the employees agreed that they would continue to operate the theatre, and after expenses had been paid the balance would be divided pro rata according to their salary standing, with the boss getting his cut, for even a boss must eat.

Each week this meager dole is divided and the house is carrying on in the hopes that brighter days are "just around the corner." Some weeks the amount is sufficient to give each enough to live on, but there have been weeks when weather conditions kicked a hole in the pitiful business to such an extent that there was a deficit, and then what do you suppose happened? Well, the ones who had savings dug down and "loaned" the needed amount to carry on.

With this wonderful display of loyalty, this house continues in operation. The lights out front burn as brightly as of yore. The music plays and everything seems joy and happiness to the patrons, but that small group within includes many an aching heart. The "boss"; well, his heart is pretty near the breaking point. Every week the full salary of every one is entered on the books, and if these days of depression will just hurry and turn that corner, you'll see the boss make his comeback, and then every one of the loyal crew will be paid, in full and with interest, for that is the kind of man he is.

Starts at Less Than Scratch And Sound Theatre Is Result

Master Stroke in Providing Shows for Oklahoma Hamlet Is Getting Merchants to Buy Matinees

The 300 folk, including babies in the hamlet of Marshall, Okla., wanted a "picture show." The Mecca theatre had been closed a long time and when a spirited young chap, Harry Nave, undertook to reopen the house, first of all there were legal entanglements to unravel, a heritage left by the last owner.

Nave could not command the capital to install sound equipment, and so had to open the theatre as a silent house at a dime admission, later raised to a quarter.

Nave knew, from past experience, that the small town expects just as good projection and comfortable seats as one finds in the city. To dress up the little house, he put white seat covers on all the chairs, cleaned the house from street to sheet, and began operations.

The first three months Nave operated the house as a silent proposition he made $35 for himself. But he gradually increased the ante and things went smoothly—for a time.

Then the novelty of having a theatre wore off. The town wanted talking pictures, or nothing; attendance dropped toward zero.

How install sound equipment with no capital? Finally, Nave figured this out: If he could get the local merchants to give a matinee on Saturdays—purchase so many tickets each Saturday—the amount would be sufficient for him to buy sound equipment and make weekly payments.

It took a lot of hustling on Nave's part to put the idea across, because Marshall is a dead oil town—very, very dead. But there is good drawing territory, and how he did capitalize on that fact!

BRIEFLY TOLD...

Eleven of Pathe Natan's 65 French theatres switch from straight pictures to features and vaudeville, marking the return of stage shows at Paris.

▼ ▼

Publix appoints David McSweeney to district managership at Massachusetts.

▼ ▼

Pictures Realization Corp. is the new corporate title of Sono Art Productions.

▼ ▼

Hal Roach appoints Warren Doane a director. Ben Shipman gets Doane's general manager's title, and L. A. French is promoted to be Shipman's assistant.

▼ ▼

Mary Pickford, in New York with Doug Fairbanks for the opening of Doug's "Around the World in Eighty Minutes," continues negotiations for story material.

▼ ▼

Frank Lloyd this week returned to Hollywood, from New York and three months abroad. He will again work for Howard Hughes.

▼ ▼

Lowell Thomas has started editing and recording accompanying dialogue of a series of 12 shorts made by Cinelog Corporation.

▼ ▼

United Artists will, in addition to England as heretofore, distribute Columbia product in South America and Spain.

▼ ▼

Forty-one exhibitors attending the Nebraska-Iowa MPTO convention at Omaha reelected C. E. Williams president.

▼ ▼

Sidney R. Kent, Paramount's sales chief, this week attended a celebration of his parent's 50th wedding anniversary, at San Francisco. He is due back in New York about November 18.

▼ ▼

Rhode Island theatre owners oppose a 10 per cent levy on receipts to aid the unemployment fund.

▼ ▼

Warners' Mastbaum, leading Philadelphia house, continues dark because of musician-union trouble. Others threaten to close.

▼ ▼

The fight of music publishers and American Society of Composers, Authors & Publishers against street "hawkers" of song sheets was actively launched this week.

Cabellero Substitutes While Arthur Makes A Circuit Tour

Charles Cabellero has assumed temporary supervision of Fox eastern theatres in the absence of Harry Arthur, general manager of the circuit, who is on a coast-to-coast tour of the company theatres. Cabellero has moved from the home office to the Roxy theatre.

Arthur has not appointed a successor to Charles Kurtzman, who resigned as Roxy manager. The probabilities are at present that no appointment will be made.

Warner Books Alice White

The Warner Artists' Bureau has booked Alice White for personal appearances at the Jersey City Stanley beginning November 20, to be followed by a week by the Earle, Washington, December 5.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the outstanding pictures—second, reviews of information

"THE CHAMP" is going to pile up more dollars at your box office than any other picture you've run in many a month. You can make your mind up to that right now. Even though the "expert" critics, who just love to tell you about the little technical flaws and shortcomings of the story, will argue that this is not "the perfect" picture, it will nevertheless be a mop-up for every theatre regardless of where it is located. It is packed with plenty of pathos, quite a few belly-laughs and the lovable characterizations of Beery and Jackie Cooper.

You won't have to fall back on overused adjectives when you start out to sell this picture to your community. As a matter of fact, if you just stick to the same type of advertising that M-G-M used for its New York opening you would be doing plenty. Keep plugging the idea that this is a "great" picture and they'll flock to your b. o. without any catch lines or tricky phrases about the story or the cast. Just tell them that Wallace Beery and Jackie Cooper are opening in "The Champ" and tell it to them in the largest type your newspaper boasts of; then be certain that every spot in the area you draw from also knows about it. Your chief task is in your coverage. If you succeed in letting everybody know you're playing this picture you will have accomplished a grand piece of merchandising.

Despite the crap-shooting weakness of Beery and numerous other slants that are not exactly uplifting for the younger generation, it is a kid's picture just as much as for the adults. Spot it for your longest run and maybe you'll be glad to add an extra day or two to boot. It's that kind of a money-maker.

If you missed one of the preview trade showings, you played a dirty trick on yourself and your theatre; so make it a point to catch it when it plays your nearest big city date; then you'll never lack for selling ideas if you intend to get behind it with something exceptional.

The most flattering thing I can say about "The Champ" is that M-G-M deserves a medal for bringing us such a sure-fire box office gold mine as this one. Depression and hard times will get an awful kick in the pants when your theatre plays it.

▼

"BAD COMPANY" is one of the best gangster pictures we've looked at since "Little Caesar" came marching down the pike to roll up box office records here, there and everywhere. Released prior to the general ban on themes dealing with gunmen, it would be a wow, but coming along now while most communities are protesting at this kind of screenfare is gonna make the value of it rather questionable.

Although Helen Twelvetrees is featured, Ricordo Cortez and John Garrick, especially the latter, do outstanding work throughout the picture. Garrick is most sincere in his love scenes with Miss Twelvetrees and will win the feminine portion of your audience as never before. We would even venture a little outside our domain and make the statement that with proper pictures and a good build-up, this fellow would soon be a great box office bet.

The story holds interest from beginning to end with but few dull moments. It is well acted and exceptionally well directed. Which is a decided relief after some of the hokum coming from Hollywood.

If there are no objections to gangster pictures in your community, I would suggest that you create interest and mold your campaign along lines that will keep away from the gangster thought. This is possible through the fine work of the stars, especially Cortez and Garrick. But should there be open antagonism to stuff like this you had better play safe and not try to pull any fast ones. Possibly a preview of the picture will open up several avenues of thoughts for merchandising a picture like this. After all, no one knows your own situation better than yourself.

N. G. for the kids, but as for Sunday showings, that's up to you and your town. If there will be no comeback and you don't make a play for kiddies on the Sabbath, then follow your own best judgment.

The title immediately suggests the gangster slant, plus other angles, and can be made just as powerful at the box office as you sell it. As for "audience" values, it's OK. They'll find 'most every moment of it entertaining in many ways. We are only sorry that there is so much sentiment against stories of this type because this one is better than many others.

▼

"ONCE A LADY." Some day Paramount, as well as every other producer, is going to learn that exaggerated English accents are only enjoyed in the "sticks" as material for laffs in the next-to-closing hokum vaudeville act. Handing it out to motion picture audiences in extra large doses is a sure way to help kill the appeal of the flickers and snickers in America's many small cities. But just to make it still more difficult to sell to the small towns, P-P adds an unusually strong portion of Russian accent and many rolling R's and other "roosian" actions by none other than the star, Ruth Chatterton, and oh, my! how she does Chatter in her "roosian" way.

Here is a picture which starts out so slow and draggy that you could almost scream. It absolutely drags its way through reel after reel until you begin to despair of it ever coming to a finish; then, lo and behold! in the final reel or two it emerges as an honest-to-goodness talker with many interesting spots.

If your customers have a weakness for Ruth Chatterton, this will fully meet their expectations; if not, you must sell it for the picture. Selling should not be too difficult a task for the showman who can take any worthwhile theme and build his campaign in and around it. In this case it's the wife who could not hit it off with the husband's family and who also let the world think her dead rather than interfere with the future of her daughter. Later she helps that daughter attain happiness, all without knowing that her mother was alive and aiding her. Now take a hunk of that and sell it to the natives.

Few names in the cast aside from the star will mean anything at the b. o., so play up Chatterton for all she's worth to your patrons. The picture itself may prove "box office" if sold properly; it won't be "audience" until the final two reels, but that will send them home quite satisfied that they have seen a fairly good picture; to which you must add a fair quota of short subjects to round out the show.

Objectionable for the kids, and they won't like it on general principles. Ditto for Sunday shows in the straight-laced communities. So save it for your midweek bill. Backing it up with a campaign that will emphasize its few outstanding qualities, "Once a Lady" should prove just fair at the box office.

Maybe some one will whisper in Paramount's ear that there are plenty of good old American plots that will get more money than going so far abroad. There are altogether too many pictures with plots laid in European countries to suit the present-day tastes for something our audiences can better understand and enjoy.

▼

"THE UNHOLY GARDEN" is "just another Colman," nothing more and nothing less. It is far from an "outstanding" picture in many ways, but if your patrons have a strong yen for Colman they will accept the picture as only mildly entertaining.

The settings are realistic enough, but somehow contradict the plot itself in that the spot is supposed to be in a remote part of the desert and not very accessible, yet they have frequent visitors and mail at regular intervals.

Supporting Colman are Fay Wray, very likable as the heroine, Estelle Taylor, also OK, and Tully Marshall rounding out a competent cast, all performing very nicely in a silly, unbelievable story about gangsters and other boloney out in the desert where the "long arm of the law" can't reach them.

For atmospheric purposes, such as marquee displays, front dressings and newspaper ads, the yarn lends itself admirably, but for "audience" values it is as weak as near-beer. Therefore, its "box office" strength is going to be gauged by the star's popularity in the community where it plays. That may bring them in. As to its "audience" reaction, we doubt whether they will go into ecstasies or rave, but they may be quite satisfied that they have seen Ronald and enjoyed his characterization of the bad man who had to run away from the cops.

Don't tell the kids about it and maybe you'd be better off if you kept it off your Sunday schedules. Try spotting it midweek and then spend a couple of extra dollars convincing the prospective customers that here you have Colman in something entirely new and different. You won't be telling an untruth. (Ain't I the subtle cuss?)

▼

"FRIENDS AND LOVERS" may be a pretty good picture, as quality is measured at the box office, but it proves once more that either Lily Damita is N. G. for pictures or they are picking poor stories for her to work in. She has looks, ought to be able to act, yet all she seems to do is pose before the camera.

So, with that preamble about Lily, forget her in your billing, except for mention, and play up Adolphe Menjou and Erich von Stroheim. They handle their roles to perfection and contribute no little to whatever success the picture can boast of in entertainment value. Frederick Armstrong walked off with the comedy bouquet at the Roxy where we saw this picture. He's funny without half trying and that's why he's so darned good. Too bad his part is so limited.

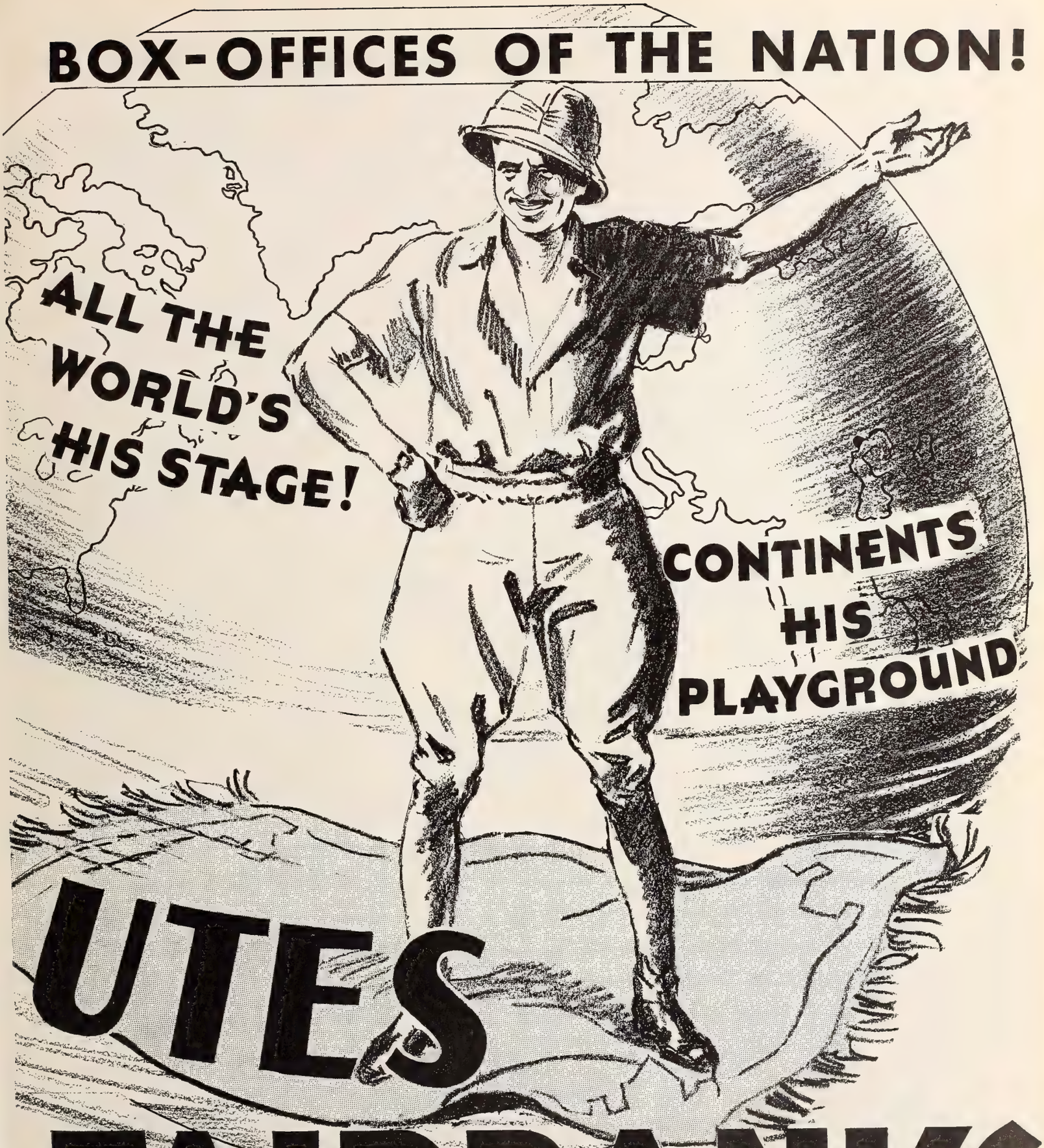
Without possessing any claim for being a great picture, "Friends and Lovers" is still a pleasant evening's entertainment and will be found satisfactory in all but the smaller communities. There it will find little of interest to the patrons who prefer their plots around things they better understand.

The nature of the plot is a possible angle you can work on. Personally I would stick to Menjou and Von Stroheim. They offer much easier lines of resistance plus a chance to follow out the idea used at the Roxy to merchandise the picture via these two stars and their past performance. Von Stroheim, especially, can provide you with plenty of slants in this direction. Use any of his previous successes as a basis to frame your own build-up for him and the picture. Menjou has several good ones to his credit recently; therefore you can play them up as well.

Not so good for kids or Sundays. But there


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is no reason why your audience should not enjoy the picture despite its drawbacks. Backed up with a good surrounding program of entertaining shorts, this feature ought to get over without too much trouble.

CHARLES E. LEWIS.

Tonight Or Never

(United Artists)

Comedy-Drama

(Seen at Hollywood)

Guided by the smart showman, Sam Goldwyn, Gloria Swanson has turned up with a swell screen version of the Belasco stage success, "Tonight or Never." As a romantic comedy it is one of the season's outstanding productions. Gloria never performed to better advantage, never looked better, or wore more gorgeous clothes. The supporting cast could scarcely have been improved.

This is the story of a Hungarian opera singer who has everything to make for success but a soul. Petulant, selfish, superficial, her voice never has achieved the spiritual richness of which it is capable. Realizing finally what she lacks, Gloria sets out to find an adventure in love. Of course, the great lover turns out to be, not the gigolo she suspected him of being, but a prince charming who happens to be agent of New York's Metropolitan Opera in Europe.

Ernest Vajda's thoroughly entertaining screen version of the original play has been handled deftly by Director Mervyn LeRoy. Georgeous Goldwyn settings have been provided by clever Willy Pogany, while the celebrated Madame Chanel has provided the gowns which Miss Swanson knows so well how to wear. Sumptuous really seems to be the word to describe this production. The dialogue sparkles and no phase of it is lost in the mouths of the excellent cast, except perhaps occasionally when laughter of the audience drowns out a quip or two when they pile up thick and fast. Gregg Toland's photography deserves a good hand, too.

This is the screen debut of Melvyn Douglas and a most auspicious one. Douglas played with a skillful sense of comedy and a suave restraint that pointed up gracefully the witty performance of the star. He created the role in New York, opposite his wife, Helen Gahagan. Under personal contract to Goldwyn, he has been loaned to RKO Pathe, where he is now playing opposite Ann Harding.

Alison Skipworth does a delightful job as a grand opera star of former years. Ferdinand Gottschalk as the vocal teacher is particularly ingenious. Robert Gregg, Warburton Gamble and Greta Meyer complete the entourage of the star's household, and each contributes most effectively to the whole. Boris Karloff appears briefly, but effectively.

Count Gloria back into the ring with a brilliant splash.

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by Mervyn LeRoy. From the David Belasco stage play by Lili Hatvany. Adapted by Frederick and Fanny Hatton. Screen play by Ernest Vajda. Settings, Willy Pogany. Photography, Gregg Toland. Edited by Grant Whytock. Sound, Vinton Vernon. Release date December 26, 1931.

CAST

Nella Vago.....Gloria Swanson
Unknown gentleman.....Melvyn Douglas
Rudig.....Ferdinand Gottschalk
Butler.....Robert Greig
Count von Gronac.....Warburton Gamble
The maid.....Greta Mayer
The waiter.....Boris Karloff

Leo Meehan

Her Majesty Love

(First National)

Comedy

(Seen at Hollywood)

Jack Warner and his production forces at First National join the "Make America Laugh" movement with a loud wham in presenting the latest Marilyn Miller starring picture, "Her Majesty Love." When the theatre boys offer the charming Marilyn and Ben Lyon for love interest, together with a comedy quintet consisting of W. C. Fields, Ford Sterling Leon Errol, Clarence Wilson and Chester Conklin, those looking for a chance to forget their troubles for an hour or so ought to respond numerously.

There isn't much to the story, but who's going to care much when Marilyn and Ben are making love, and Fields, Errol, Sterling, Wilson and Conklin are making nonsense? Too, there are a couple of most intriguing musical numbers, played by a fine orchestra, with Don Novis doing the vocal soloing. And how that lad can put the old romance into a ballad.

Bill Fields tops the performances among the five comics. As an ex-vaudevillian and father of the girl, Bill gets a swell opportunity to do his stuff, including just enough of his famous plate-juggling number. Running him a close second is Clarence Wilson, the chap who played the sheriff in "Front Page," who has a nut-cracking number that panics them. Sterling, Errol and Conklin, while their parts are not so fat, contribute effectively to the general hilarity.

William Dieterle's direction brings some new notes to this screen musical comedy business that are likely to boost the popularity of the type. The sets and dressings are gorgeous and the photography particularly noteworthy.

Produced and distributed by Warners. Directed by William Dieterle. From the story by R. Berbrauer and R. Oestereicher. Adaptation by Henry Blanke and Joseph Jackson. Editor, Ralph Dawson. Art director, Jack Okey. Photography, Bob Kurrle. Lyrics by Al Dubin. Release date, December 26, 1931.

CAST

Lia Toerrek ..... Marilyn Miller
Fred von Wellingen..... Ben Lyon
Lia's father .....W. C. Fields
Otmar ..... Ford Sterling
Baron von Schwarzdorf.....Leon Errol
Emil ..... Chester Conklin
Hanneman ..... Harry Stubbs
Aunt Harriette ..... Maude Eburne
Reisenfeld ..... Harry Holman
Factory Secretary.....Ruth Hall
The "third" man.....Wm. Irving
Fred's sister, Elli .....Mae Madison

Leo Meehan

The Speckled Band

(First Division)

Mystery

Raymond Massey, English actor of note, offers his impression of Sir Arthur Conan Doyle's immortal detective character, in "The Speckled Band," one of the Sherlock Holmes stories, which centers about the mysterious death of a young girl and the near death of her sister.

The fact that Massey appears a bit young for the role of the rather elderly appearing Sherlock which Doyle's descriptive pen has indicated to us does not detract from the portrayal. At least, the audience gave every evidence that it did not, since they gave the detective and his clever deductions their rapt attention throughout the film.

The picture was filmed at the English studios of British and Dominion, and is distributed in this country by First Division Exchanges, Inc.

Lynn Harding is amply cruel and terrible in appearance, as the step-father of the two girls, upon whom he is dependent for income, and who takes drastic measures in preventing them from leaving his gloomy and "spooky" country mansion. One of the girls meets a horrible death at night, and we are later informed subtly that the step-father was the perpetrator.

One year later when the sister is about to marry, she has a fear that some misfortune will overtake her, and informs a friend, Dr. Watson, offered by Athole Steward. Sherlock Holmes goes to work in his own inimitable Holmesian manner, succeeds in uncovering the sinister device, a snake with poisonous propensities, with which Harding had disposed of one step-daughter and very nearly did likewise with the other. In the dramatic and most suspensive moment during which the climax comes, the snake is driven back through the wall whence he had been set on his death-dealing way by the step-father, and bites and kills Harding himself.

Good photography was credited by many present with heightening the mysterious atmosphere of the story. The girl was played by Angela Baddeley. The cast was considered to have handled itself with uniform ability, chief honors unquestionably going to the Sherlock of Massey and the step-father of Harding.

Produced by British and Dominions (England). Distributed in the United States by First Division Exchanges, Inc. Directed by Jack Raymond. From the story by Sir Arthur Conan Doyle. Release date, November 6, 1931. Running time, 67 minutes.

CAST

Dr. Rylott .....Lynn Harding
Sherlock Holmes .....Raymond Massey
Helen Stone .....Angela Baddeley
Dr. Watson .....Athole Steward
Mrs. Staunton .....Nancy Price

Frankenstein

(Universal)

Drama

(Seen at Hollywood)

If Universal's production of "Frankenstein" does nothing else it establishes Boris Karloff as the one important candidate who has arisen for the mantle of the late Lon Chaney as a delineator of weird and grotesque roles. Because of his restraint, his intelligent simplicity of gesture, carriage, voice and make-up, Karloff has truly created a Frankenstein monster. Had he yielded to the temptation to melodramatize as the opportunity offered, the character would have been far less formidable, horrible, terrible, and a lot of other "ibles" which might be added. Karloff has done some excellent things in pictures, though usually in minor roles. This was his big opportunity, and whether you like the picture or not you won't deny his efficacy.

"Frankenstein" is a thriller, make no mistake. Women come out trembling, men exhausted. I don't know what it might do to children, but I know I wouldn't want my kids to see it. And I won't forgive Junior Laemmle or James Whale for permitting the Monster to drown a little girl before my very eyes. That job should come out before the picture is released. It is too dreadfully brutal, no matter what the story calls for. It carries gruesomeness and cruelty just a little beyond reason or necessity.

As I have said before, I don't pretend to know what any picture will do at the box office. I certainly do not know what "Frankenstein" will do. But, like every other newspaper man, I know that America is full of people who fight their way into murder trials, dash off to see the scenes of revolting crimes, get up at night to run to fires, buy millions of copies of newspapers to read the life stories of Ruth Judds and Edward Hickmanns. I know there are millions who would use all the influence they could muster to witness a hanging or an electrocution. Almost every mortician can point out a dozen or a score who are professional funeral-goers. Others with a milder form of the sensation-phobia content themselves with visiting cemeteries to read tombstone inscriptions, or regale themselves with ghost stories. And I have a hunch these same people may rush to see "Frankenstein." I have a hunch others may go "just to see if it is as bad as Mrs. Jones said it was." There's that bump, too, in a lot of us.

As a production, it certainly is an adequate screen version of a famous story and a famous play. The camera has afforded almost frankenstein opportunities of emphasizing all the deadly horror of this unique piece of literature. Garrett Fort and Francis Edward Faragoh have considered their medium well in developing the screen treatment. Director James Whale has missed no opportunities to make it precisely what it purports to be. They have been ably assisted by Arthur Edeson's photographic effects and Danny Hall's sets. E. M. Asher produced it for the Laemmles, with Maurice Pivar as editorial supervisor and Richard Schayer as supervising scenarist.

Colin Clive gives a splendid performance as the mentally perverted Frankenstein who creates the Monster. Mae Clarke is effective as the fiance who suffers deeply and finally is the victim of Frankenstein's devotion to his mania. John Boles is adequate as their friend, Victor, and Edward Van Sloan does particularly well

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Educational Pictures
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as Frankenstein's medical tutor and friend. The only and welcome comedy relief is afforded by that delightful gentleman, Frederick Kerr, in the role of the Baron Frankenstein.

Produced and distributed by Universal. Directed by James Whale. Screen play by Garrett Ford and Francis Edwards Faragah. Based on the story by Mary W. Shelley. Photographer, Arthur Edeson. Art director, Danny Hall. Release date, November 21, 1931. Running time, 71 minutes.

CAST

Henry Frankenstein.....Colin Clive
Elizabeth ..... Mae Clarke
Victor Moritz..... John Boles
The Monster ..... Boris Karloff
Baron Frankenstein..... Frederick Kerr
Dr. Waldman .....Edward Van Sloan

Leo Meehan

Thirty Days

(Patrician Pictures)

Drama

(Seen at Hollywood)

Patrician Pictures presented the first of its season's program to an audience at the Coast Fairfax last week. Thought well developed by Director Alan Crosland from Hal Conklin's original story adapted by Gertrude Orr, "Thirty Days" presents the adventures of an uptown girl who wakens one morning in jail, rubbing elbows with the "other half." But she has the right sort of stuff in her character and by the time she has finished her 30 days she has learned there is something in life besides self-indulgence and gold.

Maureen O'Sullivan was termed as acquitting herself excellently as the society girl who has to take her medicine. She finds in Kate, a big-hearted downtown girl, a friend who helps her through her humanities. Kate is played by Betty Compson. John Warburton makes a satisfying hero as the benevolent young attorney who does much to correct Maureen's lop-sided view of life. Others in the cast who contribute good performances are Mary Doran, Martha Mattox, Montague Love and Cornelius Keefe. Noted as particularly brilliant and enjoyable was the work of little Wally Albright, a child performer of more than ordinary talent.

Alan Crosland's direction seemed particularly effective in the more tender and subtle moments of the picture, and he has kept it moving at a rapid pace throughout, with a fist fight, a few hysterics and rapid changes of scene which kept the audience in suspense.

Many friends of this young independent concern were on hand to offer their congratulations upon the beginning of its season's program.

Produced and distributed by Patrician Pictures. Producer, Emil Jensen. Directed by Alan Crosland. Original story by Hal Conklin. Adaptation by Gertrude Orr. Additional dialogue by Claire Carvalho. Photographed by Bob Planck. Art director, Jack Schulze.

CAST

Maureen O'Sullivan — John Holland
Betty Compson — Marian Stokes
John Warburton — Grace Valentine
Montague Love — Mildred Golder
Mary Doran — J. Frank Glendon
Cornelius Keefe — Helen Gibson
Martha Mattox — Jayne Kerr
Wally Albright

Peach O'Reno

(Radio)

Comedy

(Seen at Hollywood)

Reno's divorce farce becomes the subject for farcical antics by Wheeler and Woolsey in their latest Radio laugh potion, entitled "Peach O'Reno." It is considerably the best of the recent productions featuring these comics, having some moments which are positively uproarious.

Cast in the roles of Reno's leading bargain rate divorce lawyers, the two are given opportunities to poke plenty of fun at Reno's marital mill, its gambling and its ballyhoo. They are enthusiastically aided and abetted in their job by Zelma O'Neal, Dorothy Lee, Joseph Cawthorn, Sam Hardy, Cora Witherspoon and others.

Particularly funny is the female impersonation—strictly for co-respondent purposes—of Bert Wheeler. Bert has the whole kit and kaboodle of these feminine impersonators lashed to the mast, m'deas! His and Bob Woolsey's dance number during Bert's disguise act made the preview audience almost unruly. Another swell low-comedy (which we confess to liking when it's well done) sequence concerns an affectionate battle and proposal between Woolsey and Zelma O'Neal. There ought to be a law or something to keep that O'Neal girl on the screen more often, and, also to give her stuff which she can do in her own peppy way.

Woolsey, as usual, maintains his Central Avenue sartorial elegance, and his cigar gyrations would continue to be quite funny if he could be persuaded to use them with a little more restraint. Cora Witherspoon and Joe Cawthorn are very good as the couple whose marriage goes on the rocks after 25 years. They do not give Sam Hardy any too much to do, but what he does contributes to the general hilarity. Dorothy Lee is cute.

This picture was made solely for laugh purposes, with Bill Seiter doing a good job on Tim Whelan's story, adapted by Ralph Spence. Max Ree built unusually clever mechanical effects for some of the sets.

Produced and distributed by Radio. Supervised by John E. Burch. Directed by William A. Seiter. From the story by Tim Whelan. Adaptation and dialogue by Ralph Spence. Edited by Jack Kitchin. Photographed by Jack MacKenzie.

CAST

Wattles ..... Bert Wheeler
Swift ..... Robert Woolsey
Prudence ..... Dorothy Lee
Joe Bruno ..... Joseph Cawthorn
Aggie Bruno ..... Cora Witherspoon
Pansy ..... Zelma O'Neal
Judge Jackson .....Sam Hardy
Crosby ..... Mitchell Harris
The Secretary ..... Arthur Hoyt

Leo Meehan

Anybody's Blonde

(Action Pictures)

Drama

Rapid action throughout combined with rather fine performances in general were considered basically responsible for the high dramatic and audience interest of this independent production, third of the season from Action Pictures.

Though the story could not be called exactly new, there are nevertheless several novel twists to the plot structure.

Dorothy Revier plays the lead as the newspaper girl reporter who obtains a leave of absence from her paper and joins a night club chorus girl group, in order to gather evidence against those responsible for the murder of her brother, a boxing champion. In her deliberate connection with the gangsters, she meets the leader, played by Lloyd Whitlock, and succeeds in usurping the affection he holds for Edna Murphy, one of the troupe.

As a consequence of her cleverness in manipulating the situation, the gang leader is brought to book by the police and the mystery of the brother's murder is cleared. Nita Martin, Broadway player, supplies several rather amusing bits of comedy relief from the dramatic situations with her singing.

Richard Miller portrays the tough detective in what was considered a decidedly effective manner, offering prize fights, gang killings and police third-degree methods. Reed Howes plays the contender for the boxing championship, who successfully falls in love with Miss Revier.

Produced by Ralph M. Like for Action Pictures. Directed by Frank Strayer. Story by Betty Burbridge. Supervised by Cliff Broughton. Release date, October 30, 1931. Running time, 59 minutes.

CAST

Janet Reese .....Dorothy Revier
Myrtle ..... Edna Murphy
Dan O'Hara ..... Reed Howes
Steve Crane..... Lloyd Whitlock
The Editor .....Henry B. Walthall

Good Sport

(Fox)

Drama

(Seen at Hollywood)

Virtue is its own reward, but the girl who isn't too fussy gets the diamond bracelets. And if hubby goes philandering off to Europe with a mistress, wifey can assuage her grief by getting engaged to another man, even though he makes her the self-same proposition that caused her to go sour on her husband.

So says the latest Fox production, "Good Sport." Rather a messy lot of stuff, if you ask this reviewer, but possibly there are enough "good sports" who will enjoy screen fare which clinicises this type of moral cancer.

Refreshingly good direction by Kenneth MacKenna, together with some excellent histrionic moments by members of a capable cast, relieve the monotonous plot. Linda Watkins, one of Fox's debutantes of the year, is featured. She acquits herself very satisfactorily. John Boles does creditably with the hero job, a hero who offers an apartment and a bankroll one moment, marriage the next. Allan Dinehart is the naughty husband, Hedda Hopper the wise but tolerant mama. Louise Beavers is particularly clever as the colored maid who tries her best to teach Linda what keeps kept ladies. These latter varieties are portrayed with judicious candor by other members of the cast, which includes Claire Maynard, Ethel Kenyon, Betty Francisco, Sally Blane, Inez Morton, Joan Carr and Betty Allen.

Though well done, and with one eye on the censor for the most part, it is scarcely up to the standard set in recent months by a company which has turned out "Daddy Long Legs," "Merely Mary Ann," "Yellow Ticket," "Ambassador Bill," "Over the Hill," "Cisco Kid," "Transatlantic" and the like.

Produced and distributed by Fox. Directed by Kenneth MacKenna. Screen play by William Hurlbut. Photographed by Charles Clarke. Sound, Alfred Bruzlin. Art director, William Darling. Release date, December 13, 1931.

CAST

Marilyn Parker .....Linda Watkins
Boyce Cameron ..... John Boles
Rex Parker ..... Allan Dinehart
Peggy Burns ..... Greta Nissen
Mrs. Atherton ..... Hedda Hopper
Ginnie ..... Minna Gombell
Queenie ..... Claire Maynard
September ..... Louise Beavers
Marge ..... Sally Blane
Laura ..... Betty Francisco
Loretta ..... Ethel Kenyon
Nita ..... Inez Norton
Violet ..... Joan Carr
Fay ..... Betty Allen

Leo Meehan

The Ruling Voice

(First National)

Drama

Racketeering versus the love of a daughter comprises the theme of conflict in this First National production, favorably received at the Winter Garden on Broadway. Walter Huston, as the father of the "System" as well as of Loretta Young, triumphs over himself in his effort to win back the respect of his daughter, but loses his life at the hands of a victim of the racket.

Huston, in the role of Jack Bannister, the unscrupulous but suave "voice," commanded respect for his portrayal of indomitable control of the ring over whom he lorded, as well as a liking for the light touches of his more whimsical moments. Fast moving dialogue accounted in part for that reaction, combined with the acting ability of a wide range of experience on both the stage and the talking screen.

It's when his daughter returns from finishing school abroad that a new note begins to appear in the ruling voice, a voice heard by recalcitrants awaiting his judgment while its hidden owner views them through a slot in the door. When he candidly tells his daughter the nature of his business and she "disowns" him, he finds that all his so-called power has lost its flavor. He arranges that the daughter be employed by Mary Stanton (Doris Kenyon) as tutoress for her small son.

And now he tries in vain to call off the terrorism instituted to break the campaign begun against him by a group of influential business leaders. He learns from Mrs. Stanton that they are planning to strike him by kidnaping his daughter. And Gloria, the daughter, to save her pupil from any counter-move, brings both the child and her mother to her father's home.

Bannister, with a threat of taking the records to the district attorney, orders off the bombings and burnings. But Snead (Dudley Digges), his closest accomplice, sees it all as treason and treachery and sends a maddened victim of the "System" to Bannister's home on a pretext of


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THE MAN WHO MADE A MONSTER

having him sign a peace agreement. When the man hears Bannister's voice he recognizes "the ruling voice" and kills him.

David Manners, as the fiance of Gloria, supplies with her the incidental love interest in the story.

Story by Rowland V. Lee and Donald W. Lee. Directed by Rowland V. Lee. Dialogue by Byron Morgan. Adaptation by Robert Lord. Cameraman, Sol Polito. Film editor, George Amy.

CAST

Jack Bannister	Walter Huston
Gloria	Loretta Young
Mary Stanton	Doris Kenyon
Dick Cheney	David Manners
Burroughs	John Halldiay
Snead	Dudley Digges
Gregory	Gilbert Emery
Bailey	Willard Robertson
Malcolm Stanton	Douglas Scott

Range Law

(Tiffany)

Western

Ken Maynard, Tiffany's western star, in another hard riding offering, in which Ken, aided and abetted by his beautiful horse, Tarzan, vindicates himself of the charge which had previously lodged him in jail and then made him an escaped convict, and wins the girl, to the discomfiture of the villains.

Frances Dade plays the heroine role as the owner of a ranch, while Frank Mayo and Charles King contrive to be fairly satisfactory heavies. Lafe McKee was considered to have done reasonably well with the role of Frisco, convict friend of Maynard, who becomes his right-hand man in his effort at outwitting the bad men, and comes to his aid in timely fashion in several tight places.

Maynard, escaped from jail, where he had been incarcerated on a trumped up charge of robbery, is on the way to find the crook who caused his arrest. He finds a pair of slippers on the road and seeks the girl who owns them, but the find causes him again to land in jail as an express stage robber.

Again, and this time, with the aid of Frisco, he makes good an escape from his cell, and at the proper moment arrives to prevent the marriage of Mayo and Miss Dade. He kidnaps Miss Dade, and returns to town for unfinished business. In the thick of a fight with Mayo and his henchman, King, things look bad for Maynard, when the girl, who had overheard enough in a mountain camp to prove Ken innocent, arrives with the sheriff and Frisco. The day is saved and Maynard is in a fair way to managing a ranch and taking a wife for the concluding sequence.

Produced and distributed by Tiffany. Directed by Phil Rosen. Produced by Phil Goldstone. Story by Earle Snell. Release date, October 11, 1931. Running time, 63 minutes.

CAST

Hap Conners	Ken Maynard
Ruth Warren	Frances Dade
Blont	Frank Mayo
The Sheriff	Jack Rockwell
Frisco	Lafe McKee
Legal	Charles King

A Private Scandal

(Headline)

Drama

A somewhat different type of story, possessed of real, down-to-earth popular interest, and carrying with it true love interest, plenty of fast action and suspensive drama, was thought by many who sat in on this second of the independent company's current season releases, to be particularly responsible for the rating of fine which was one noticeable comment.

Lloyd Hamilton and Marion Nixon play the opposite leads in a fashion which was termed decidedly capable. Hamilton is a crook, who marries Miss Nixon in order to extricate her from a difficult situation whereby she was being forced into a distasteful marriage.

After their sudden small-town marriage, he takes the girl to New York, where Hamilton leaves her, considering himself not good enough for her under the circumstances and feeling that he has done his best for her in aiding her to escape from an intolerable position. But Miss Nixon has become vastly attracted to the young man who has done the right thing, in a gentlemanly manner. Hamilton leaves in particular because he is thoroughly aware that the police may pick him up at any time.

The balance of the story concerns in vitally living fashion, the manner in which he, realizing how much the attraction is mutual, makes a stern effort to go straight, and, on the other hand, the sacrifices which she makes to assist him in his attempt. This situation provides opportunity for real dramatic action, an opportunity which, it was conceded, was not lost.

The climax comes when the girl, as secretary to the district attorney running for governor, is forced to take down the confession of her husband. Cleverly she holds the confession out of the files and later bargains with the district attorney for her husband's freedom, on the strength of her knowledge of the marriage of the candidate's sister to a crook.

The balance of the cast was thought to have been entirely adequate, with Theodore von Eltz and Walter Hiers doing especially good work.

Produced and distributed by Headline Pictures. Directed by C. Hutchinson. Story and dialogue by John Francis Natteford. Edited by Richard Hughes. Cameramen, Ernie Miller and B. B. Ray. Sound, W. M. Dalgeish. Running time, 72 minutes.

CAST

Mary Gale	Marian Nixon
Daniel Treve	Lloyd Hughes
Rita Grey	Lucille Powers
Matthew Grey	Theodore von Eltz
Honest John	Walter Hiers
Count Raymond d'Alencourt	Fletcher Norton
"Eddie"	Eddie Phillips
"George"	George Wells
Snowflake	Himself

Shanghaied Love

(Columbia)

Melodrama

A melodrama of the high seas of the clipper ship days and one which possesses an assortment of entertainment producing factors, to judge by the reaction of an audience at Loew's New York recently.

There is a goodly portion of comedy well spotted through the film, which extracted a number of hearty laughs from the New York audience. Fred Toomes as the colored boy aboard ship and Lionel Belmore as the big Swede account for the majority of the laughs.

John Cromwell was thought to have turned in a good performance ably supported by Sally Blane, the two providing the romantic interest. Willard Robertson as the wronged father who takes his revenge on the sea captain in the end, and Noah Beery as that domineering and cruel captain, were thought to have carried off chief acting honors, Robertson having done the best piece of work, in the opinion of many in the audience.

Beery had stolen Robertson's wife and daughter, causing the death of the woman and adopting the girl, Miss Blane. He attempts to marry the girl to his first mate, on the Golden Bough, but meets with opposition from Cromwell who has fallen in love with her.

Robertson is later discovered to have boarded the ship before it left port, and after a mutiny at the right moment to save the girl from marrying the mate, Beery is put in chains, the mate is tossed overboard, and the ship is restored to Robertson, to whose daughter it rightfully belongs. Cromwell and the girl conclude the picture in the expected romantic vein.

Produced and distributed by Columbia. Directed by George B. Seitz. Story by Norman Springer. Adaptation and dialogue by Roy Chanslor and Jack Cunningham. Film editor, Gene Milford. Cameraman, Teddy Tetzlaff. Release date, September 20, 1931. Running time, 66 minutes.

CAST

John Shreve	Richard Cromwell
Angus Swope	Noah Beery
Mary	Sally Blane
Newman	Willard Robertson
The Rat	Sidney Bracy
Eric	Dick Alexander
Fitzgibbons	Edwin J. Brady
Rev. Deaken	Erville Alderson
Lynch	Jack Cheatham
The Knitting Swede	Lionel Belmore
Snowflake	Fred Toomes

SHORTS

Voice of Hollywood

(Tiffany)

Good

Of general interest to the run of film patrons is this, number 10 of the series. Various Hollywood personages of importance are introduced at a premiere with Olsen and Johnson giggling the announcement. Then Dorothy Christy as Miss Information tells a few words about Warren Kerrigan and Charles Ray, showing in miniature pictures in which they appeared years ago.—Running time, 9 minutes.

Torchy Passes the Buck

(Educational)

Good

This is the second of the amusing Torchy comedies, with Ray Cooke as the smart and wholly likeable office boy. As usual, Torchy does his good turn, but in his own delightful manner. Able support is rendered by Franklyn Panghorn, Dorothy Dix, Edmund Breese, Morton Drury and Kane Richmond. Cooke has in his own style and it is good.—Running time, 20 minutes.

Two Barks Brothers

(MGM)

Fine

Another of the M-G-M Dogville comedies, and suffice it to say that it rates up to the standard in cleverness and humor of the previous numbers of the same series. A district attorney is framed by the gang element of the city when he attempts to run for re-election. They substitute gin for water in the bottle on the speakers' platform at a rally, and the change in the dog's facial expression is the high spot in the comedy. The finish will bring gales of laughter from any audience, anywhere. —Running time, 17 minutes.

Strange As It Seems

(Universal)

Fair

This number of the series devoted to oddities pictured in color is the first by the noiseless recording method. Though of moderate general interest, it is hardly on a par with previous numbers. Seen are the man and wife to whom have been born five sets of twins, a blind telephone operator, an elephant cracking cocoanuts, salmon catching by hand, a museum of biblical figures made of shells and a bee fancier who puts the insects in his mouth.—Running time, 8 minutes.

Believe It Or Not

(Vitaphone)

Interesting

Number 12 of the Robert L. Ripley series of oddities garnered the world over. The film pictures numerous strange things noticed by the cartoonist on his recent trip abroad, with Ripley acting as guide. Included are an Algerian jail where wives are held for eight cents per day and the home of the sultan, Malai Ismal, who boasted 888 children and 3,000 wives. Other incidents are equally interesting.—Running time, 7 minutes.

Full Coverage

(RKO Pathe)

Funny

Benny Rubin in a really amusing comedy effort, which has numerous laughs well spotted. Benny plays the insurance agent out to garner a high score, bonus and vacation, but ruins his company when he sells policies to cab drivers of two rival companies. Several situations are decidedly funny.—Running time, 18 minutes.

Checking back and *Looking Ahead*

STARTING six months ago, we've been repeatedly inviting you to "Keep your eyes on Tiffany Pictures." Because Tiffany Pictures are going somewhere. We knew it then. Now you have the evidence by which you, too, may know it.

★ ★ ★

It has often been said that it is in the burning test of depressions that successful enterprises are made. Certainly the steady forward march of Tiffany Pictures in face of this year's trying conditions is an outstanding example of what careful thinking, careful planning, proper man-power, hard work and courage can do.

★ ★ ★

Dependability in delivery; consistency in box-office quality! They tell the story. Such pictures as "Hell Bound," "Women Go On Forever," "Murder at Midnight," "Leftover Ladies" and, coming soon, the greatest of them all, "X Marks the Spot" . . . . . these are the answer!

★ ★ ★

There's box-office power in Tiffany Pictures' Quality Group of features. That's why they're playing first run in every big key center in the country. That's why they're playing with increasing regularity such great circuits as Publix, Warner Bros., RKO, B. & K. Midwest, Universal, Loew's, Fox, Fox-Skouras, Hughes-Franklin. And there's steady business building strength in the KEN MAYNARD and BOB STEELE Westerns.

★ ★ ★

Tiffany Pictures are an outstanding value for showmen. Their performance of the last few months is your insurance. It is good business to sign that contract today.

TIFFANY
PRODUCTIONS, INC.
***Distributed by* Sono Art—World Wide**

THEATRE RECEIPTS

Theatre receipts from box offices in the key cities over the country for the current week reached a total of $2,229,627, which compares with a total gross for the preceding seven-day period of $2,371,769, a drop for the week of $142,142. However, this decrease to a great extent accounted for by the fact that this week's compilation represents only 28 cities instead of the 29 cities regularly listed. Two new high individual theatre figures were recorded this week and nine new low totals, which compares with four new high totals and six new lows for the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"The Cisco Kid" (Fox) (6 days)	9,460	"Young as You Feel" (Fox) (6 days)	8,350	High 1-24 "Reducing"	$ 18,500
							Low 4-4 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Sob Sister" (Fox) (6 days)	5,100	"The Spider" (Fox) (6 days)	5,500	High 5-2 "Strangers May Kiss"	8,100
							Low 7-11 "Daddy Long Legs"	2,900
Ritz	1,146	25c-35c	"Susan Lenox" (MGM) (6 days)	4,175	"East of Borneo" (U.) (6 days)	4,950	High 10-31 "East of Borneo"	4,950
							Low 6-6 "Party Husband"	3,190
RKO Palace....	4,000	25c-60c	"Spirit of Notre Dame" (U.) (3 days)	10,200	.....		.....	
			"Silence" (Para.) (3 days)	9,200				
Strand	1,900	35c-50c	"Get Rich Quick Wallingford".... (MGM) (6 days)	6,300	"24 Hours" (Para.) (6 days)	6,140	High 10-24 "Susan Lenox"	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Europa	267	25c-50c	"Troika" (Foreign) (6 days)	800	"Fight For the Matterhorn" .... (German) (6 days)	600	.....	
Hippodrome	2,250	25c-50c	"The Homicide Squad" (U.) (6 days and Sun. midnite show)	16,700	"Skyline" (Fox) (6 days & Sun. midnite show)	11,500	.....	
Keith's	2,500	25c-50c	"Girls About Town" (Para.) (6 days and Sun. midnite show)	5,680	"Expensive Women" (W. B.)..... (6 days & Sun. midnite show)	6,320	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"The Beloved Bachelor" (Para.) (6 days)	20,000	"The Road to Reno" (Para.)..... (6 days)	18,500	High 4-11 "Tailor Made Man"	30,000
							Low 3-21 "Conquering Horde"	17,000
Loew's Parkway	987	15c-35c	"Susan Lenox" (MGM) (6 days)	4,200	"The Unholy Garden" (U. A.)..... (6 days)	3,500	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"The Ruling Voice" (F. N.) (6 days)	17,000	"Sin of Madelon Claudet" (MGM) (6 days)	22,500	High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon"	15,000
Loew's Valencia	1,487	25c-35c	"Susan Lenox" (MGM) (6 days)	3,500	"The Unholy Garden" (U. A.)... (6 days)	3,000	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Ambassador Bill" (Fox) (6 days)	8,000	"The Yellow Ticket" (Fox)..... (6 days)	8,000	High 1-10 "Man Who Came Back"	18,000
							Low 7-11 "Their Mad Moment"	6,000
Rivoli	1,982	20c-40c	"Friends and Lovers" (Radio).... (6 days)	4,500	"Fifty Fathoms Deep" (Col.)..... (6 days)	5,400	High 1-10 "Criminal Code"	10,000
							Low 11-7 "Friends and Lovers"	4,500
Boston								
Keith's	2,800	25c-65c	"Platinum Blonde" (Col.)	17,000	"Consolation Marriage" (Radio)...	20,000	High 2-14 "Cimarron"	26,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-60c	"The Tip Off" (Pathe)	19,000	"Homicide Squad" (U.)	19,000	High 1-10 "Danger Lights"	22,000
							Low 7-18 "Up for Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Susan Lenox" (MGM)	19,000	"Get Rich Quick Wallingford".... (MGM)	21,000	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Sin Of Madelon Claudet" (MGM)	24,000	"The Unholy Garden" (U. A.)....	21,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"The Mad Genius" (W. B.)	37,500	"24 Hours" (Para.)	34,500	High 1-31 "No Limit"	44,300
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"The Cisco Kid" (Fox)	13,000	"The Last Flight" (F. N.).....	15,000	High 1-3 "Blue Angel"	18,000
							Low 2-21 "Sit Tight"	12,000
Scollay Square.	1,800	25c-50c	"Road To Singapore" (W. B.)	12,000	"Bad Girl" (Fox)	15,000	High 1-17 "Right to Love"	25,000
							Low 11-7 "Road to Singapore"	12,000
Uptown	2,000	25c-60c	"The Cisco Kid" (Fox)	12,000	"The Last Flight" (F. N.).....	13,000	High 9-26 "Monkey Business"	15,000
							Low 7-18 "Night Nurse"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Susan Lenox" (MGM)	28,000	"Sob Sister" (Fox)	21,000	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Homicide Squad" (U.)	12,000	"East of Borneo" (U.)	11,400	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mothers Cry"	5,900
Court Street....	1,800	25c	"Riders of the Purple Sage" (Fox) (3 days)	2,000	"The Big Gamble" (Pathe)..... (3 days)	2,100	.....	
			"Skyline" (Fox) (4 days)	3,100	"Side Show" (W. B.)..... (4 days)	4,300		
Erlinger	1,400	25c-50c	"Die Privatsekretarian" (Capitol)	6,500	"Das Rheinlandsmaedel" (Capitol) (8 days)	6,000	.....	
Great Lakes ...	3,000	25c-50c	"Palmy Days" (U. A.)	17,900	"Spirit of Notre Dame" (U.)..... (35c-50c)	19,800	High 8-8 "Politics"	35,100
							Low 9-26 "American Tragedy"	16,000
Hippodrome	2,100	25c-50c	"Smart Woman" (Radio)	20,000	"The Beloved Bachelor" (Para.)...	17,000	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
Hollywood	300	20c-40c	"Mystery Of Life" (U.)	1,900	.....		.....	
Lafayette	3,300	25c-35c	"Murder At Midnite" (Tiff.).....	11,000	"Fifty Fathoms Deep" (Col.).....	12,100	High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"The Big Gamble" (Pathe) (3 days)	3,200	"Expensive Women" (W. B.)..... (3 days)	4,000	.....	
			"Honor Of The Family" (F. N.) .. (3 days)	3,000	"A Dangerous Affair" (Col.)..... (3 days)	3,500		
Carolina	1,441	40c-50c	"Sidewalks Of New York" (MGM) (3 days)	5,500	"Susan Lenox" (MGM)..... (3 days)	7,000	.....	
			"Girls About Town" (Para.) .... (3 days)	5,000	"Sob Sister" (Fox)..... (3 days)	5,500		

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Your Box-Office Protection Against Harsh Competition

"NECK and NECK"

featuring
GLENN TRYON

as the smart aleck who flirted with the Gods of Chance—and a pretty girl. A rollicking tale full of laughs, action and romance woven around the exciting events at a race track. With Vera Reynolds, Step'n Fetchit and Carroll Nye. Directed by Richard Thorpe.

SONO ART-WORLD WIDE PICTURES INC

A **THRILL-O-DRAMA**

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Sin Of Madelon Claudet" (MGM)	44,000	"Get Rich Quick Wallingford".... (MGM)	47,000	High 2-28 "Father's Son"	62,235
McVickers	2,284	35c-85c	"Five Star Final" (F. N.)	23,000	"Alexander Hamilton" (W. B.)... (4 days—2nd week)	9,000	Low 7-18 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"Side Show" (W. B.)	31,000	"Susan Lenox" (MGM)	28,000	High 2-7 "Doorway to Hell"	38,170
Palace	2,509	35c-85c	"Friends and Lovers" (Radio) ..	24,000	"Wicked" (Fox)	27,000	Low 10-24 "Alexander Hamilton"	21,000
Roosevelt	1,591	35c-85c	"The Mad Genius" (W. B.) (2nd week)	17,500	"The Mad Genius" (W. B.) (1st week)	18,500	High 3-7 "My Past"	46,750
State Lake	2,776	35c-85c	"Devotion" (Pathe) (2nd week)	18,000	"Devotion" (Pathe) (1st week)	23,000	Low 6-27 'Party Husband"	19,450
United Artists	1,700	35c-85c	"The Unholy Garden" (U. A.) (5th week)	17,500	"The Unholy Garden" (U. A.) (4th week)	23,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
							High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
							High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
							High 3-21 "City Lights"	46,562
							Low 4-25 "Kiki"	20,825
Cincinnati								
Erlinger	1,600	30c-50c	"Das Rheinmadel" (Ind.)	3,800				
Keith's	1,600	25c-40c	"The Squaw Man" (MGM)	5,000	"Wicked" (Fox)	4,650	High 2-7 "Pay Off"	6,300
RKO Albee	3,300	35c-75c	"The Last Flight" (F. N.)	23,377	"Pardon Us" (MGM)	22,521	Low 8-22 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"The Beloved Bachelor" (Para.) ..	11,844	"24 Hours" (Para.)	12,520	High 1-3 'Remote Control"	38,321
RKO Family	1,140	15c-25c	"Homicide Squad" (U.) (4 days)	2,665	"Riders of the Purpls Sage" (Fox) (4 days)	2,600	Low 3-7 "Once a Sinner"	20,645
			"Sunset Trail" (Pathe) (3 days)	1,435	"The Mad Parade" (Para.) (3 days)	1,400	High 10-24 "Susan Lenox"	18,661
RKO Lyric	1,400	30c-50c	"Consolation Marriage" (Radio) .. (7 days and Sat. midnite show)	9,855	"Road to Singapore" (W. B.) (7 days and Sat. midnite show)	10,546	Low 8-8 "Hush Money"	8,551
RKO Palace	2,700	30c-50c	"Girls About Town" (Para.) (7 days and Sat. midnite show)	14,129	"The Unholy Garden" (U. A.) (7 days and Sat. midnite show)	13,872	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
RKO Strand	1,350	25c-40c	"Susan Lenox" (MGM)	4,342	"Smart Woman" (Radio)	4,500	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
Ufa	400	30c-50c	"Die Weisse Hoflle Von Pitz Palu" (Soko) and "D Zug 13" (Ufa)	1,800	"Die Blonde Nachtigal" (Ufa)	1,200	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
							High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
							High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 'Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	25c-50c	"Sin Of Madelon Claudet" (MGM)	21,000	"Susan Lenox" (MGM)	25,000	High 8-8 "Politics"	26,000
Cameo	1,200	25c-40c	"Two Hearts In Waltz Time".... (German)	7,500	"Caught" (Para.)	5,000	Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Platinum Blonde" (Col.)	14,000	"Consolation Marriage" (Radio)...	13,000	High 3-14 "Dracula"	30,000
RKO Palace	3,100	25c-75c	"Reckless Living" (U.)	21,000	"Fanny Foley Herself" (Radio)...	21,000	Low 4-18 "Unfaithful"	10,000
State	3,400	25c-50c	"Get Rich Quick Wallingford".... (MGM)	29,000	"24 Hours" (Para.)	18,000	High 5-2 "Laugh and Get Rich"	40,000
Stillman	1,900	25c	"Murder By The Clock" (Para.)..	6,000	"The Brat" (Fox)	8,000	Low 7-18 "Arizona"	18,000
Warner's Lake	800	25c-50c	"The Ruling Voice" (F. N.)	6,000	"Honor Of The Family" (F. N.)...	3,000	High 11-7 "Get Rich Quick Wallingford"	29,000
							Low 6-20 "Vice Squad"	14,000
							High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Girls About Town" (Para.)	16,500	"Beloved Bachelor" (Para.)	16,000	High 8-8 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"The Cisco Kid" (Fox)	9,000	"Pagan Lady" (Col.)	6,000	Low 6-6 "Laughing Sinners"	13,000
Huffman Tabor	1,900	25c-50c	"Sob Sister" (Fox)	9,000	"A Dangerous Affair" (Col.)	9,000	High 4-11 "Connecticut Yankee"	12,000
Paramount	2,000	25c-50c	"Cuban Love Song" (MGM)	12,500	"Road to Reno" (Para.)	10,000	Low 4-9 "Gods Gift to Woman"	4,500
Rialto	1,040	25c-50c	"Get Rich Quick Wallingford".... (MGM)	3,500	"Phantom of Paris" (MGM) (9 days)	6,000	High 3-21 "City Lights"	14,000
							Low 7-4 "Annabelle's Affairs"	7,000
							High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
							High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Five Star Final" (F. N.)	9,000	"Unholy Garden" (U. A.)	3,700	High 9-26 "Monkey Business"	12,000
Orpheum	2,000	25c-50c	"A Dangerous Affair" (Col.) (4 days)	3,000	"Devotion" (Pathe) (4 days)	1,800	Low 9-12 "American Tragedy"	6,000
			"Smart Women" (Radio) (3 days)	2,500	"Bad Company" (Pathe) (3 days)	600	High 2-14 "Cimarron"	18,000
Paramount	1,700	25c-60c	"Girls About Town" (Para.) (4 days)	6,000	"The Road To Reno" (Para.) (4 days)	6,000	Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
			"Blonde Crazy" (W. B.) (3 days)	6,000	"Honor Of The Family" (F. N.) (3 days)	3,000	Hight 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
Strand	1,100	20c-35c	"The Last Flight" (F. N.) (4 days)	2,400	"Mother's Millions" (U.) (4 days)	2,100	Low 9-12 "Secrets of a Secretary and "Transatlantic"	10,000
			"Penrod and Sam" (F. N.) (3 days)	975	"Shanghied Love" (Col.) (3 days)	900	High 3-21 "Trader Horn"	7,000
							Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Rebound" (Pathe)	16,000	"Spirit of Notre Dame" (U.) (2nd week)	16,000		
Fisher	2,300	25c-50c	"The Mad Genius" (W. B.) (25c-60c)	19,000	"Honor of the Family" (F. N.)..	18,000		
Fox	5,000	25c-50c	"Heartbreak" (Fox)	30,000	"The Big Gamble" (Pathe)	32,000		
Michigan	2,500	25c-60c	"Girls About Town" (Para.)	26,000	"The Beloved Bachelor" (Para.)..	32,000		
Paramount	3,450	25c-60c	"Platinum Blonde" (Col.) (8 days-2nd week)	15,000	"Susan Lenox" (MGM) (5 days—3rd week)	6,000		
					"Platinum Blonde" (Col.) (3 days-1st week)	4,000		
State	3,000	25c-50c	"Susan Lenox" (MGM)	10,000	"Leftover Ladies" (Tiff.)	9,000		
United Artists	2,000	25c-75c	"Unholy Garden" (U. A.) (6 days-2nd week)	7,000	"The Unholy Garden" (U. A.) (1st week)	23,000		
			"The Age For Love" (U. A.) (3 days)	4,000				

AIMED AT THE HEARTS OF THE KIDS—AND THAT MEANS BOX OFFICE!

ANOTHER

BILL and ANDY

CODY SHUFORD

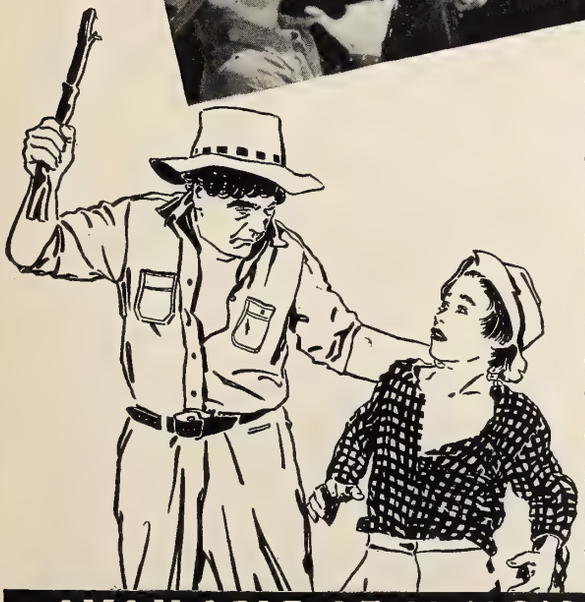
WESTERN WINNER



LAND OF WANTED MEN

Directed by
HARRY FRASER





How the kids love 'em! They wouldn't miss BILL and ANDY if they had to break a leg to get to a theatre . . and kid patronage means family patronage!

"LAND OF WANTED MEN" gives them clean hair-trigger action, ridin' that makes them hang on to their seats, and daring and drama that sparks with the days of the golden West when a slow draw meant a quick exit.



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723 SEVENTH AVENUE, N. Y. C.

FOREIGN DISTRIBUTORS
RITCHEY EXPORT CORPORATION

(THEATRE RECEIPTS—CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Cisco Kid" (Fox)	4,000	"Alexander Hamilton" (W. B.)	4,500	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Cuban Love Song" (MGM)	10,000	"Get Rich Quick Wallingford" (MGM)	6,500	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Sob Sister" (Fox)	9,000	"The Unholy Garden" (U. A.)	7,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"A Dangerous Affair" (Col.)	4,000	"Consolation Marriage" (Radio)	3,200	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"The Cisco Kid" (Fox)	5,750	"Sob Sister" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"The Ruling Voice" (F. N.)	7,000	"Devotion" (Pathe) (9 days)	9,500	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Honor Of The Family" (F. N.)	16,000	"24 Hours" (Para.)	18,500	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Reckless Living" (U.)	9,000	"Fifty Fathoms Deep" (Col.)	8,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"The Sin Of Madelon Claudet" (MGM)	8,500	"Sidewalks of New York" (MGM)	7,500	High 5-2 "Trader Horn"	22,000
							Low 10-31 "Sidewalks of New York"	7,500
Kansas City								
Liberty	1,200	25c-50c	"The Cisco Kid" (Fox)	6,250	"Honor Of The Family" (F. N.)	4,500		
Mainstreet	3,067	35c-60c	"Fifty Fathoms Deep" (Col.)	15,000	"Devotion" (Pathe)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"The Unholy Garden" (U. A.)	16,000	"The Sin Of Madelon Claudet" (MGM)	17,000	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Platinum Blonde" (Col.) (7 days and Sat. midnite show)	13,750	"Girls About Town" (Para.)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Homicide Squad" (U.)	6,900	"Penrod and Sam" (F. N.)	5,700	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Milwaukee								
Alhambra	2,660	25c-60c	"Get Rich Quick Wallingford" (MGM)	10,500	"East of Borneo" (U.)	9,000		
Garden	1,150	25c-60c	"The Unholy Garden" (U. A.) (9 days)	12,800	"Murder at Midnite" (Tiff.) (5 days)	5,000		
Palace	2,587	25c-60c	"Monkey Business" (Para.)	11,500	"Bad Girl" (Fox) (2nd week)	8,500		
Riverside	2,180	25c-60c	"Consolation Marriage" (Radio)	15,000	"Friends and Lovers" (Radio)	14,000		
Strand	1,406	25c-60c	"The Road To Reno" (Para.)	5,000	"Riders of the Purple Sage" (Fox)	6,000		
Warner	2,500	25c-60c	"I Like Your Nerve" (F. N.)	15,000	"The Ruling Voice" (W. B.)	12,500		
Wisconsin	3,275	25c-65c	"This Modern Age" (MGM)	16,300	"Susan Lenox" (MGM)	15,000		
Minneapolis								
Aster	812	20c-25c	"The Mad Parade" (Para.)	1,200	"Wicked" (Fox) (20c-35c—3 days)	1,000	High 3-21 "Father's Son"	2,000
					"The Bargain" (F. N.) (4 days)	700	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Road To Reno" (Para.)	3,000	"Get Rich Quick Wallingford" (MGM)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"24 Hours" (Para.)	21,000	"Road to Singapore" (W. B.)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 2-28 "Dance Fools Dance"	18,000
Pantages	1,500	25c-50c	"Street Scene" (U. A.)	6,500	"Palmy Days" (U. A.) (5 days—3rd week)	3,000		
RKO Orpheum	2,900	25c-50c	"Spirit Of Notre Dame" (U.)	16,000	"Five Star Final" (F. N.)	17,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Five Star Final" (F. N.) (3 days)	1,200	"Reckless Living" (U.) (3 days)	1,500		
			"Shanghied Love" (Col.) (4 days)	1,000	"Gay Diplomat" Radio) (4 days)	1,200		
State	2,300	25c-50c	"Alexander Hamilton" (W. B.)	7,500	"Guilty Hands" (MGM)	9,000	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Spirit Of Notre Dame" (U.) and "The Bargain" (F. N.)	14,000	"Night Nurse" (W. B.) and "I Like Your Nerve" (F. N.)	11,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Skyline" (Fox) and "Alias The Bad Man" (Tiff.)	4,500	"High Stakes" (Radio) and "Too Many Cooks" (Radio)	4,300	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Side Show" (W. B.)	14,500	"Phantom Of Paris" (MGM)	14,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000
Orpheum	1,119	25c-60c	"The Viking" (J. D. Williams)	5,600	"Her Unborn Child" (Windsor)	8,000		
Palace	2,600	25c-99c	"Alexander Hamilton" (W. B.)	14,500	"This Modern Age" (MGM)	14,300	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"Palmy Days" (U. A.) (3rd week)	10,000	"Palmy Days" (U. A.) (2nd week)	13,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Guilty Hands" (MGM) and "The Brat" (Fox)	4,200	"Transatlantic" (Fox) and "Magnificent Lie" (Para.)	4,500	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (9th week)	9,000	"The Guardsman" (MGM) (8th week)	13,189	High 1-3 "New Moon"	23,684
							Low 6-13 "A Free Soul"	20,181
Broadway	2,000	35c-$1.00	"The Tip-Off" (Pathe) (2nd week)	17,902	"The Tip Off" (Pathe) (1st week)	24,201		
Capitol	4,700	35c-$1.50	"Sin Of Madelon Claudet" (MGM)	84,234	"Susan Lenox" (MGM) (2nd week)	77,979	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,637	All Newsreel	8,351	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Hollywood	1,549	50c-$1.00	"The Mad Genius" (W. B.) (2nd week)	18,013	"The Mad Genius" (W. B.) (1st week)	25,321		
Mayfair	2,300	35c-85c	"Consolation Marriage" (Radio)	11,000	"Spirit Of Notre Dame" (U.) (2nd week)	17,000	High 2-14 "Millie"	44,200
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Girls About Town" (Para.)	52,200	"Woman Between" (Radio)	49,900	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,904	40c-$1.00	"Unholy Garden" (U. A.) (2nd week)	33,500	"Palmy Days" (U. A.) (6th week)	12,200	High 3-14 "Dishonored"	58,000
					"Unholy Garden" (U. A.) (5 days)	24,900	Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Monkey Business" (Para.) (5th week)	21,600	"Monkey Business" (Para.) (4th week)	25,900	High 10-17 "Monkey Business"	57,400
							Low 7-11 "Newly Rich"	15,800
Roxy	6,200	50c-$1.50	"The Yellow Ticket" (Fox)	82,100	"The Cisco Kid" (Fox)	69,600	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Platinum Blonde" (Col.)	10,702	"Alexander Hamilton" (W. B.)	12,847	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Fanny Foley Herself" (Radio) (2nd week)	1,546	"Fanny Foley Herself" (Radio) (1st week)	2,540	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Five Star Final" (F. N.) (6 days-8th week)	19,951	"Five Star Final" (F. N.) (7th week)	16,672	High 9-19 "Five Star Final"	59,782
			"The Ruling Voice" (F. N.) (1 day)	5,280			Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Girls About Town" (Para.)	6,000	"Road to Reno" (Para.)	5,000	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Sin Of Madelon Claudet" (MGM)	8,000	"Traveling Husbands" (Radio)	6,000	High 2-21 "Cimarron"	15,500
							Low 8-1 "Magnicent Lie"	5,500
Liberty	1,500	10c-35c	"Bad Company" (Pathe)	3,900	"The Tip Off" (Pathe)	3,800	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"The Cisco Kid" (Fox)	5,600	"Devotion" (Pathe)	5,200	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Warner	1,800	10c-50c	"Honor Of The Family" (F. N.)	6,000	"Wicked" (Fox)	5,600	High 1-3 "Going Wild"	10,500
							Low 10-31 "Wicked"	5,600
Omaha								
Orpheum	3,000	25c-60c	"A Dangerous Affair" (Col.)	12,000	"Devotion" (Pathe)	14,000	High 2-14 "Cimarron"	25,550
							Low 6-20 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Five Star Final" (F.N.)	6,750	"Palmy Days" (U. A.) (25c-50c)	6,500	High 6-20 "Daddy Long Legs"	12,000
							Low 1-31 "Bachelor Father"	6,000
State	1,200	35c	"Riders Of The Purple Sage" (Fox) (15c-35c)	2,500	"I Like Your Nerve" (F. N.) (4 days)	900	High 3-14 "Trader Horn"	10,000
					"Skyline" (Fox) (3 days)	900	Low 9-26 "Tabu" and "Children of Dreams"	1,325
World	2,500	25c-40c	"My Sin" (Para.)	6,300	"The Squaw Man" (MGM)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 8-1 "Women Love Once" and "Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Side Show" (W. B.) and "Viennese Nights" (W .B.) (3 days-2nd week)	1,550	"Bad Girl" (Fox) (3 days)	1,850	High 5-30 "Hells Angels" and "Body and Soul"	3,300
					"College Lovers" (F. N.) and "Viennese Nights" (W. B.) (3 days-1st week)	1,800	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
			"Sporting Blood" (MGM) (3 days)	1,450				
Capitol	2,592	15c-60c	"Squaw Man" (MGM) (6 days)	8,500	"Pardon Us" (MGM) (6 days)	8,200		
Centre	1,142	15c-60c	"Get Rich Quick Wallingford" (MGM) (6 days)	5,500	"Plunder" (British) (6 days)	5,800	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Salvation Nell" (Tiff.) (3 days)	1,600	"Star Witness" (W. B.) (3 days)	1,900	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"High Stakes" (Radio) (3 days)	1,800	"Traveling Husbands" (Radio) (3 days)	1,500		
Regent	1,225	15c-60c	"24 Hours" (Para.) (3 days)	2,300	"Daughter of the Dragon" (Para.) (3 days)	2,800	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
			"Beloved Bachelor" (Para.) (3 days)	2,600	"Road To Singapore" (W. B.) (3 days)	2,500		
Philadelphia								
Arcadia	600	50c	"Palmy Days" (U. A.) (6 days)	4,900	"Phantom of Paris" (MGM) (6 days)	2,500	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Earle	2,000	25c-65c	"Expensive Women" (W. B.) (6 days)	13,000	"Honor of the Family" (F. N.) (6 days)	13,500	High 1-3 "Divorce Among Friends"	26,000
							Low 11-7 "Expensive Women"	13,000
Fox	3,000	35c-75c	"Sob Sister" (Fox) (6 days)	22,000	"Riders of the Purple Sage" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000
Karlton	1,000	40c-50c	"The Mad Parade" (Para.) (6 days)	3,800	"I Like Your Nerve" (F. N.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Unholy Garden" (U. A.) (6 days)	15,000	"Pardon Us" (MGM) (6 days)	14,000	High 1-3 "Tom Sawyer"	24,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Susan Lenox" (MGM) (6 days—2nd week)	30,000	"Susan Lenox" (MGM) (6 days—1st week)	34,000	High 8-29 "Caught Plastered"	62,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Smart Woman" (Radio) (6 days)	14,000	"Spirit of Notre Dame" (U.) (6 days—2nd week)	11,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"My Sin" (Para.) (4 days—2nd week)	5,000	"My Sin" (Para.) (6 days—1st week)	9,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Portland, Ore.								
Fox Broadway.	1,912	25c-50c	"Cuban Love Song" (MGM)..... (6 days)	4,700	"24 Hours" (Para.)	6,400	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Get Rich Quick Wallingford".... (MGM)	12,700	"Riders of the Purple Sage" (Fox)	13,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Expensive Women" (W. B.).....	4,800	"Honor of the Family" (F. N.)..	5,600	.....	
RKO Orpheum.	1,700	25c-50c	"Devotion" (Pathe)	9,300	"Smart Woman" (Radio)	11,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists..	945	25c-50c	"Unholy Garden" (U. A.).....	4,800	"Palmy Days" (U. A.).....	7,000	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady	3,500
Providence								
Loew's State ..	3,800	15c-50c	"Sin Of Madelon Claudet" (MGM)	18,000	"Susan Lenox" (MGM)	20,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Honor Of The Family" (F. N.) and "The Ruing Voice" (F. N.)	9,000	"Road to Singapore" (W. B.) and "Expensive Women" (W. B.)	8,500	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Girls About Town" (Para.).....	5,500	"The Beloved Bachelor" (Para.)..	6,500	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"A Dangerous Affair" (Col.).....	4,000	"Spirit of Notre Dame" (U.).....	10,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory ..	1,600	10c-35c	"Murder At Midnite" (Tiff.)..... (3 days)	700	"Reckless Living" (U.) ..... (4 days)	2,000	High 2-14 "Last Parade"	11,000
							Low 10-24 "The Dreyfus Case".....	2,000
St. Paul								
Paramount	2,300	25c-50c	"24 Hours" (Para.).....	8,000	"Alexander Hamilton" (W. B.)...	8,500	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"The Road To Singapore" (W. B.)	4,500	"Sidewalks of New York" (MGM)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum.	2,600	25c-50c	"Spirit Of Notre Dame" (U.).....	15,000	"Five Star Final" (F. N.).....	15,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President..	1,200	15c-35c	"Five Star Final" (F. N.)..... (3 days)	1,200	"Reckless Living" (U.) ..... (3 days)	1,000	.....	
			"Shanghaied Love" (Col.)..... (4 days)	1,000	"Gay Diplomat" (Radio) ..... (4 days)	1,000		
Tower	1,000	15c-25c	"Get Rich Quick Wallingford".... (MGM)	2,000	"Skyline" (Fox)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Guilty Hands" (MGM).....	12,000	"This Modern Age" (MGM).....	13,200	High 8-15 "Daddy Long Legs".....	16,750
							Low 11-7 "Guilty Hands"	12,000
Fox	4,600	35c-60c	"The Yellow Ticket" (Fox).....	34,000	"Heartbreak" (Fox)	32,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"Lady From Nowhere" (Security)	13,000	"High Stakes" (Radio).....	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back".....	9,500
Orpheum	3,000	25c-50c	"Platinum Blonde" (Col.).....	7,500	"Spirit Of Notre Dame" (U.)..... (2nd week)	10,000	High 2-14 "Cimarron"	20,000
							Low 11-7 "Platinum Blonde".....	7,500
Paramount	2,670	25c-50c	"Girls About Town" (Para.).....	15,000	"Sob Sister" (Fox).....	15,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once".....	10,000
United Artists.	1,200	25c-60c	"Palmy Days" (U. A.)..... (3rd week)	7,800	"Palmy Days" (U. A.)..... (2nd week)	11,500	.....	
Warfield	2,700	25c-50c	"Get Rich Quick Wallingford".... (MGM)	23,000	"Road To Reno" (Para.).....	19,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Five Star Final" (F. N.).....	18,225	"Road To Singapore" (W. B.)....	8,200	High 11-7 "Five Star Final".....	18,825
							Low 8-22 "The Viking"	4,850
Seattle								
Blue Mouse	950	25c-75c	"Expensive Women" (W. B.).....	6,500	"Honor of the Family" (F. N.)....	6,500	.....	
Fifth Avenue...	2,750	25c-75c	"Get Rich Quick Wallingford".... (MGM)	13,500	"Personal Maid" (Para.)	13,000	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"In Line Of Duty" (Monogram)..	6,500	"Mother and Son" (Monogram) ..	6,500	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box.....	950	25c-75c	"Unholy Garden" (U. A.)..... (3rd week)	6,000	"Unholy Garden" (U. A.)..... (2nd week)	8,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"The Yellow Ticket" (Fox).....	11,000	"The Road to Reno" (Para.)..... (5 days)	11,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum..	2,650	25c-75c	"A Dangerous Affair" (Col.).....	13,000	"Spirit of Notre Dame" (U.).....	18.000	High 10-31 "Spirit of Notre Dame".....	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Devotion" (Pathe) ..... (6 days)	18,500	"24 Hours" (Para.)..... (6 days)	16,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Get Rich Quick Wallingford" ... (MGM) (6 days)	11,500	"Unholy Garden" (U. A.)..... (6 days)	12,500	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"The Big Gamble" (Pathe)	15,500	"The Spider" (Fox)..... (6 days)	14,500	High 3-7 "Three French Girls"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Cisco Kid" (Fox) ..... (6 days)	9,500	"An American Tragedy" (Para.).. (6 days)	10,500	High 2-28 "Cimarron"	19,500
							Low 11-7 "Cisco Kid"	9,500
Uptown	3,000	15c-60c	"East Of Borneo" (U.) ..... (6 days)	12,200	"Side Show" (W. B.)..... (6 days)	11,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

SOUND PRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 104—(A) Tell us how to locate or install a spare RCA exciting lamp. (B) Tell us just in what way it is provided that RCA exciting lamp filaments will always be square with the slit and at the right distance from the optical system condenser. (C) Describe the RCA exciting lamp optical system. (D) What are the dimensions of the light beam when it reaches the sound track?

Answer to Question No. 99

Question No. 99 was: (A) If there be frequent variations in projection speed, what effect will be set up? (B) What is the motor control box and what is its function? (C) May compound or synchronous motors be depended upon to regulate speed of projector motors with sufficient accuracy? Give reasons for your answer. (D) Upon what does the motor control box depend for its action? (E) What is a tuned circuit and what is its action?

Last week I said the answers had fallen off a lot. Well, I'll take it all back. This week they nearly swamped me. Those answering acceptably were as follows, names of men sending superior replies being followed by an asterisk:

▲

C. Rau and S. Evans*, Lester Borst*, Kroll and Van Buskirk*, Dick Jameson, Nic Granby, Herbert Dall, Larry Tipton*, Peter Danielson, George Dakin, G. E. Doe*, John Williams, Bill Doe*, James Devoy, John K. Briggs, W. D. Samuels, C. L. Goldman, Peter Cermak, Robert Banning, Andy F. Boe, Tom Turk*, Harry Lidding, P. L. Kiden, T. Van Vaulkenburg, Wm. D. Hotaling, John Graves, Chas. B. Sommers, Bob Danning, Frank Oliver, Thos. McGruder, N. D. Garling*, P. L. Toeping, F. T. Leroy, Alonzo Zerach, H. D. Cole, Pat O'Brien, Dave Tupton and John Tupton, Andrew Gerard, Lester Daniels, Dan Graves; also these: James Pendone*, H. B. Decker, Dan Boll, Wm. Bogert Alexander Tilson, A. Dexter*, N. D. Garling, Dan J. Emmerson, Henry Edwards*, B. G. Anden, Jack Billings, Bill Doe, R. B. Whitnath, J. H. Day, D. L. Simmons*, S. Kay, H. D. Schofield, Henry Gibson, David Johnson and P. R. Sorenson, D. L. Simmons, Alec Hamdry, Dan Johnson, Tom Hazelton, L. Mooring, Tom Farrow, James Lounsberry, Lorenzo Brown, Another Doe, Bob Allen, Joe Taggart and Sam H. Davis.

There were so many really excellent answers that I made the selection for publication by chance from their number, and Messrs. Rau and Evans won out. They answered as follows:

"(A) . . . If there be frequent variations in projection speed there will be serious distortion of the reproduced sound in the form of varying pitch, which is especially noticeable in music. . . The music will seem to be out of tune and the voices of singers or speakers will seem shaky. . . . A good musical ear will detect changes in pitch produced by a change in speed of only one-half of one per cent; therefore to make sure that a discernible change in pitch never arises, the speed regulating devices for sound projectors are made so that a no greater change in speed than one-fifth of one per cent will occur. . . .

"(B) . . . The motor control box is a metal box in which are arranged a few electrical circuits, consisting of several vacuum tubes, resistances, condensers, inductances, etc. . . . The function of the motor control box is to correct the slightest change in speed of the driving motor; thus the projector is kept constantly at the exact speed of 90 revolutions per minute of its crankshaft.

▲

"(C) . . . Compound wound or synchronous motors cannot be depended upon to regulate the speed of a projection motor closely because of the voltage and frequency fluctuations found in some of the commercial power circuits supplying theatres. . . . However, the RCA have some of their equipments supplied with synchronous motors which have proved satisfactory. . . . These motors are 220 volt, 60 cycle, 3 phase synchronous motors, and are used as standard equipment on P.G.-1, 2, 3, 4, 6, 7, 8, equipments when the proper power is available.

"(D) . . . The motor control box depends for its action upon the principle of the 'tuned' circuit.

"(E) . . . A 'tuned circuit' is a circuit which will permit the passage of alternating current of a certain frequency but will offer high resistance to a current of any other frequency. . . . The frequency to which the circuit is tuned depends upon the values of inductance and capacity in the circuit. . . . Thus, the inductance and capacity values of the tuned circuit in the Western Electric motor control box (706 and 708 types only), are such that the circuit is tuned to a frequency of 720 cycles. . . . A small pilot alternator is located on the motor armature shaft, and when the motor is running at normal speed (so that 90 feet of film pass through the projector each minute) this small alternator produces an alternating current of 720 cycles. When a frequency of 720 cycles is attained, the tuned circuit comes into action and passes current which affects an amplifier tube, which in turn controls the grid bias of two rectifiers. The amount of grid bias supplied to the rectifiers controls the amount of direct current that the rectifiers supply to the motor regulating field of the D. C. box, or the reactor controlling the current through the motor rotor of the A. C. box, and therefore there is no further increase in the speed of the motor. Further refinements are added in the motor control box circuits to eliminate any tendency to momentary unsteadiness of speed.

Note: Let it be clearly understood that the foregoing applies only to the 706 and 708 type boxes, insofar as concerns specific information set forth. However, I believe the same principle applies in the later type boxes.—Editor.

Markets New Safety Device

Roy J. Pomeroy, who operates the Motion Picture Technical Institute, has marketed a new projection safety appliance which prevents projection machine film buckling and also is said to act as a preventive against film fire in the machine.

2,060 Erpi Replacements

Western Electric replacements of other equipments now total 2,060 in theatres throughout the world. Of this total, 1,619 are in the United States and 441 in the foreign field.

WHEN THE SCREEN TEACHES

by
RITA C. McGOLDRICK

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

WITH each issue of "School and Screen" we have sought carefully among the current pictures to find suitable product of educational value to children. Some of the months it was lean picking; one had almost to stretch a point. This month we have had no such handicap. So many appropriate pictures have been released that our problem lay in nominating the best. A glance at the accompanying lists will prove conclusively that there are any number of important pictures to satisfy the demands of the most critical audiences.

Since earliest summer we have watched news sheets from the studios reporting the development of pictures in the making and foresaw that a new era in motion picture entertainment had dawned. This was a heartening sign—an encouragement to those of us who sincerely believe that the *family* should be a definite consideration in the entertainment world. It is a relief to learn that the highly specialized features glorifying the alluring, but unmoral, ladies, and the illicit heroics of the gangsters have been set aside to give place to normal, sane, fresh and cleaner motion picture fare.

In this issue we have selected for your consideration three important pictures to which you need not be ashamed to send your young people. Rather, we are going to be proud to have you encourage school children to see these features which offer so much more than the average show to their development.

Radiance of Simple Goodness

"Way Back Home" is an RKO product featuring Seth Parker and his troupe of the radio in a realistic story of Maine a quarter of a century ago. Seth Parker, who exemplifies the Golden Rule of life in his homely philosophy, his charity, his innate goodness of heart, is an influence upon the community in which he lives. His sane viewpoint is infectious. It makes the small gossip of neighbors, the cruel unkindness of the small town, and the narrow outlook of some of its best citizens, look a little cheap and ridiculous. There is something of radiance about simple goodness and this picture has caught its glow.

Apart from the action of the plot in "Way Back Home," the camera man with an artist's instinct has translated to the screen the spirit of the hills, the drowsiness of noontime in the fields, the charm of the ordinary small farmhouse with its spotless kitchen, which is the heart of the place. There is leisureliness, reality, beauty and unaffected simplicity in this picture. Because the questioned parentage of two young people might be misunderstood by very young children this feature is endorsed for boys and girls of the eighth grade and for all high school and college students.

Fairbanks at Play

Our second selection is Douglas Fairbanks' new picture, "Around the World in Eighty Minutes," which is an amusing and lighthearted lecture travelogue by Mr. Fairbanks, who recounts his experiences on his recent trip around the world. Neither Mr. Fairbanks nor his associates have taken themselves very seriously on this jaunt. They skip from Hawaii to Japan, to the Philippines, to China; they hop over an amusing studio map into Siam and the strangely fascinating countries of the Orient. They play in light comedy vein at the pool which reflects the Taj Mahal, inspect the burning ghats of the Ganges and with a troupe of elephants and native guides have a lark through the jungle. It is perhaps in the jungle scenes that this picture has its best moments, for there is an exciting tiger hunt in which the versatile Mr. Fairbanks succeeds in sending chills down one's spine.

The picture reaches a dramatic conclusion among the fakirs of the bazaars of India, where we see on the screen the incredible rope trick and the vanishing boy. Mr. Fairbanks goes them one better by skipping upon his magic carpet and flying gaily over the ocean, over the towers of New York, the gun shooting of Chicago, back to his native Hollywood.

This is in no way a great picture. It has been made without Hollywood's extravagant accessories, but it is lighthearted entertainment and has much of educational interest for children.

New Type Sports Picture

"Touchdown" is Paramount's contribution to the current football season. The picture, made from the story "Stadium" by Francis Wallace, is something of a departure from the average sports picture. It tells of the adventures of college stars who have won their spurs as coaches. This is a brilliant sports picture with particular entertainment value for men and boys and all lovers of sports.

There are two other pictures meriting choice in this pamphlet but lending themselves with less facility to "School and Screen's" questionnaire. Both are important productions that should not be overlooked by educators interested in this whole project. The first is "Over the Hill," a Fox feature, which dramatizes the old poem by Will Carleton, whose "Over the Hill" was the road to the poorhouse. Fox has given us an appealing and beautiful story, with James Dunn and Sally Eilers in the cast, and Mae Marsh who, as the self-sacrificing, true mother, gives everything she has in her life for her children and is forced finally to travel with hesitating step up the lonely road to the poorhouse. Her one generous son, who by force of bitter circumstances has had to go to Alaska to make his living, returns to learn of her tragedy. His settling of this account with the brother responsible for her humiliation is one of the finest moments in this or any other picture we have seen this year.

"Over the Hill" has probably too much of sadness, too many moments that bring hot tears to one's eyes, to become a great box office success. But it is a picture that every boy or girl over 10 years of age should be earnestly encouraged to see.

Added to this brilliant array of outstanding pictures, RKO Pathe has also contributed in its picture, "Freighters of Destiny," the best Western of the year up to date. It tells the story of the caravans carrying provisions to the isolated desert towns in the late eighties. Its hero is a young Westerner trying to uphold the honorable legend of his father's integrity by making good on the franchise for caravan supplies. He rides a beautifully trained horse, Flash, who acts in the picture with the wisdom of a human being. More notable, perhaps, than the characters in the piece is its exquisite photography.

The Lost Valley has strange rock formation. Its rocks are cathedral-like in their proportions. The bad lands sweep across the screen to the horizon. This locale is distinctly different and more interesting than in any other Western we have seen. Dawn comes over the prairie. The sky is faintly luminous; a little company of fleecy clouds, high above the domes of rock, catch the first beam of the rising sun. They are glorified before the dawn comes. The company of sleeping men in their encampment by a brook are sheltered by old willows whose delicate leafage is etched against the pale sky. The pictorial quality of light and shadow in the willows in this picture, as well as in "Way Back Home," makes one understand why Thoreau and Whistler loved to paint them.

Tom Keene and Barbara Kent are the stars of "Freighters of Destiny." This picture you cannot afford to miss.

Questionnaires have been prepared on "Over the Hill" and "Freighters of Destiny" for theatre managers, teachers and public groups who may care to receive them.

Way Back Home

RKO Radio

Stars: Phillips Lord, Effie Palmer, Frank Albertson, Bette Davis and Frankie Darro.

"Way Back Home" is a story of rural Maine in which Seth Parker and his troupe of the radio are featured. Its simple plot tells the story of Seth and Ma Parker and their great love for a small boy whom they have reared but never legally adopted. After years of silence the boy's worthless father returns to claim him and this situation brings about the suspense and denouement of the plot.

In his daily life Seth Parker lives according to the Golden Rule. His sane philosophy and goodness of heart, his fairness and his wisdom are a controlling influence upon the little town in which he lives. His honest viewpoint is infectious; it puts to shame the town's gossips and the unkindness of the churchgoers who snub a woman whose reputation has been questioned. There is something as refreshing as mountain air in the normal, simple goodness in this picture.

The photographic achievement in "Way Back Home" is exceptional. The camera has caught something of the essence of charm and the quiet beauty that envelops the old farm house.

1. What state does this picture tell about?
2. What do you know of Seth Parker?
3. How many years ago were the events in this picture supposed to have happened?
4. Describe the country surrounding the farmhouse.
5. Name ten things you noticed in the barnyard.
6. Name ten things you noticed about Ma Parker's kitchen.
7. Describe the Parkers' parlor. Note: this room was furnished with exact attention to detail for furniture and ornaments of the period.
8. Describe ten objects in the room which you particularly noticed.
9. Describe Seth Parker's character.
10. What were some of his rules of life?
11. Tell the story of this picture.
12. Describe the barn dance.
13. How many kinds of vehicles did you notice arriving at the barn dance?
14. How many objects hanging on the walls of the barn can you remember?
15. Describe the musicians.
16. Tell a story about the taffy pull.
17. What do you think was the moment of climax in this picture?
18. Describe its most exciting moment.
19. Do you think Frankie Darro is a convincing boy actor?
20. What do you think of the photography of this picture: its lights and shadows, trees and sky effects?

Write a 250-word composition on "The Golden Rule."

Touchdown

Paramount

Stars: Charles Starrett, Peggy Shannon, George Barbier, Richard Arlen, Jack Oakie, Regis Toomey, Howard Jones, Jim Thorpe, Bob Hall, Farrell MacDonald.

In "Touchdown" Paramount has an outstanding sports drama which, without question, will win enthusiastic audiences everywhere during this football season. "Touchdown," after the novel "Stadium" by Francis Wallace, is the story of a group of football stars who graduate to become coaches in various universities. They carry with them the ethics and ideals of the coach who trained them, and these are passed on in turn to the boys that come under their care.

The plot of "Touchdown" concerns itself with the over-reaching ambition of the team's star player who becomes the coach at Mid-Western. Passionately determined that his team win he forgets some of the rules under which he was trained and sacrifices his players to gain his own ends.

"Touchdown" is a masterly lesson in the gallantry of sports and the evils of ambition. The picture is enlivened by some excellent shots of football teams in brilliant action and by the picturesque Tournament of Roses in Pasadena. This is exceptional entertainment for men and boys and, we suspect, for the girls as well, who in the past few years have become more intimately acquainted with football by means of the radio.

1. In what country did football originate?
2. How old is this game among sports?
3. What characteristics do you think a football player should have?
4. Which is the more important, his physical development or his character development?
5. Do you think football is a good thing in college life? Why?
6. Did you like the coach in this picture?
7. Whom is he supposed to represent?
8. Describe his outstanding characteristics.
9. What advice did he give the hero of this picture after the last game?
10. Why did this seem necessary?
11. What is "professionalism" in football?
12. Is this a good or an evil practice?
13. What was the great fault of Dan Curtis?
14. What was his greatest temptation?
15. Describe the stadium at the championship game.
16. Where does the word "stadium" come from?
17. Describe the Tournament of Roses in Pasadena.
18. In what month was this held?
19. What did you consider the moment of climax in this picture?
20. Compare it with other football pictures you have seen.

Write a 250-word composition on "Famous Football Coaches."

Around the World in Eighty Minutes

[With Douglas Fairbanks]

A United Artists Travelogue

This is an amusing and lighthearted lecture travelogue in which the agile Douglas Fairbanks recounts his experiences in his recent trip around the world. The film, in eighty minutes of running time, shows Mr. Fairbanks skipping from country to country, pausing long enough at spectacular spots to record pictures with his sound camera. Neither he nor his associates have taken themselves very seriously on this jaunt. They step from Hawaii to Japan; they show us Yokohama with its primitive rickshas dashing underneath the steel girdered electric elevated railroad, operating in the newest 1931 manner.

From Japan he hops over an amusing studio map into the Philippines, then back to Asia.

1. In what direction did Mr. Fairbanks set out for his trip around the world?
2. Describe the landing at Hawaii.
3. What is a ricksha?
4. What surprising contrast to the ricksha did you notice in Yokohama?
5. What great American game did Mr. Fairbanks play in Japan?
6. Describe the Japanese home.
7. For what outstanding characteristics are the Japanese noted in their homes?
8. What is Fujiyama?
9. Describe it as you saw it in the picture.
10. Describe the river boats of China. Of what wood are they made?
11. Why do so many beggars have to live on river boats?
12. How is rice planted?
13. Describe the factory of Japan shown in this picture.
14. Who was Sun Yat Sen? Describe his tomb.
15. Describe the amusing map Mr. Fairbanks used to show you the countries to which he was going.
16. Where is Angkor? Tell one thing about it.
17. Of what country is Bangkok the capital?
18. Describe six interesting things you saw in Siam:
    1. The porcelain palace
    2. Jungle canal
    3. The sacred White Elephant
    4. The snake farm
    5. Siamese football
    6. The palace of the king
19. Where is the Road to Mandalay?
20. Describe five things of major interest in India:
    1. The Taj Mahal
    2. The banks of the Ganges river
    3. The burning ghats
    4. The royal reception
    5. The leopard and tiger hunt

Write a 250-word composition on the part of this picture you found the most interesting.

WABASH AVENUE

CHICAGO

The Row, which has been fairly tranquil in recent weeks, experienced one of the upheavals peculiar to the industry when Radio and RKO Pathe Exchanges went through the process of merging locally last week. Added to this was the change at the local General Talking Pictures Company offices. All of which kept tongues wagging fast and furiously.

▼

Mike Smith is an exhibitor who spends twenty days out of each month riding in trains. He books and sets dates for 117 *houses and last week stopped in Chicago long enough to explain that his string is located in army camps all over the country, operated by the U. S. Army Motion Picture Service.*

▼

Norman Moray, sales manager of Vitaphone, was a visitor at the local Warner office.

▼

Opening of the Loop-End theatre marks the return to exhibition activity of Jones, Linick & Schaefer. The Loop-End will feature vaudeville and first-run pictures, with various stars as attractions. Mae Murray appeared in person opening week. She will be followed by Racquel Torres.

▼

Herb Washburn is covering the country in a new car in behalf of Picture Classics. He reports that the first release, "I am from Siam," has been booked by Great States, Schoenstadt's and Lasker Brothers.

▼

Eddie Phelps, former RKO salesman who is ill at Speedway hospital, is yearning for the news and gossip of the Row and would be glad to have any of his old friends drop around to see him.

▼

Ted Meyer, Universal salesman, has been transferred to Kansas City where he takes charge of the Universal branch.

▼

The father of Irving Mack is seriously ill at Michael Reese hospital.

▼

Hank Golson, popular exhibitor, brought a lot of Europe's historic scenery back with him —on film which he exposed to his trusty camera.

▼

Eugene Gilbert, who is producing home talent films for theatre tieups, was in Chicago last week. He will make pictures in cooperation with some of the outlying B & K houses.

▼

Everything augurs for the success of the local campaign for unemployment relief, is the happy word going the rounds. Pledges are already in for one-half of the quota.

▼

Claude Fleming, famous globe trotter associated with Brown-Nagel Productions, producers of Romantic Journeys, paid a flying visit to Chicago where he conferred with Max Stahl, Educational branch manager.

▼

Douglas George, who was formerly with RKO here, is now connected with Warner Bros. at Portsmouth, Ohio.

▼

Chicago was host for a brief time between trains last week to Will Hays and Mr. and Mrs. Charles Pettijohn who were en route to the West Coast.

▼

C. C. Wallace, who has been district manager of RKO, is reported assigned to Indianapolis as manager of the branch there.

HOLQUIST

SHORTS ON BROADWAY

Week of November 7

ASTOR
Benares, the Hindu Heaven..MGM
Sharks and Swordfish.....MGM

BEACON
The Smart Set-Up.....Vitaphone
Gypsy Caravan .....Vitaphone

CAPITOL
Pajama Party .....MGM

HOLLYWOOD
Bosco, the Doughboy.....Vitaphone
The Road To Mandalay.....Vitaphone
The Musical Mystery.....Vitaphone

MAYFAIR
Turn of the Tide.....RKO Pathe
Oh, Oh, Cleopatra.....RKO Pathe

PARAMOUNT
In Again, Out Again.....Paramount
Little Annie Rooney.....Paramount

RIALTO
I Surrender, Dear.....Educational
Jack and the Beanstalk.....Max Fleisher

RIVOLI
You're Driving Me Crazy....Paramount
Penalties .....Tiffany
No More Hookey.....Paramount

ROXY
Barnyard Broadcast .....Columbia
Curiosities No. 228.....Columbia
Screen Snapshots .....Columbia

STRAND
The Naggers' Anniversary....Vitaphone
Unconquered Africa .....Vitaphone
The Wall Street Mystery....Vitaphone

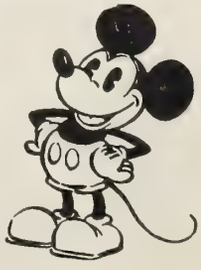
WARNER
In Your Sombrero.....Vitaphone
Travel Hogs .....Vitaphone

WINTER GARDEN
Words and Music.....Vitaphone
The Eyes Have It.....Vitaphone
Believe It Or Not No. I.....Vitaphone
Ya Don't Know What You're Doin' .....Vitaphone

Signed For Washington Role

Clarence Whitehall, Metropolitan Opera baritone, has been signed for the role of George Washington, to whom he bears a close resemblance, in the Vitaphone two-reeler being made for the bi-centennial celebration next year.

Every
MICKEY MOUSE
PLAYS THE
ROXY
world's largest theatre in N. Y.
They'll pack *your* house, too.



NEWS PICTURES

FOX MOVIETONE NEWS—No. 13—President starts Red Cross drive—Prince of Wales presents flag to regiment—Congo caves lure Yankee tourists—Maryland turkeys in for trouble—Australian horses ambitions in jumping—Notre Dame downs Carnegie —Exercises keep waistlines of German soldiers down.

FOX MOVIETONE NEWS — No. 14 — Navy's new queen of air makes debut over New York—Queen Mary's niece weds commoner—Ely Culbertson, bridge expert, discusses married bridge—Mussolini stirs Neapolitans with speech—Author explores wonders of the deep—Kid skaters race in Central Park, New York.

HEARST METROTONE NEWS—No. 212—Metrotone takes you aboard Akron, air queen—British queen sees her niece wed—Gunboat rescues "Robinson Crusoes" from Southern island—Thrilling moments from big games—Naples goes wild on "Mussolini Day"—Hero dogs get their reward in form of medals—Curtain falls on 'chase season in England.

HEARST METROTONE NEWS—No. 213—Massing of colors recalls Armistice—Helene Madison, swim champion, trains in Seattle for Olympics—$250,000 in dope goes up in smoke at New York—Thanksgiving Day proclamation by the President—Metrotone films a real stag party in Munich, Germany—Notre Dame beats Penn at South Bend—Floods imperil Panama Canal.

PARAMOUNT SOUND NEWS—No. 29—World War battle celebrated in Brussels, Belgium—Boy in Kansas City who saved mother from burning building is honored—Glasgow students fight traditional "flour bomb" battle—Senator Capper, Kansas, urges curb on "bears"—Miss Akron of air taking maiden flight—Mat king, Jim Londos, defends title in New York.

PARAMOUNT SOUND NEWS—No. 30 — Mussolini stirs followers with speech at Naples—The years march on for John Philip Sousa—Mable Cody jumps from surfboard to plane in Florida—Maharaja of Burdwan, Indian ruler, in New York—Top Flight sets 1931 earning record for horses with $219,000—Hoover proclaims observance of Thanksgiving—Cadets repulse invasion of Louisiana State.

PATHE NEWS—No. 29—Modern "Crusoes" back after six months on desert island—Skating season nears as hockey stars warm up in Massachusetts—Mighty Akron rides skies as navy's flagship of air—Notre Dame coach compares changes in grid uniforms—Niece of British queen bride of commoner.

PATHE NEWS—No. 30—Pathe News celebrates its 21st birthday—Wrestling sensation, Sammy Stein, reveals complex holds—Lion climbs tree after beefsteak in California—Georgia beats N. Y. U. in gridiron thriller.

UNIVERSAL NEWSPAPER NEWSREEL—No. 91—Sensational grain rise aids jobless in Minneapolis—Marathon winner in France spurns trophy for provision supply—Speed completion of famous Rushmore mountain memorial—News paragraphs—Government takes Mr. Capone for ride to Leavenworth prison—Record crowd sees Trojans defeat Stanford on Coast.

Europe Sets Pace, Says Tobis Agent

Europe and not America is setting the pace in the production of motion pictures, according to David Diamond, in Portland, Ore., general manager of Tobis Forenfilms, Inc., New York, general agents in the United States for the Tonbild Syndikat of Berlin and distributors in this country for many European producers. Diamond was in Portland to arrange showings of his company's pictures.

"Abroad it was realized that the innovation of sound would merely add a new dimension to motion pictures. They never went to the extreme of assuming that dialogue was the most important item and that talking pictures were merely plays projected through a new medium. As a result, the dialogue has been subordinated in the best French and German pictures, and the emphasis has been placed on superlative acting and superlative music.

"Behold the result. Whereas, American films have had to be 'dubbed' or remade in order to be salable abroad, the best European films have been sent all over the world exactly as they were made originally."

MANAGERS' ROUND TABLE CLUB



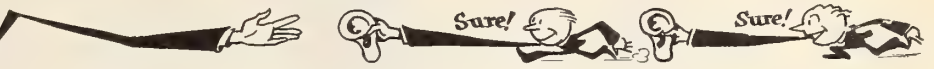
CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!



HARPING back to the old argument that if they deliver the pictures we'll deliver box office receipts, we feel that a short résumé of the new season's product would not be amiss.

Catching most of the product for the reviewing section has had me walking on air one moment and the next sunk deep in despair. Because that's the way pictures are coming through this year. Our greatest fear was that they would start shooting through the same class of tripe that featured a good many of last year's palookas. Tongue twisting dialogue and super-sophisticated yarns, both poison at the majority of box offices.

The outlook was certainly stimulating at first, but now, once again we are getting scared. We see too many clucks on the horizon to please our simple tastes and far from enough "down to earth" pictures to overshadow the clucks.

One company in particular is way in the lead with real box office stuff this season and if they can maintain their stride we aer sure to bring home a mighty profitable season, providing of course that you bought them at a cost reasonable enough to leave you the price of a new suit.

After a grand start another company has fallen back to the class of stuff that made their 30-31 product a beautiful flop. Maybe they'll regain their perspective of what the box office wants and forget for a while what the home office and yes-men clap their hands at. Other companies have still plenty to show in the way of consistent winners at the b. o. if they will mean anything this season.

* * *

Reviving our discussion about press books from a few weeks back, we can't resist the temptation to quote from the letter of one of the outstanding advertising and publicity directors in the business. A man who has successfully looked after that phase of theatre operation for many years. Read on:

"The other evening I looked at" . . . . . "and after I left the screening room I felt it was one of the most delightful and entertaining movies that has ever been my pleasure to witness. . . . The next morning, with pleasurable recollections. . . . still fresh in my mind, I secured a press sheet on this picture. . . . honestly, I could have wept. The men who produced it either had not seen the picture or had completely missed fire. The spark of genius so evident in the picture was completely and totally lacking in the advertising.

"I have often wondered how many of the men getting up these press sheets have even sat in a theatre manager's chair. . . . It would seem to me an excellent scheme to station these press-book editors in a theatre in some rural community for about six months so that they could observe the reaction to their medicine."

All of which is darned good logic even if the press-book sausage makers won't agree. It's enough to make one lose interest in many a good picture just to look through the press sheets and especially the terrible ads they expect the average theatre to use. Truly, our correspondent was quite right, the theatre background is most necessary in the making up of press books and the sooner the producers recognize this fact the sooner will they spend their money far more sensibly than it is being spent now for press sheets.

* * *

It is interesting to observe that out of 34 winners and honorable mention in the M-G-M "Politics" contest, 29 are members of the Round Table Club. . . . proving once again that the best showmen in the world are members.

As a matter of fact, in every worth-while move within the industry, whether it be an exploitation contest or any other form of showmanship, Club members always excel and lead the field. We're mighty proud of "our" boys and know they will continue their good work.

* * *

Speaking of the good work accomplished by Club members, we know they will come through again on the "Helping Hand Shows" which will aid the local unemployed, to be staged some time during "National Motion Picture Week," November 18th to 25th.

* * *

Last week's issue of MOTION PICTURE HERALD carried a complete story on how to handle one of these shows and now we are going to sit back and see how many of the boys put over an S. R. O. performance. Remember, it's for your own local unemployment relief. The funds don't leave your own town.

* * *

It's getting real chilly, but for some strange reason we're playing better golf than ever. . . . but try as we do. . . . it's just an impossibility to break that damned hundred. . . . Anyhow. . . . we turned in two above the century. . . . so all is not lost. . . . yet. . . . Wish someone would invite me to Florida for a couple of weeks this winter. . . . Don't wake me up. . . . I'm enjoying the dream. . . .

"CHICK"

LOBBY LAFFS!

By DICK KIRSCHBAUM



AIN'T 'WE' GOT A CINCH—?

Crowther Is Winning Out Against Local Diamond Ball Game

There are other things besides the boll weevil down South to plague Southern business men and among these is what is known as "diamond ball." Not being familiar with this outdoor sport we'll immediately confess ignorance as to detail but from what we can glean from a letter from Ted Crowther, manager of the Cocoanut Grove Theatre, Cocoanut Grove, Fla., it's apparently played at night-time and is something for a theatre manager to take seriously. These leagues are in most cases sponsored by merchants, the American Legion, Boy Scouts and other civic organizations, and to make matters still worse, no admission to the games is charged.

In line with the idea that more flies can be caught with honey than vinegar, Crowther heartily endorsed the league with circulars distributed at the games, the theatre program occupying conspicuous space. Passes were offered for the best pre-season "dope" as to standing at end of the season and guest tickets were also offered members of the winning teams.

That much good-will secured, his next move was to secure permission to post three-sheets in a conspicuous spot in centerfield, broadcasting current show, titles and times of showings. He was also granted permission to park the theatre ballyhoo truck at the entrance to the field, under one of the big floodlights. A boy stood by this truck, handing out programs, circulars, etc., and barking the show at the end of the game.

While complete returns for these efforts cannot be determined at this writing, we are informed that there was a reaction for the better, especially so on rainy nights when the games could not be played. Now that the season is over, it is also noted that many of the players are now numbered among the audiences. In other words, he feels that there will be far less resistance for him to overcome during next season's games, and in case other members are up against these same conditions, it might be well worthwhile to try out the plan of campaign he's passing along. In fact, it might work well with any opposition of a similar nature. The Club is indebted to him for this service and we'll be looking forward to more information on this subject and others.

If You Have River Near Your Town Do What Aldinger Did

If you have a little river near your home town, or any kind of a river which can be seen by a lot of people, you might try a stunt used on "Huckleberry Finn" by H. Aldinger, manager of the Columbus Theatre in Columbus, Neb. It certainly caught the attention of local citizens.

Right in the middle of the stream he anchored a raft, on which was erected a tent with cloth signs advertising the engagement of the picture. The raft was located near a bridge, which carries most of the traffic into Columbus. It was seen by all those who crossed the bridge.

That was a perfect setting for a stunt on "Huck," inasmuch as the story largely deals with the adventures of two boys floating down a river via raft. And most everybody is familiar enough with the popular Twain story to instantly tie-in with the idea. All you need is one of Aldinger's rivers.

Rouda Stimulated Kiddie Club With Big Picnic Party

As a reward to the most faithful members of a "Skippy Club," which was organized some time ago by H. M. Rouda, manager of the Maryland Theatre, Chicago, Ill., about seventy kids were recently given one of the noisiest and happiest times they ever had in their lives. Invitations were mailed out according to an announcement made at a previous Saturday matinee, instructing the kids to assemble at the theatre by 10:30 sharp, but there were many who arrived there at 8 o'clock.

The whole shreiking assembly of boys and girls was packed into two promoted trucks, labeled so as to leave no doubt as to what institution was behind the move, and towed two miles through the streets to the picnic grounds. Game followed game, contest after contest was held and one batch of food after another was consumed. A team of girls was pitted against a team of boys, and don't think the boys didn't get a run for their money. There were three-legged races and sack races, for prizes worth striving for; there were grab bags, and one grand rip-roaring pie eating contest; there was food galore, several of the kids' mothers helping serve the well-filled lunch boxes, drinks and candy. Movies were taken of the events, later developed and shown during the following Saturday matinee.



It's a question at that as to who had the most fun out of the above affair—the kids or Rouda; at any rate, approximately 200 other kids were clamoring for membership in his club the next Saturday. So if you wish to try a booster for your kiddie club and also boost membership, by all means try this Round Tabler's method for it was without doubt a huge success. The accompanying photo shows one of the trucks getting away with its load of kids. That's Rouda himself standing at the side.

CONCERNING SNAP-SHOTS!

Some members of this Club may be at loss to understand why certain snap-shots sent in to illustrate show-stunts do not appear along with stories. In explanation, let us state that in all cases it is because the snap is too indistinct to clearly present detail that would be of service to others.

Not that we are not always glad to receive photos, whether these be indistinct or not, for we can at least get a good idea of what it was all about. But please bear in mind that snaps must be of sufficient sharpness in order to convey detail that can be capitalized upon by other Round Tablers. Thank you.

Dawson Cashing In Shooting Pictures Of Football Games

It pays to have had some experience with a motion picture camera, according to what we hear about Roger Dawson, manager of the Palace Theatre in Milwaukee, Wisc.

It seems that prior to becoming a theatre manager Roger was a camera man with Metro-Goldwyn-Mayer, and now his training stands him in good need for the excellent shots obtained of local football games. These are screened at the Palace during the Saturday midnight shows (day of game), are featured all week, and then routed over the entire local Fox circuit.

The only cost to theatre for the pictures is for raw stock and developing of film. A tie up with a local newspaper pays traveling expenses, and the stunt is plugged in the news columns, all asked by the paper in return is that the pictures be identified as "Palace-Wisconsin News Football Pictures." In this particular instance the shooting was limited to outstanding games; however, the same idea can be applied to games of lesser importance.

While we have touched on the subject of negative cost for newsreel shots prior to this instance, we will again mention that this should not exceed 8 cents per foot. Cameras suitable for the occasion may be rented for as little as $5.

Evans' Preview And Dinner To Star Was Big Box Office Aid

Presence of Estelle Taylor, a featured player in "Street Scene," gave Harold Evans, manager of Loew's State Theatre in St. Louis, a chance to pull a most effective publicity stunt in connection with the showing of this picture. In addition, a picture contest was arranged with one of the city's leading newspapers.

Invitations were issued to all local critics to attend a preview of the picture and this was followed by a dinner given for Miss Taylor at a popular hotel. This advance publicity built up a lot of interest and from the critics' reviews he selected excerpts for a special trailer used two days before opening.

The picture contest with the newspaper carried an interesting award and was worked in connection with photographing crowds on certain city corners. Pictures were reproduced the following day and those identifying themselves received the awards. This was run three days before and three days during engagement and received a fine publicity break.

Other tie-ups included a deal with the Postal Telegraph Company for placing of life-size cut-outs of messenger boys at various offices; a tie-up with Lux for 300 windows carrying streamers and hand-painted cards tying with picture, and 5,000 hangers placed on all lamp-posts. The lobby was decorated with special marquee cut-outs and attractive one, two and three-sheets.

Taking advantage of a star's presence in his city and arranging a preview and dinner was a bit of fast work on the part of Evans and he is to be commended for his aggressive tactics. It means that this manager was on the alert for any opportunity which would help him add to box-office receipts. Subsequent attendance testified to the efficiency of his campaign.

FOOTBALL SQUAD ENTERTAINED!

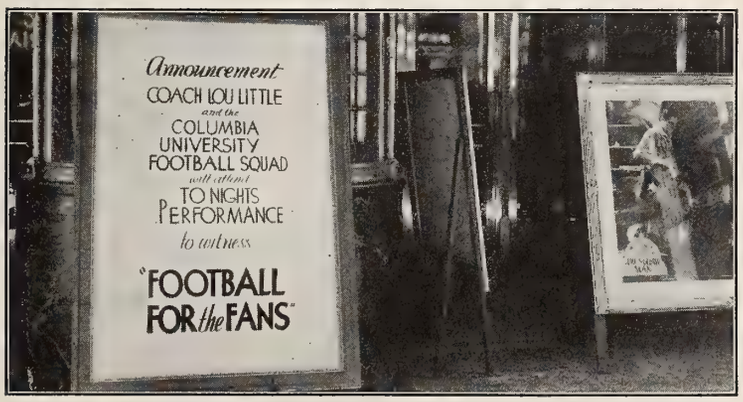


Photo above shows how first of a series of "Football for the Fan" shorts (Tiffany) was plugged at the Capitol Theatre, New York City. The sign in front of the box office announces that Couch Lou Little, of Columbia University, and his entire squad would attend that night's performance. Sporting writers on New York papers were also invited to attend and the affair got a break in next day's papers. An expert recently estimated that ... mid-season Saturday drew 5,000,000 people to slightly over 200 major games.

"The Showman's Calendar"

NOVEMBER

20th	Reginald Denny's Birthday
23rd	Capt. John Ericsson Landed in N. Y. 1837
23rd	Repudiation Day—Maryland
18th-25th	National Motion Picture Week
25th	British Evacuated New York—1783
26th	Thanksgiving Day
26th	Frances Dee's Birthday
29th	Genevieve Tobin's Birthday

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818
6th	Elissa Landi's Birthday
8th	Eli Whitney's Birthday—1865
10th	Peace with Spain signed at Paris—1898
10th	Victor McLaglen's Birthday
11th	Alfred B. Nobel's Birthday—1833 (Founder of Nobel Prize)
12th	First Marconi Wireless across Atlantic—1901
13th	Henrich Heine (German Poet) Born 1797
13th	Norman Foster's Birthday
16th	Boston Tea Party—1773
16th	John Boles' Birthday
21st	Shortest Day of Year
21st	Pilgrims Landed at Plymouth Rock 1620
24th	Ruth Chatterton's Birthday
25th	Christmas
25th	Washington Crossed the Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday—(1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

THE REAL CLUB SPIRIT:
"ALL FOR ONE AND ONE FOR ALL"

Keeping Up With The Times!

By GUY JONES



TREAT 'HER' RIGHT!

Krendel Stimulated His Kiddie Club By Special Inducement

Nothing new about organizing a Safety Club, you'll admit—except maybe the way one is handled—and so we'll tell you all about how one was engineered by Dan E. Krendel, manager of the St. Clair Theatre, Ontario, Canada. This one had tied inducements for the kiddies to attend, in the shape of a popular beverage and special "Just Kids" weeks during the off season for attendance at theatres.

The first Saturday after this "Just Kids' Saturday Matinee Safety Club" was organized, the hottest day Toronto had in several weeks, saw 600 more kiddies in attendance than the previous Saturday. A local drug store and the manufacturers of an Orange Crush drink were tied-up for distribution of bottled drinks at the theatre, these firms standing for three-quarters of the entire cost of drinks, advertising and a special 120-foot trailer. Many adults also came in to get a free drink.

Application forms and membership cards, numbered for punching in the usual style, were printed and passed out along with other circulars listing rules of the organization. As a further bid for popular attendance, August 22 to 29 was designated as "Just Kids' Week," the drug store being tied-up for the issuing of a herald on the picture "Chances," a title tying up neatly with the general scheme.

At a total cost of 35 double passes he also made an advantageous deal with a Kresge store when exploiting "Five and Ten." The manager of the store was sold the idea of enclosing coupons in all packages during run of picture and was also prevailed upon to donate an important window for the display of two cut-outs bearing copy and stills on picture. More than 9,000 of the coupons, giving the holder an opportunity to get a pair of guest tickets, were distributed at the store and as a result the house did a nice three days' business. The store manager was enthusiastic over the deal and has since approached the theatre management to put over another one.

Krendel has to keep stepping on it up in his community for reason that there's plenty of opposition on all sides. But, as he states, a situation like this is supposed to be "the cats" for all showmen as an incentive to keep them on their toes. The truth of this is borne out by the fact that the St. Clair is holding its own. Just as soon as he can find the time, he's going to sit down to his trusty typewriter and knock off an account of some other gags he's been using to put his house over the top.

Special Announcer Employed By Short At A Football Game

Paul Short, manager of the Melba theatre, Dallas, Texas, arranged with a radio station to have a special announcer at the football game between Oklahoma and Texas. This announcer broadcasted from the 50-yard line between halves, all data concerning the showing of Metro-Goldwyn-Mayer's "Susan Lenox: Her Fall and Rise."

There were also 50-word announcements over the air daily from that station. Another 50-word announcement was placed in the Dallas Greeters' Guide and a 100-word announcement in the Dallas Hospitality Magazine.

Photographs of Greta Garbo and Clark Gable were given free to each of the first 1,000 ladies who attended the theatre the first day.

For two weeks prior to the play-date, the entire space over the main entrance of the theatre, a space 50 x 10 feet, carried a beautiful display with sateen background of heads of Garbo and Gable. Effective coloring from spotlights caused much comment from patrons. On the mezzanine floor several set pieces were placed to advantage.

Headless Man Gag Helped Smith Sell Joe Brown Picture

It's been some little time since the Club has been informed about what's going on in show-business down in Donoro, Pa., where C. E. Smith controls the destinies of the Harris Theatre, but a little photo on this page will suffice to show that he's still using stunts to help sell his shows. In case the snap-shot does not show up well on account of its smallness, let us state that it's a picture of a man dressed up in a kind of a combination rain-coat-poncho coat, with his face completely hidden from sight. You may see for yourselves that he's carrying what appears to be his head under his right arm. A sign on his back told all the lookers that, "I Laughed My Head Off At Joe E. Brown in 'Broadminded'." Name of theatre and playdates were, of course, part of the copy.



Not new by any means, Smith asserts, but states that this little stunt was one of the best street gags he ever tried. It cost him only four passes and at this rate it ought to prove attractive to many others who wish to inject some novelty into their street advertising. Thanks, C. E., for remembering your Club and don't forget to keep us all posted on your future activities in show-business.

It appears that laughing off some part of one's anatomy has been a popular stunt with a number of showmen, only recently this department having published several other gags along this line.



Colored Paper Hats

Assorted paper party hats. Bright colored bands offer plenty of imprint space. Great for parades, special matinee parties and as throw-aways. These hats are priced for quantity use. Cover the town with them. Every kid that wears a hat is a walking twenty-four sheet for your attractions. Turn these over to your local printer for imprint.

For further information and samples write to Box 502

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

This Essay Gag Was Means Brown Used To Sell 'Squaw Man'

George C. Brown, manager of the Paramount theatre, Kankakee, Ill., arranged with a newspaper for an essay contest which was run for three days in advance of the showing of "The Squaw Man." A prize of $5 was offered for the best essay. Other prizes consisted of 20 pairs of tickets for "The Squaw Man." The topic was: "Should a Man Marry Out of His Race?" Brown was assisted by an M-G-M exploiteer.

A questionnaire contest was also arranged for another paper. Five questions pertaining to the picture were asked each day. Answers were to be found among the classified ads. Ten tickets were awarded each days to the winners.

Two Indians, formerly part of a stage unit, were used as lobby ballyhoo. They also paraded the streets on the day before the picture opened. The Indians attracted much attention.

Window displays in book stores, a drug company, department store and a furniture store were secured and heralds, style stills and bookmarks were used to exploit the picture.

Brooklyn Managers Take Advantage Of Big Football Game

Local theatre managers were on the job recently over in Brooklyn, N. Y., when two strong rival High School football teams clashed in a hard-fought game held at Ebbet's Field.

Hal Salzman, publicity director of the Warner Strand, had his cameraman there to take shots of exciting moments of play, and a half-dozen ushers from as many Fox Theatres in the city were also present with placards announcing that pictures of the game would be shown at each house.

Salzman had two men parade in front of the stands between halves, carrying a big banner announcing exclusive shots and also displaying a cup to be awarded the winning team. Loew's big Kingsway Theatre was also represented, having arranged a 24-sheet some time before start of the game to announce that it, too, would present pictures of the event.

Some 22,000 people attended the game and in these days circulation of a message before that many people isn't anything to be laughed off by theatremen. These showmen were on the job. How about you?

Striking Displays And China Nights Aid Paul Binstock

The last time Club members were acquainted with the activities of Paul Binstock, formerly of the Astoria Grand Theatre, Astoria, L. I., and now in charge of the Fortway Theatre, 68th Street and Fort Hamilton Avenue, Brooklyn, N. Y., we presented some illustrated evidence of the artistic foyer and lobby displays being turned out at his house. While not certain, we were under the impression that Binstock did this work himself, but it appears that one of his ushers is responsible for all the modernistic twists given these displays. Not knowing this man's name, no further citations will be bestowed at this writing; but we are reproducing another one of his displays made for "Young As You Feel."



A couple of other snap-shots show displays made for "Miracle Woman" and the occasion of a Friday China Night. The former was apparently a most attractive piece of work, but detail in the snap is not sharp enough to bring out on this page. Neither is the latter, but we can see that the china was artistically arranged in front of a very attractive background especially constructed for the occasion.

Regarding his China Nights, we are informed that Binstock is using these in a very profitable way, tripling his business on these nights as against any previous Friday. All in all, it is evident that he is building up a fine patronage for his house and we will hope that it ever continues on the up-turn through the coming seasons. And that usher of his certainly is a help when it comes to keeping down house overhead. Better watch out, Paul, or some one will kidnap him.

A CHRISTMAS DISPLAY SUGGESTION!



The above display was erected in the lobby of the Publix Theatre in Marion, Ohio, last year, while Art Smith was manager, and because it arrived after the holiday season we filed it away for use this year as one of the many suggestions we are offering for holiday displays, etc.

The treatment, while simple, is certainly effective and was built at a minimum of cost, making it all the more desirable. Fireplace was part of the stage props, or can be painted for a few cents. Andirons were taken from the theatre lounge room fireplace, balance of art and sign work by theatre artist or sign shop doing the theatre's work.

A variation on this particular idea can be achieved by using feature titles as well as stars for the stockings. Other ideas will work right into a display of this sort, and, with the balance of the lobby and foyer appropriately dressed with the usual laurel-holly wreaths and greens makes the entire effect both timely and pleasing, radiating a spirit of good cheer and warmth.

Get on your thinking caps early this year. You have Thanksgiving and then Christmas to think about for the lobby and front dressing. Keep this one handy for reference.

Conery Used Photo Stunt As Means Of Boosting Matinees

To increase attendance of kids at his matinees, Mitchell Conery, manager of the Kingston Theatre, Kingston, Pa., used a couple of stunts with marked success.

He used the photography gag on the line-up when the theatre was about to open, taking photos of the whole gang and later had these developed for display in the lobby for the following matinee. Ten kiddies were chosen and rings placed around their pictures. These ten were granted free admission to the Thursday matinee. During the show, cards were passed out to kids, reading, "This card stamped on five consecutive Thursdays is good for admission the following Thursday."

The practice of photographing people seems to be much in vogue these days as applied to adults and certainly there's no reason why the gag cannot be used where kiddie patronage is concerned. Where it has been overdone, it might be worked again with the youngsters. Thanks, Conery, for the suggestion and tell the Club some more about your work.

FARMS WERE NEVER LIKE THIS!



A fellow might stay down on the farm if farmerettes like these were around. Some carrots and potatoes, what! Believe it or not, N. T. G. of radio and Loew fame has a farm and there he is in the above photo helping his girls distribute product at the stage door of the Stanley Theatre, Jersey City, to needy local families. Cards were mailed to the needy through the Goodwill Industries. The Club is indebted to Burton Hoffman, publicity director of the Stanley, for this contribution.

Old Time Hurdy-Gurdy Helped Abe Sunberg Sell Film

Through an advertisement in a newspaper, an old-time hurdy gurdy, something which has not been seen around Minneapolis for years, was secured for the "Sidewalks of New York" campaign by Abe Sunberg, manager of the State Theatre in that city. Placards were attached to the hurdy gurdy and an Italian, suitably dressed for the occasion, was engaged to push it through the streets of the city. Tunes such as "Sidewalks of New York," "Alexander's Rag-Time Band" and other old favorites were played. This created a lot of excitement and children gathered around wherever it went. Sunberg was assisted by an M-G-M exploiteer.

Arrangements were made with "Liberty Magazine" in Minneapolis, whereby 700 boys carried cards on their bags announcing the picture. Each of the boys was presented with a special ticket to see the film.

For more than two weeks before the picture opened, the "Minneapolis Daily Star" carried large ads of the picture. The paper also gave away a football with each new subscription secured by carriers and Mr. Kueppers, who has charge of advertising for the State theatre, gave away tickets to the successful ones. Some fine window displays on Anita Page were obtained in beauty parlors. Stills from the press book were used.

The very scarcity of the old-time hurdy-gurdy these days got attention on this one and certainly the gag tied in well with the title of the picture, all bearing testimony to the fact that Abe Sunberg is on the job out in his city.

Jack Proctor And A Big Baker Combined To Sell 'Palmy Days'

Taking a tip from campaigns made in the East on "Palmy Days," Jack Proctor, publicity man with the United Artists Theatre in Los Angeles, went to work on the bakeries and succeeded in closing with one of the largest concerns in the city for a complete tie-up. The campaign which followed is said to have been one of the most far-reaching publicity efforts ever noted on the West Coast and resulted in the distribution of more than 300,000 pieces of advertising of one kind or another.

The first gag used was a "Dunkers Club," consisting of the distribution of 100,000 membership cards by the bakery. This was plugged over the company's program on one of the major radio stations, one week in advance and during run of picture.

Housewives were the next objective, a barrage of 100,000 inserts bearing a picture of Cantor and Charlotte Greenwood reaching them in boxes of doughnuts distributed by the baker. Still another 100,000 inserts of Cantor gained city-wide distribution by packing them in loaves of bread.

In addition, the baking company carried full-sheet banners on sides of all its 200 trucks; distributed 1,500 window cards; 1,500 similar cards tying up with bread; 1,000 similar cards for grocery counters, and 2,500 9 x 11 cards in stores tying with doughnuts. The company also contracted for two series of quarter-page ads in six daily papers, giving theatre, picture and playdates about 50 per cent of the space.

Tie-ups were also made with several newspapers which resulted in generous space devoted to "dunking contests" and numerous advance stories, with one paper arranging for distribution of 25,000 heralds plugging the picture on one side and the paper on the other.

All in all, the above campaign stood the theatre but small cost, the bakery paying a high percentage of the costs. Proctor was formerly with M-G-M and Universal, doing special exploitation work and rendered a good account of himself. If he continues his efforts on behalf of the U. A. he will be teamed up with well known Round Tabler Dick Moss, a combination which should step along at a speedy pace. At any rate, we will look forward to hearing from him again.

SPECIALS FOR
The Latest Fall Picture Releases
Fill your seats with original box-office
EXPLOITATION NOVELTIES
Made for Every Picture Produced
Including
PATHE : R-K-O : UNIVERSAL : M-G-M : TIFFANY
SONO-ART : LOEW'S : UNITED ARTISTS
FIRST NATIONAL
and Many Others
For further information and samples write to Box 501,
MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

DANCE—TO THE TUNE OF—DOLLARS!

As another good reason why the young folk should patronize the popular Metropolitan Theatre (Publix) in Boston, they offer free dancing every night except Sunday in their large, spacious and sumptous grand lounge.

This unique service has made the Met. the real center for social activities in the Hub city and most any night you can find between three and five hundred couples dancing merrily to the tunes of Sid Reinherz's Metropolitan Collegians.

This particular photo was taken on a Saturday night and shows the imported Hurdy Gurdy which has proven very popular with the young people.

The Boston Met. has produced some mighty grand pace-setters in the way of increasing patronage and goodwill and we would want our members and readers to know that their publicity director, Floyd Bell, has his finger in most of the stunt-pies they bake out there.

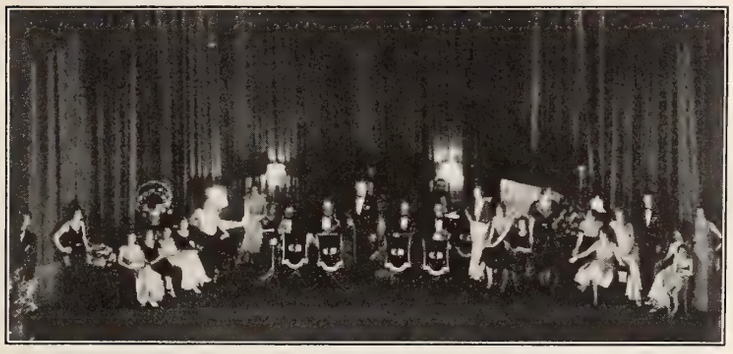
Lobby dancing has proven to be a great business booster in many spots; should you decide to try it yourself, just remember that all you need is a section of the lobby or foyer large enough to provide dancing space and a peppy little dance band. Then let your trailers and advertising do the rest.



Cangley Gave His Town Thrill With Fall Fashion Show

The first Fall Fashion Show ever held in the town of Owego, N. Y., was recently staged by Edward J. Cangley, manager of the Tioga Theatre and from all reports the event went over in a great big way. On two successive nights the show drew capacity attendance, positive assurance that another one of its kind will be presented just as soon as the time arrives.

Success of this affair was entirely due to efforts put forth by Cangley, who lined up about ten merchants for the promotion of a co-op ad and direct participation by representatives in the show. He imported a popular out-of-town orchestra and arranged a special program of music, four acts of vaudeville and the feature picture "Sit Tight." Fifteen attractive girls acted as models for the several stores.



Although a photograph taken of girls and orchestra on the stage is a little dull we are reproducing it in order to give you an idea of how the setting was carried out. Every detail of the whole show was supervised by Cangley and he is to be congratulated for making it such a profitable affair. His newspaper gave wholehearted support, as a number of clippings testify. Ed is just another Club member to cash in on one of these shows, particular emphasis being placed on the fact that it was the first one of its kind ever held in the town.

MAGIC TRICKS



A variety of ten (10) different tricks with directions for performing: Coin tricks, card tricks, magic disappearing tricks, etc. All articles, such as coins, cards, etc., necessary to perform the trick, come packed in an envelope on which you can put your theatre imprint. Write to this department for a free sample.

How to Use Them: Hold Saturday "Trick Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to
Box 504
MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

MAKE THIS A REAL THANKSGIVING
—Food—Clothes—Toys—For the Poor Kiddies!

Don't tell us that you're gonna forget all those poor kiddies in your town this year. Impossible. They're counting on you more than ever to put across that special morning show. You know the kind we mean; the admission price being a can of beans, soup, toys, old garments or anything else for that matter.

Make this the sort of Thanksgiving that the poor youngsters ought to have. Perhaps you are promoter enough to get a couple of hundred baskets of various foods to be distributed via the newspaper and local welfare organizations among the poor. They have a right to be thankful for something even if they're not getting the breaks they deserve.

But, whatever the particular slant you want to inject, DO SOMETHING. Don't let this Thanksgiving Day roll by without some help sponsored by you and your theatre with the local paper and all organizations and merchants lined up solidly behind you.

The most popular, and certainly most appreciated idea, is the Food Matinee or special midnight show. In this way you can be sure of plenty of food-stuff to make up the baskets for distribution the day before Thanksgiving. Anything in the line of food should be the admission, without any limit as to the amount any one person may donate for his or her admission. Potatoes, canned goods, a pound or two of sugar, any vegetable or fruit, in fact anything they will give so long as it's fresh and will help achieve your purpose. Selling the newspaper to help publicize a show of this sort ought to be a cinch in the toughest spot on earth, they all soften up for a gag of this kind.

Get busy. Not too much time left for speculation. Set the date and start the news a-circulating round the town.

Stan McNeil Has A Good Will Canvasser To Sell His Theatre

A new stunt is being pulled up in the community covered by "Stan" McNeill, manager of the Capitol Theatre in Smith Falls, Ontario, Canada. He calls it "Good-will Canvassing." Boiled down to a popular term among business men these days it comes under the head of "contact" work, which is assumed to be a subtle form of salesmanship. At any rate, a vast amount of good is being accomplished for the Capitol through this means and we will present a brief outline of the way it's done.

This "Good Will Canvasser," a girl well up with what's going on in motion picture business, calls at homes during the afternoons. She has "sales personality" and is well informed as to current attractions, popular stars, etc. She talks about the pictures that have played the Capitol; What type of picture is liked best; their favorite stars; what criticism they have to offer as to matters pertaining to theatre and encourages suggestions on how any condition can be improved.



Of course, she has a list of coming attractions and attention is called to one or others that she is sure they will like. Mention is made of the stars appearing in them, always making a note of what date the picture is due at the theatre. Mention is also made of the theatre's value as a town institution, the revenue the government derives from the two cents tax on all adult admissions, and any other point that would serve as sales propaganda.

"Stan" also found time to include a small snap-shop of a raft he rigged up when exploiting "Huckleberry Finn," a cut of which we are reproducing. He has a river near his town, as its name indicates, and a bridge connecting the main highway was located right near where the raft was anchored. This stunt captured plenty of attention because of the heavy traffic at this point.

We are inclined to think that McNeill's "Good-Will Canvasser" plan is a good one. As he points out, it is important to employ the right type of girl. She must be personable, which means that she must be a good mixer, and well informed concerning her work. It must always be kept in mind that her personality will reflect just what kind of a theatre you are running, should you happen to like this idea and proceed to put it into effect. It is our sincere belief that a vast amount of good can be accomplished with such a contact person. If any other Round Tablers try out this scheme, the Club will appreciate hearing about how it works out. As a matter of fact it is entirely in line with what most business institutions are doing these days and what's "good for the goose ought to be good for the gander." The Club is indebted to Mack for sending this along and we will await further reports.

A PAGE OF SHOWMANSHIP!

A. J. Sonosky Presents Some Unique Ideas On Trailer Presentations And Other Stunts

THE following showman-like ideas were submitted to this Club by A. J. Sonosky, manager of the Riviera Theatre in St. Paul, Minn. We don't hear from this member every week but when the spirit does move him to render aid to brother theatre-men he certainly covers some ground. To our way of thinking, there are many valuable suggestions offered in the following paragraphs and readers have his full permission to help themselves to any which may prove profitable. While identified here with certain pictures, his ideas can be easily adapted to many others. He is a great believer in trailers, feeling that these represent a tremendously important selling item. Accordingly, he pays close attention to method of presentation. We will first acquaint you with a few of his stunts along this line:

TRAILER USED ON "BAT WHISPERS"

As the Newsreel closed, all house lights, with the exception of exit lights, were turned out and a slide of "House on Hill" with blue gelatine was thrown on metallic drapes full-flood. A prism wheel and a slide with bats used with green gelatine, superimposed over the before-mentioned slide of house, also full flood. A third slide with the words, "The Bat Whispers," was superimposed over the two previous effects and flashed on and off three times. At the start of the above effects the Non Sync opened with a record, made locally, which started out with a police whistle followed by shrill siren and then the words, "s-s-sh-h-h, 'The Bat Whispers'." At this point, a boy in the pit who took the cue flashed on a ghost mask with green lights. This effect was flashed on and off three times, at the end of which a revolver shot off a .32 blank. At this point, the sound trailer hit the screen with the words, "Hold On To Your Seats." As the trailer hit, flips were dropped over slides of house and bats, metallic curtains opened and house and bat slides formed border on the metallic drapes throughout the trailer, while the film itself was toned with a green gelatine throughout. On both sides of the proscenium was a transparency with cutout bats and cutout letters, "The Bat Whispers," with green lights behind. These transparencies were lit up immediately after the revolver shot at opening of trailer and carried throughout trailer.

For a picture like "The Bat Whispers," where there was a possibility that the women patronage would be negligible, a fortune-teller was placed in the ladies' lounge, who gave a two-minute reading to women patrons. There was a steady stream of women to have their fortunes told. Same stunt was pulled on "My Past," which title tied in perfectly.

"MURDER BY CLOCK" PRESENTATION

At the close of News reel the house, except the exit lights, was completely darkened. A spot thrown through a deep, dark purple glass appeared at the left hand side of the stage and held there for a moment, then, walking into the spot, was seen a skeleton. Skeleton was followed by spot across the stage in front of close-in curtains.

On the top of the organ case there was a prop, with a large clock face and large question mark just below, all in luminous paint. The skeleton came up to clock and moved hand from 5 minutes to 12 to 12 o'clock. During all this time, the Non Sync carried weird effects—groans, storm effect, etc. As soon as clock hand was pushed to 12, Non Sync started to chime off 12 clock strokes. Meanwhile skeleton bent slowly down, and disappeared backwards through the question mark panel which was on the clock. As soon as clock finished striking 12, there were two revolver shots and simultaneously the words, "Murder By the Clock," appeared on the curtain, followed immediately by regular screen trailer. One of the ushers worked the skeleton trick, and did an excellent job. There is no doubt but what this slight bit of production added on to the opening of the trailer was tremendously effective in putting over its message.

A STUNT USED ON "STOLEN HEAVEN"

Preceding the trailer, an usher dressed in tuxedo appeared on the right hand side of the stage, spotted from the booth in amber. His opening words were, "Stop—Hold Your Seats, Everybody"—and he then went into a talk which finally developed into a plug for Nancy Carroll. This talk lasted for about 1 minute and 20 seconds and as his last sentence was concluded the "Starting Next Friday" lead hit the screen, followed by sound trailer. Throughout the sound trailer, a blue gelatine tone and a straw tint was used with a heart slide used on metallic drapes for a border.

ADVANCE DISPLAY ON "SMART MONEY"

For an advance lobby display on this picture a special panel was made bearing the copy, "10 To One You Can't Choose the Fake Bill." Three real $1 bills were placed directly underneath, followed by, "But 100 To One You Will Choose Smart Money for Real Entertainment, etc." This was used with stills from picture and created a lot of attention, everyone having a difference of opinion as to which of the three bills was a fake. A panel of Robinson, Cagney and Knapp was also arranged, with Knapp shown holding a real $1 bill, especially spotted. Many passers-by would stop to feel and examine the bill to see if it was genuine.

Also in connection with the above picture a contest was held in the classified columns of a local daily whereby the serial numbers of 15 one-dollar bills appear each day. Anyone holding the bill with a listed serial number could receive a guest ticket and another dollar bill in exchange by presenting the lucky bill at the box-office. In all, about 100 new dollar bills were distributed two days before showing of picture. Daily mention was made in front page box in the newspaper, giving name of theatre, star and picture title.

RUBBER CHECKS FOR "NO LIMIT"

In connection with this picture checks of very light rubber stock were printed in regular form with reverse side reading, "There Is No Limit To How Far You Could Stretch a Check of This Size Even If It Were Good But There Is No Limit of Fun in No Limit, etc." The face of the check called for payment of $250. These checks cost about 3c. each but a check-up showed that 500 of these gained a wider distribution and more comment than 5,000 heralds under average conditions. A number of the checks were also planted at various luncheons and banquets to be commented on by toastmasters.

AMATEUR PHOTOGRAPHERS' CONTEST

This was run over a period of four weeks, with awards of $70 in gold and theatre tickets for the winning photographs. Snipes advertising the contest were placed in 200 drug store windows with copy reading, "Enter Your Snapshots Now—Riviera Theatre—St. Paul Daily News Amateur Photography Contest—Prizes—Have Your Films Developed here." Over the fourth week period the newspaper carried front page and other stories and pictorial layouts of the first and second prize winners, and other interesting photos submitted by contestants. Each week's prize-winning photos were projected on the screen and a large compo display of all photos was placed in the lobby each week.

WHO ARE YOU? CONTEST

One of the weekly features in a local newspaper is the "Who Are You" contest, whereby a staff cameraman photographs people at random on city streets and publishes their pictures in the Sunday edition. If the individual identifies herself or himself, the theatre donates a guest ticket to the current attraction. Mention is given by the paper in cut-lines under photos of theatre, star's name and current picture.

MAGAZINE TIE-UP

Arrangement was made with local dealer of "Liberty" whereby 10,000 inserted heralds are inserted at given intervals. In reciprocation, his carriers are allowed a free show. At various times, a parade is staged through main streets to theatre, with band at head and cards pinned to magazine bags. At one time, institutional cards were carried by the boys over a period of six weeks. All boys who reached their quota of sales were entitled to admission, about 75 boys being taken care of weekly. On many occasions this has proved a most valuable tie-up.

USHERS LEND A HELPING HAND

From time to time "I Am Your Usher" cards are used, bearing a message from usher to patron with assurance that as he has always been anxious to serve to the best of ability, and now calls attention to the excellence of the next show. These cards are handed out as patron enters theatre with the request, "Please save this card." Actual count revealed that less than 200 out of 5,000 cards were dropped on the floor. At times a contest is worked with these cards, certain identification marks corresponding with others posted in the lobby entitling holder to a guest ticket. The house is never obligated for more than 100 passes.

HE BELIEVES IN PUZZLE CONTESTS

In addition to the above, Sonosky is also a believer in the promotion of various puzzle contests whenever it is possible to obtatin suitable mats for this purpose; otherwise, he creates a contest by merely asking contestants to name the last two pictures in which stars of the current picture appeared. Aim in this direction is to invariably make the contest as simple as possible in order to obtain a maximum of response. These contests are run in from two to five neighborhood newspapers weekly and net the theatre from 10 to 30 inches of publicity, usually front page. And all accomplished with five single passes to the paper.

We believe you will agree that this Round Tabler has been using a variety of stunts to sell his shows and we can also testify to the fact that all of those listed above contributed largely to giving old man Depression a large kick in the pants out his way. And while we are expressing our appreciation to him for sending this material along, may we also tender full thanks to his able publicity manager, Don Alexander, who assists in the matter of making all tie-ups and other selling stunts.

Campbell Believes Newspapers Are Best Way To Reach Public

Along with doing a lot of other things which proclaim him to be an enterprising showman, J. E. Campbell, manager of the Strand Theatre in Long Branch, N. J., is a staunch believer in reaching the general public through the medium of newspapers, whether it be by direct plug for a picture or a story on some institutional activity. As an example of the latter, we have before us a copy of a Long Branch paper in which he was given a front-page break of a three-column photo and a story with a news head.

The above was occasioned by his co-operation with the Long Branch Exchange Club in entertaining 150 children of a near-by home. The outing was accompanied by a Paramount sound truck which added to the kid's enjoyment of the affair by rendering musical selections over its phonograph attachment. All the children participated in the festivities to the extent of their ability, some singing and others doing their stuff before the "mike."

If getting smeared all over the front page isn't getting a fine publicity break, then we'll say nothing further, and it's easy to agree with Campbell that this kind of publicity is a valuable asset to any theatre. Nice work, Julian, and let your fellow showmen know what else you're getting away with down in your town.

Mileage Guessing Gag Was Effective For J. H. Voerster

The mileage-guessing stunt was recently employed with much success by J. H. Voerster, manager of the Douglas Theatre in New man Grove, Neb., and one of this Club's newest members.

He tied up with a local auto dealer and a gas station owner, one supplying a new model of a popular priced line of automobiles and the other five gallons of ethyl gas. The car was placed in front of the theatre, wheels jacked up and gas tanks and speedometer sealed. Cards were printed for the guessers to mark down their estimates, and special heralds were also issued, advertising the event, theatre and current attraction. The car was started at a stated time and ran at the rate of about 20 M.P.H. until the last drop of gas was consumed. Over 800 names were submitted by contestants for the prizes of theatre tickets and articles offered by the auto dealer, thus securing additional business for the theatre and a valuable mailing list.

This mileage guessing stunt is being tried in a number of localities and appears to be popular wherever used, the fact that 800 names were turned in by this small community amply testifying to amount of interest in this instance. It's an easy tie-up to make and if other members of the Club haven't tried it out, take a whack at it and let headquarters know how it was pulled off. The give-aways can be modest or somewhat elaborate, depending on the nature of the tie-up. Thanks, Voerster, for your first contribution and let the Club hear from you regularly.

NEW GAG FOR THEATRE PREMIERE!
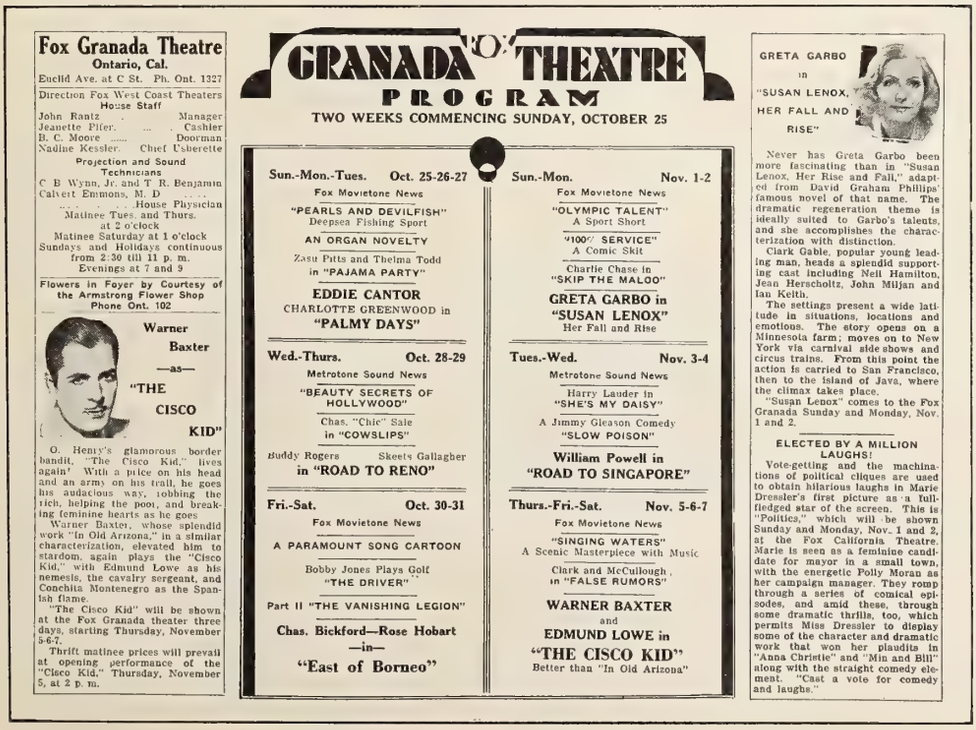


When the Warners opened their newest theatre in the city of Hollywood, Los Angeles, Calif., a "sight-seer's bridge" was erected over and across a street running at right angles to the house. The new theatre is called the Western and this picture was taken in daylight the day before opening. Stars passed over the bridge under the glare of sun arcs and the street was thronged with people during the ceremonies. The structure bore a large electric sign which read, "Welcome Warner Bros."

Soffer's 'Box' Gag Was Sensational And The East Side Gaped

Remember the old refrain of that once and still popular ditty, "The Bowery," in which it was pointed out that "they did such things and said such things on the Bowery"? Well, Avenue A and Sixth Street, New York City, isn't such a long way from the Bowery at that, and they still say things and do things down in that neighborhood that might or might not get a hand in other necks of these woods. But down on the lower east side, where Bob Soffer directs the destinies of the Hollywood Theatre, it's another matter. List to this:

Not long ago Bob was playing "Caught Plastered" and his opposition had "Free Soul." It looked like a tough battle might be in the offing, so he thought something sensational ought to be done in the way of advertising. Result: A trip to a near-by undertaker friend for the loan of a "box," which he placed in front of the theatre on two "horses." The sign read: "The Man Inside Died Laughing at 'Caught Plastered.'" Did they look at it? They did! And Soffer states he did good business.

This is not the first time we've had this gag brought to our attention as having attracted a lot of attention on the East Side. Some time ago we recall that J. H. Phillips, manager of the Eagle Theatre, used it in connection with "Dracula"; only J. H. had a skeleton inside his box. Okay, Bob; glad the folk are not squeamish down your way. And pass back our regards to Dave Lustig.



Fox Granada Theatre
Ontario, Cal.

Euclid Ave. at C St. Ph. Ont. 1327

Direction Fox West Coast Theaters
House Staff
John Rantz ... Manager
Jeanette Pifer. ... Cashier
B. C. Moore ..... Doorman
Nadine Kessler. Chief Usherette
Projection and Sound Technicians
C B Wynn, Jr. and T R. Benjamin
Calvert Emmons, M. D. ... House Physician
Matinee Tues. and Thurs. at 2 o'clock
Matinee Saturday at 1 o'clock
Sundays and Holidays continuous from 2:30 till 11 p. m.
Evenings at 7 and 9

Flowers in Foyer by Courtesy of the Armstrong Flower Shop Phone Ont. 102

Warner Baxter —as— "THE CISCO KID"

O. Henry's glamorous border bandit, "The Cisco Kid," lives again! With a price on his head and an army on his trail, he goes his audacious way, robbing the rich, helping the poor, and breaking feminine hearts as he goes.

Warner Baxter, whose splendid work "In Old Arizona," in a similar characterization, elevated him to stardom, again plays the "Cisco Kid," with Edmund Lowe as his nemesis, the cavalry sergeant, and Conchita Montenegro as the Spanish flame.

"The Cisco Kid" will be shown at the Fox Granada theater three days, starting Thursday, November 5-6-7.

Thrift matinee prices will prevail at opening performance of the "Cisco Kid," Thursday, November 5, at 2 p. m.

GRANADA THEATRE
PROGRAM
TWO WEEKS COMMENCING SUNDAY, OCTOBER 25

Sun.-Mon.-Tues. Oct. 25-26-27
Fox Movietone News
"PEARLS AND DEVILFISH"
Deepsea Fishing Sport
AN ORGAN NOVELTY
Zasu Pitts and Thelma Todd
in "PAJAMA PARTY"
EDDIE CANTOR
CHARLOTTE GREENWOOD in
"PALMY DAYS"

Wed.-Thurs. Oct. 28-29
Metrotone Sound News
"BEAUTY SECRETS OF HOLLYWOOD"
Chas. "Chic" Sale
in "COWSLIPS"
Buddy Rogers Skeets Gallagher
in "ROAD TO RENO"

Fri.-Sat. Oct. 30-31
Fox Movietone News
A PARAMOUNT SONG CARTOON
Bobby Jones Plays Golf
"THE DRIVER"
Part II "THE VANISHING LEGION"
Chas. Bickford—Rose Hobart
—in—
"East of Borneo"

Sun.-Mon. Nov. 1-2
Fox Movietone News
"OLYMPIC TALENT"
A Sport Short
"100% SERVICE"
A Comic Skit
Charlie Chase in
"SKIP THE MALOO"
GRETA GARBO in
"SUSAN LENOX"
Her Fall and Rise

Tues.-Wed. Nov. 3-4
Metrotone Sound News
Harry Lauder in
"SHE'S MY DAISY"
A Jimmy Gleason Comedy
"SLOW POISON"
William Powell in
"ROAD TO SINGAPORE"

Thurs.-Fri.-Sat. Nov. 5-6-7
Fox Movietone News
"SINGING WATERS"
A Scenic Masterpiece with Music
Clark and McCullough
in "FALSE RUMORS"
WARNER BAXTER
and
EDMUND LOWE in
"THE CISCO KID"
Better than "In Old Arizona"

GRETA GARBO in "SUSAN LENOX, HER FALL AND RISE"

Never has Greta Garbo been more fascinating than in "Susan Lenox, Her Rise and Fall," adapted from David Graham Phillips' famous novel of that name. The dramatic regeneration theme is ideally suited to Garbo's talents, and she accomplishes the characterization with distinction.

Clark Gable, popular young leading man, heads a splendid supporting cast including Nell Hamilton, Jean Herscholtz, John Mijan and Ian Keith.

The settings present a wide latitude in situations, locations and emotions. The story opens on a Minnesota farm; moves on to New York via carnival side shows and circus trains. From this point the action is carried to San Francisco, then to the island of Java, where the climax takes place.

"Susan Lenox" comes to the Fox Granada Sunday and Monday, Nov. 1 and 2.

ELECTED BY A MILLION LAUGHS!

Vote-getting and the machinations of political cliques are used to obtain hilarious laughs in Marie Dressler's first picture as a full-fledged star of the screen. This is "Politics," which will be shown Sunday and Monday, Nov. 1 and 2, at the Fox California Theatre. Marie is seen as a feminine candidate for mayor in a small town, with the energetic Polly Moran as her campaign manager. They romp through a series of comical episodes, and amid these, through some dramatic thrills, too, which permits Miss Dressler to display some of the character and dramatic work that won her plaudits in "Anna Christie" and "Min and Bill" along with the straight comedy element. "Cast a vote for comedy and laughs."

A PROGRAMME OF DISTINCTION!

Maybe you won't agree with us, but just the same we feel that there are many outstanding points to this fine theatre house organ turned out by Johnny Rantz, manager of the Fox Granada Theatre in Ontario, Cal.

The important slant is the way he lists his program of attractions for the two week period. Set in clear-face, easily read type, what he wants to stand out, stands out. His reader items about the coming attractions are well handled and regardless of whether they are originals or clipped from the press book, they answer his purpose because they are not slapped in like so much filler. Each reader definitely ties in the play-dates of the particular attraction, making its value count for more than just reader-interest.

The front cover, not shown here, carried a mast head for both the Granada as well as the California Theatre, also under Rantz's management. Two outstanding pictures are plugged on the cover with half page cuts.

The rear page was devoted exclusively to the program of the California Theatre, also under Rantz's management.

THEATRE POSTER ART!

Drawn by Benton L. James



Great! Fine! Keep it up! Real helpful service! That's the reaction from the field on this interesting series of poster art. And even better is the news that several other theatre artists are going to help Benton James in furnishing material for the series.

In this fine poster, James makes the following suggestions as to color scheme and method of treatment: The hat to be done in grays; head, in greens; shading for head, dark yellow; upper background, cream; lower background, yellow orange; lettering—star—black with cream outline; title—blue with orange outline.

If you have your own poster artist, let him project this illustration through his balioptican and trace it to whatever size your frames take and then work out the colors as suggested above. If your art work is done by an outside shop, turn it over to them with the same instructions.

Many theatres have gone in for this sort of work themselves. They purchase an inexpensive projector and break in an usher or some other one of the hired help with a yen for art work; when traced and colors painted in, you can then turn it over to your local sign shop for the necessary lettering. Remember, you can use text matter to please yourself and your own requirements. That part is optional and entirely up to you.

We want to take this means of thanking Benton James for contributing these posters and to assure him that they are being received with a hearty welcome by many managers and artists all over the country. As soon as the other artists start sending in their posters for the series we will be able to give a wider selection and of various types of work. So far the "high light" art work (as this is best known) has been found most attractive for theatre use.

"ALL FOR ONE AND ONE FOR ALL!"

Nick Karl Tied Up With Newspaper To Run Off A Special

For a stunt on "Five Star Final" Nick Karl, manager of the Rialto Theatre, Cuero, Texas, arranged with the local newspaper to run off a special edition of 500 copies of a daily issue for distribution at important street intersections. The special run was handled by yanking out the regular two-column lead story and inserting one covering the theme of the picture, with head in red ink. Five red stars and title of picture were run across the top portion of the page in large type, also in red.

Boys engaged for the occasion stood on the corners yelling "extra" and that they had a final edition. However, they were warned in advance not to take any money from people who stopped to make inquiry as to what the excitement was all about.

As Karl states, there's nothing original in tying up with a newspaper for an imprinted copy of a paper when plugging a picture with a newspaper theme. On the other hand, he argues that this stunt cost him but a trifle more than some herald would have cost, similarly gotten-up. And there's no doubt but that his special edition commanded a greater amount of attention. That this was so is seen in an inquiry made the newspaper by a merchant, who asked what it would charge to pull the same stunt for him. Now that Nick has broken the ice with his first contribution to this department, we'll be on the lookout for others from the same source.

Schaeffer Promoted Big Merchandising Campaign In Jersey

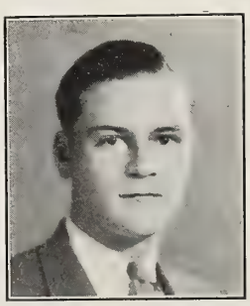
One of the outstanding exploitation stunts recently devised in the Metropolitan district is that which was put through at the Oritani Theatre, in Hackensack, N. J. It was heralded as "A Progressive Merchants' Live and Buy in Hackensack" campaign and was planned by David Schaeffer, promotion man for the Warner theatre chain in the New Jersey zone.

The stunt was one that entailed a great amount of preliminary work and could only be carried out through the co-operation of many merchants. For the purposes of his campaign Schaeffer secured $2,500 worth of merchandise, all of which was given away at the Oritani to the patrons of the house. Distribution was made at each evening showing and on each Saturday afternoon during a period of two weeks. Among the articles given to the lucky ones in the audiences was a Shetland pony and a set of harness; a washing machine, a $150 fur coat and an ironing machine. There was also a large assortment of furniture. Most of the things to be given away are articles that will appeal to people with homes of their own.

Owing to the value of the different articles this stunt attracted a lot of attention and as a result the Oritani did a fine business for the entire two weeks. Both Schaeffer and Manager Charles Mann are to be congratulated for their efficient handling of the campaign and the Club would like to know more about what these two showmen are doing.

ROUND TABLE BIOGRAPHIES

Out of school and out looking for a job, Elmer W. Hecht strayed into the Capitol Theatre in Miami, Fla., and sold the management on the idea that he would make a darn good doorman. He got the job, later on being promoted to the post of chief usher.



Elmer Hecht

He kept on up the line until he was transferred to the Capitol Theatre in Mobile, Ala., in the capacity of assistant manager of this Wolfson-Meyer house, and in August, 1928, he joined the Publix-Saenger organization as assistant manager of the Lyric Theatre in Mobile. In January, 1929, he was made manager of the Empire Theatre in the same city, also a Publix-Saenger house, and remained in this post until January, 1930. He then made arrangements to attend the Seventh Session of the Publix Managers' Training School in New York City, from which he graduated to his present assignment as manager of the Isis Theatre in Pensacola, Fla.

Hecht was born in Overland, Mo., on November 21, 1909 and educated in schools of Overland and Miami. That makes him about 22 years old at this writing and he's been in show business for five years. From all accounts he's in the game for keeps.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

CHARLES A. HAYMAN, director of the Lafayette Theatre, Buffalo, N. Y., has been celebrating First Anniversary of this house under its reduced price policy and has incidentally been creating quite a furor with a series of outspoken ads listed as Fact No. I, etc. Manager George Mackenna is again back on the job here after several days' illness.

* * *

NICK BASIL is the new manager of the Hollywood Theatre, Buffalo, N. Y., a house operated by the Basil Brothers.

* * *

PAUL WYKOFF, formerly manager of Loew's 105th Street Theatre, a suburban house in Cleveland, Ohio, is now in charge of the Princess and Dixie Theatres in Mayfield, Ky.

* * *

F. M. KENDALL, formerly a Warner man in Mayfield, Ky., is now at the helm of the Empress Theatre at Owensboro, Ky., succeeding R. P. Thomas who resigned to enter the advertising business.

* * *

J. C. SHANNON is the new owner of the Maxon Theatre in Portageville, Mo.

* * *

W. M. LIGHT has taken over operation of the Opera House in Chester, Ill. J. W. Schuckert was the former owner.

* * *

J. E. WHITTEN has acquired the Palace Theatre, Mound City, Ill., from the Egyptian Theatre Co.

* * *

M. A. SANOWSKY has purchased the Waverly Theatre, East St. Louis, from G. R. Jackson.

* * *

KAIMAN BROTHERS have increased their theatre holdings in North St. Louis through acquisition of the Excello Theatre.

* * *

FRANK DURKEE, well known circuit theatre executive of Baltimore, Md., has been elected president of a local political organization. His company operates about fifteen theatres.

* * *

GEORGE HANSCOMBE has been appointed manager of the new Arcadia Theatre in Springfield, Ill. This new house belongs to Samuel and Nathan Goldstein and heralds their come-back to show business, they having sold their former holdings in the city to Publix about one year ago.

* * *

MARTY SCHWARTZ, recently appointed managing director of Warners new Western Theatre in Los Angeles, Calif., is expected to pay the New York office a visit in the near future.

* * *

R. S. CAMPBELL has leased the Nomar Theatre in Wichita, Kan. His nephew Horace will do the managing.

* * *

ARTHUR CATLIN is in charge of Loew's Stillman Theatre, Cleveland. This house was recently reopened.

* * *

LINWOOD CURTIS has been appointed manager of the Strand Theatre, Taunton, Mass. He succeeds Al McAvoy who has been transferred to the Attleboro Theatre.

* * *

H. B. RAM has leased the Aiken Opera House, Aiken, S. C. Ram is a former Buffalo, N. Y. man.

* * *

HAROLD DEAN is the new manager of RKO Proctor Theatre, Albany, N. Y. He was the former assistant manager.

TED NICHOLS has hooked up with the Publix-Skouras advertising department in Indianapolis, Ind.

* * *

HARVEY KELLY, assistant manager of the Grand Theatre, Minneapolis, Minn., ran into difficulties recently when he tried to keep order among some disorderly patrons and as a result has been recovering from injuries received during the fracas. He did manage, however, to effect the arrest of one of the thugs.

* * *

HARLEY FREYER recently announced the reopening of the Royal Theatre, Atchison, Kan.

* * *

C. A. NOVAK and his business associate, C. W. Goodell, have leased the Auditorium Theatre, Williamsburg, Kan.

* * *

WILLIAM H. RUDOLPH, formerly of New York, has been appointed resident manager of the newly decorated U. A. Pantages Theatre, Minneapolis, Minn. Harry Buckley, V. P. and G. M. of the company, was on hand for the reopening.

* * *

ART BRUNE has purchased the Star Theatre in Bloomfield, Neb. He and Mrs. Brune have "moved in."

* * *

E. W. PETERSEN has replaced Elliott Bogert as manager of the Neptune Theatre, Seattle, Wash. Elliott has been transferred to Los Angeles.

* * *

W. M. McDONALD, supervising director of the new theatre in Astoria, Ore., has named the house "Viking," as the result of a contest held to supply a name.

* * *

HARRY HUFFMAN has taken over the Rialto Theatre in Denver, Colo. He operates the Aladdin, Tabor and several other houses in the city. The Rialto was formerly a Publix house. It is reported that Publix will seek to establish another theatre in its place.

* * *

JOE MILNER, operator of the State Theatre in Spring Valley, Minn., has purchased the motion picture theatre in Greene, Iowa.

* * *

E. A. OLSON is now in active charge of the Fox Theatre in Idaho Falls, Idaho. It will be recalled that he succeeded C. P. Scates, who won a promotion to management of the two Fox theatres in Pocatello.

* * *

WILL STEEGE, Montana manager for Fox-West Coast Theatres, recently visited Great Falls, Mont., for an inspection of the nearly-completed Fox Theatre.

* * *

FRANK SHOMO has taken over the lease of the Victoria Theatre in Parsons, West Va., from H. L. Bennett.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

W. L. AINSWORTH, who operates the Garrick Theatre in Fond du Lac, Wis., is president of a company constructing a new theatre in Shawano, Wis.

* * *

EDWARD BECK is handling publicity for Paramount Theatre, Birmingham, Ala., in place of William Coury, who has been transferred to the management of a Publix house in Knoxville, Tenn.

* * *

EARL CRABB, formerly Northwest division manager of the H-F Circuit, has been transferred to the northern California territory. Fred Mercy replaces Crabb in the N.W. Charlie Koerner, who had the California post, will be located in Texas.

* * *

SAMUEL COFFIN is the new manager of the Saenger Theatre in Pine Bluff, Ark., replacing Oscar Miller. The latter will engage in exploitation work for RKO in Dallas territory.

* * *

M. CARTER has been made manager of the Spreckles Theatre in San Diego, Calif., replacing Roy Reid.

* * *

WALTER CANNING, general manager of the Yamins Circuit, has appointed P. J. O'Brien manager of the Durfee Theatre, Fall River, Mass.

* * *

JOHN DUNIIGAN is in charge of the reopened Greenwich Theatre, East Greenwich, R. I.

* * *

FRANK L. KLEAVER is acting as assistant manager of the Regent Theatre, Grand Rapids, Mich., replacing Bob Cook who has been transferred to an RKO theatre in Springfield, Ill.

* * *

GEORGE REILLY, until recently manager of the Warner Beverley Theatre in Hollywood, Calif., has been placed in charge of the Hollywood, same city. Frank Newman has taken Reilly's former job.

* * *

JACK WILLIAMS has been made manager of the Ridgeway Theatre, Pittsburgh, Pa.

* * *

C. A. FLINCH is the new manager of the Brookville Theatre, Pittsburgh, Pa. He was formerly in charge of the Ridgeway.

* * *

C. F. JOHNSON has returned to the theatre field and has reopened the Flagler Theatre, Miami, Fla.

* * *

C. J. ROSS is the new manager of the New Majestic Theatre, a house recently opened in Melbane, N. C.

* * *

JOHN REISMAN has traded managerial posts with Dave Wells in Minneapolis, Minn. Reisman is now in charge of the Astor and Wells is at the Grand, both Publix theatres.

* * *

E. B. DANIELSON, owner of the Mainstreet Theatre, Russell, Kan., is recuperating from a recent illness.

* * *

JOE CRANE, stage manager of Fox Theatres in Wichita, Kan., would a hunting go and as the result the local boys have been treated to a venison dinner.

* * *

M. W. MATTECHECK has reopened the Rainbow Theatre in McMinnville, Ore.

* * *

FLOYD FITZSIMMONS, of Publix home-office advertising and publicity department, is in Charlottesville, Va., handling the opening of the New Paramount Theatre there, scheduled for November 25th.

MEET GUY JONES THE CARTOONIST!

He's only been contributing his series "Keeping Up With the Times" for a short period, yet, he's getting himself a grand rep, not only for his ability as a cartoonist, but because of the timeliness of each subject.



Somehow, if you sit back and review the pasts of those who mounted to the top of the ladder in showbusiness, you'll also find that they gave everything that they could for the business. Sort of a helping hand idea, but they never really know how much it is appreciated until they have reached the top, then it all comes back and they are tickled pink that they were able to be of assistance in any way.

Guy Jones possesses that same spirit. In between his many other duties, yet at no neglect of his regular job, he turns out the fine series now being featured along with Dick Kirschbaum's cartoons.

We know the future "Keeping Up With Times" contributions will improve as rapidly as Guy gets to know just what the boys like best. Give 'em laughs, Guy, and they'll eat them up.

By the way, Jones is artist, exploitation man and general assistant for T. F. Ware of the Princess Theatre in Cleveland, Tenn.

Doughnut Deal Was Profitable Tie-Up For T. W. Thompson

As a result of this doughnut business which has been putting "Palmy Days" on many parts of this country's map the past few weeks, it was only natural that T. W. Thompson, manager of the Sterling Theatre in Greeley, Colo., should decide to make a call on his local baking concern in an effort to get together on a campaign which would publicize both bakery products and the Cantor film. This is what hapened:

100 slips good for one admission were inserted in doughnuts over a period of five days. These slips were placed in capsules and inserted in the doughnuts after they had cooled off. Copy on the slips of paper read, "Were you surprised? So was the doughnut! Through the courtesy of this bakery, this slip will admit you to see Eddie Cantor, who glorifies the American doughnut in 'Palmy Days,' playing at the Sterling Oct. 4-5-6-7." Five bakery trucks carried 3x6 banners on the tie-up and reaction on this stunt was excellent.

The bakery further co-operated on a bread matinee. Each kiddie buying a 10-cent loaf of bread at this particular bakery was admitted free at the late Monday matinee. The bakery advertised the bread matinee and the newspaper featured a front page story on the stunt.

After the show, a doughnut eating contest was staged with fourteen boys entering the contest. Each boy had two doughnuts which were suspended from a wire across the stage on a string. The stunt is on the order of the old apple eating contest—with the doughnuts almost as hard to eat in this manner as the apples. The bakery also furnished prizes for winners in this eating contest.

Thompson gave a little different twist to his bakery tie-up with the doughnut eating contest and the guest ticket idea and we are obliged to him for sending this contribution along. Practically every campaign on this picture that comes to our attention has some baker slant to it; so if you haven't seen your baker yet, get in touch with him in advance of this picture.

INSERTS

PAPER HATS

TOYS
FAVORS
NOVELTIES
CHINA DOLLS
CELLULOID DOLLS
CARNIVAL GOODS
PRIZE PACKAGE GOODS

For further information write to Box 500
MANAGERS ROUND TABLE CLUB
1790 Broadway
New York, N. Y.

NOISE MAKERS

PREMIUMS

Wood Pinch-Hit For Quint With A Bally To Sell "Dirigible"

While Marshall E. Quint, manager of the Colonia Theatre in Belfast, Me., recently vacationed, his efficient and enterprising advertising man Herman D. Wood, was on the job with a ballyhoo for "Dirigible."

Wood has an excellent opportunity for feeling the public pulse and after noting the amount of interest awakened by making a tie-up with a used car dealer, he grabbed his camera and took some shots so that he might pass along a photo to other members of this Club. Note that the driver of the used truck is dressed as a clown, and that the picture and theatre got a great break in advertising on the promoted vehicle.



Continue the good work, Wood, and the next time you have an opportunity to use your camera on some other stunts, shoot in some points. And tell your boss that we'd be mighty glad to hear from him, too, whenever he can find the time to drop headquarters a line about his end of the business.

Now that a lot of important holidays are just around the corner both of you surely have made plans which will be of interest to your fellow showmen. Drop us a line about what you have in mind.

Martin Using Photo Gag With Very Good Results in Brooklyn

Desire among many patrons of a theatre to secure photographs of popular motion picture players is being capitalized on by J. Martin, manager of the 16th Street Theatre, Brooklyn, N. Y. A print of one we have before us discloses that he has apparently made a tie-up with a neighborhood photographer for a lobby display of star's photos, a notice on reverse side reading, "A Photographic likeness of this star can be had of yourself, cheaply at Blank's Studio." No further detail is presented by Martin, so we are at loss to go into the extent of the tie-up, except to state that the reprint of the star was excellently made.

PAGANS ON BROADWAY!



Above photo shows a stunt worked by Columbia Pictures to exploit "Pagan Lady" along New York City's main stem. A tie-up was made with Domino Sugar for the passing out of samples done up in special folder announcing opening of picture. Note expressions of blase pedestrians as the two show-girls wend their way through Times Square . . . one reading a letter, another with back turned, and still another utterly unconscious of anything going on. Tough spot, Broadway; but the girls worked hard and got the message over. This was one of several stunts used to build up nice returns for the local showing.

Avey's False Teeth Gag A Good One For Use With A Comedy

There have been gags whereby heads have been laughed off and instances of certain ballyhoos explaining how individuals had died from extraordinary hilarity when attending some comedy, but it remained for A. F. Avey, a member of F. D. Nance's Hall Industries Theatre down in Texas to gain publicity on the occasion of a set of false teeth that were laughed out.

Avey manages the Rialto Theatre in Kingsville, Texas, and on the second day of "Pardon Us" he placed a set of false teeth on a lobby bulletin. The teeth were fastened to a card which read, "Found—These Teeth Were Laughed Out During Last Night's Performance—Apparently Unnoticed by the Owner, Who Can Get His Property on Application to the Manager.

A reporter on a local paper found the yarn to his liking and as a result a single-column box appeared in a prominent spot in next day's issue. It was played up from a humorous angle, with mention given to Hall Theatres, the Rialto, the current attraction and Avey. The latter states: "Though it was a small stunt, it caused considerable talk and the following night's trade was increased through its use." He thinks it adaptable to other small towns and is therefore passing it along. Please accept the Club thanks, Avey.

Same Picture Short Distance Away Did Not Phaze Melincoff

Max Melincoff, manager of the Warner Theatre in Lawrence, Mass., was certainly on the job when playing "Spirit of Notre Dame." This same picture was also due to show in Lowell, a town eight miles away, so Max tied-up with a Lowell boy who had been a Notre Dame player, for a personal appearance in Lawrence. And a display ad in a Lowell newspaper called attention to the added attraction.

He has also been taking advantage of public interest in football games. During the time the above picture played this town, he had printed a lot of card programs listing teams engaged in a local gridiron battle. The other half of the program carried copy devoted to picture, theatre and playdates. Still another gag he used was a novelty throw-away in the form of a ticket for a football game. This was so cleverly gotten-up that it looked like the real thing. Maybe we can describe it by contrasting type. Reading downward on ticket the copy was: "The Greatest—FOOTBALL—Picture of All Time—At the Warner Theatre—LAWRENCE—The Spirit of —NOTRE DAME—with Lew Ayres, Frank Carideo." Each dash represents a line of type. The ticket was embossed in the usual style and if you will arrange the copy on such a background it will look like a real ticket. One end of the ticket was headed, "Line-Up Includes," and cast of picture followed in 8 pt. type.

Right on your toes, Max, with some good seasonable gags, we'd say, and we're passing them along to your brother showmen while they're still hot. However, before we sign off let us give this member a big hand for the marvelous break he got in his paper when he planted a story on the late Knute Rockne. Did the paper use it? And how! A whole page with a big two-line streamer head—a huge photo of the celebrated coach. It was a pipin!



BALLOONS

All sizes. All shapes. All colors. Send your specifications to this Dept. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. Limit your imprint to three lines. Don't use too many words.

For further information and samples write to Box 503

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Ed. Corcoran Broke Keith House Record With Cantor Picture

The "baker" angle prominently figured in a big campaign put over on "Palmy Days" by Ed. F. Corcoran, publicity manager of Keith's Theatre, Philadelphia, Pa., and as a result of his efforts this picture broke the house record on the first two days after opening, grossing a considerable sum over another picture playing this house about one year ago.

A big baking company furnished 10,000 doughnuts for distribution from trucks on the principal downtown thoroughfares and outlying sections of the city on day of opening, each one wrapped in a glassine envelope bearing imprint of playdate. Four attractive young showgirls, dressed in "baker boy" costumes patterned after those worn by ensemble in the picture, passed them out and created a mild sensation at the City Hall when they called at the Mayor's office.



The baking concern also imprinted 50,000 bands which were wrapped around cake and doughnuts packages and distributed through regular delivery service on opening day of picture. The company's vast number of dealers also carried window snipes and the A. & P. stores were also tied in for window displays.

Another large baking company was tie-up for a parade of 200 of its trucks through all principal streets of the city. This took place four days after opening and each truck bore posters of the picture. This company also manufactured 25,000 miniature loaves of bread for the occasion and distributed these during the parade from an open truck.



Other tie-ups which were also of valuable assistance included 100 window displays with Underwood Typewriter Company and distribution of 5,000 special Cantor booklets along with this tie-up; special radio broadcast during "Movie Chat" part of program, at no cost to house; distribution of 250,000 folders in trolleys and taxicabs; a tie-up with the Happiness candy stores for display of stills; and special display of stills in a number of other important retail stores. All this, of course, in addition to a well worked-out newspaper campaign.

The photos reproduced here show how the front of the house was dressed when playing "Street Scene" and a shot of one of the promoted trucks paying a visit to the U. A. exchange on Vine street, a sample of the way "Palmy Days" was ballyhooed all over Philadelphia. This was some campaign put on by Corcoran and we can well believe that the whole town knew that this picture was around. While this was all done on a very large scale, the general scheme can be applied to smaller towns and for this reason Ed is passing the information along for the benefit of other Club members.

Notice to Members:
PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

It's Your Own Fault If You're Lonesome!

M. O. LEWIS has charge of the Grand Theatre at Alton, Ill., and he's another Publix man to join this showman's Club. Welcome to the Round Table, Lewis, and may your membership result in the sending in of many a good tip-off on stunts that we can pass along to your host of brother managers. This organization has a strong following out your way and the addition of your name makes it still stronger. Let's hear from you soon.

———*Wear Your Club Pin! ! !*———

MURLAND W. MUEY runs the Pastime Theatre out in Richmond, Ind., and he not only manages this house but owns it. Now that you are a member of this Club, Muey, come across with some information on what's going on in show business in your community. Get that habit of swapping show stunts with your fellow showmen. We know that this will pay in the long run.

———*Wear Your Club Pin! ! !*———

WILLIAM H. KOCH manages the Tiffin Theatre in Chicago, Ill. His house is one of the Lynch Theatre Circuit and seats around 2,000. He's another new Round Tabler and we are glad to introduce him to the rest of the boys. Bill, there ought to be plenty of action out your way. Why not tell others about some of those live-wire stunts you are pulling to sell your shows?

———*Wear Your Club Pin! ! !*———

ALBERT CRITCHLOW has charge of the Temple Theatre, Alton, Ill. With this new member's name added to our list we now have two representatives in Alton and as far as we can see show-business ought to be pretty well covered at this point on the map. We refer to Manager Lewis, Al, of the Grand. So we say to both of you, get busy and shoot along some ideas that other Round Tablers can use to good advantage.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JOHN C. FANNING manages the Capitol down in the well known town of Brownsville, Texas. He is one of the many Publix managers belonging to this organization and now that he is enrolled he will have an excellent opportunity to let all the rest of the boys on his circuit know what's going on in the show line in Brownsville. Start the old ball rolling, John, by telling us what you have done so far this season.

———*Wear Your Club Pin! ! !*———

RUDOLPH A. STIEHLER is located in Evansville, Ill., where he manages the Royal Theatre. He, too, is now listed as a member of this outfit and it will not be long before we'll be getting a slant on what he is doing for this industry. Incidentally, he is another independent theatre man to join the ranks of the greatest Club of showmen in the world.

———*Wear Your Club Pin! ! !*———

DALE LOOMIS is at the helm of the Roxy Theatre in Peru, Indiana, and the Club welcome is also extended to this new Round Tabler. We note that his house bears the same name as its big brother in New York City and this ought to mean something. So get busy, Dale, and let us all know how show conditions are out your way, and what you are doing to boost box office receipts. Send in some show-tips and we'll see that these are passed along to others.

———*Wear Your Club Pin! ! !*———

SAM B. SOIBLE has charge of the well known McVicker's Theatre in Chicago, Ill., and he, too, is now a member of this showman's organization. We're glad to introduce you to the rest of the gang, Sam, and hope you will do your part to keep the old ball rolling along. Send along some show-tips that we can broadcast to your fellow showmen.

———*Wear Your Club Pin! ! !*———

W. H. CLARK is at the helm of the Waipahu Theatre, Waipahu, Oahu, Honolulu, T. H., which, when translated, means that he's following show-business in the most populous Hawaiian island. His house is one of a circuit belonging to the Consolidated Amusement Company, is equipped for sound pictures and most up-to-date in every respect. He is also wearing a Club pin at this writing and we are going to expect some interesting yarns on how shows are put over in his adopted country.

———*Wear Your Club Pin! ! !*———

W. D. BROWN won his present position as manager of the State Theatre, Ukiah, Calif., through step by step promotion from the ranks. His house is devoted to straight picture policy and is a link in the Hughes-Franklin circuit. Shake hands with rest of this big organization, Brown, and send along some evidence that you intend to become an active Round Tabler.

———*Wear Your Club Pin! ! !*———

FRED M. ELKINS promises to become a valuable contributor to this department. We have just received his membership application and a note stating that he has been appointed manager of the Carolina and Young's Theatres in Lexington, North Carolina. He has had twenty years experience in this business in different parts of this country, as operator, manager and poster artist and that ought to mean that we are all going to benefit through his affiliation. Shoot along your ideas, Fred, just as soon as you get set at your new stand.

EDWARD LAWRENCE sells shows out in New Market, Iowa, where he has charge of the Community Theatre. His is an independently operated house and 'though small is up-to-date in every respect. We are glad to extend the Club welcome to this new member and hope he will become a regular contributor to this department.

———*Wear Your Club Pin! ! !*———

E. A. RHOADES, familiarly known out his way as "Dusty," is the manager of the New Grand Theatre in Story City, Iowa, and he, too, is another new member of this fast growing outfit of showmen. His house is another independent to come into our fold and we shall also look forward to further information on show-business from his town. Take a little time off now and then, "Dusty," and let the Club know what's doing.

———*Wear Your Club Pin! ! !*———

ASHTON RUDD is located down in Frank Boucher's district and manages the Liberty Theatre in Bedford, Virginia. As we list his name among the new members of this organization the thought occurs that this Club must rate at least 100 percent registration in the Boucher zone. A great portion of this honor must go to this well known district manager, whose untiring efforts have done a whole lot to keep this department well represented wherever he may be located.

———*Wear Your Club Pin! ! !*———

RALPH T. FISHER is the owner-manager of the Maumee Theatre out in Fort Wayne, Ind., and we are mighty glad to list his name as another new member of the Club. He's also an independent theatre-owner and just as soon as he can find the time, we may expect to hear how this Round Tabler is putting over shows for his house. Nobody to stop you, Ralph, in this respect but yourself, so do your bit.

———*Wear Your Club Pin! ! !*———

HAROLD DORNHECKER was a doorman at Warner's Palace Theatre in Canton, Ohio, only a few months ago and he is now assistant manager of the Alhambra Theatre, same city. We have his application for membership at hand, sponsored by his manager, W. V. Dworski, and are glad to include his name on the roster of this organization. He's only twenty years old and has a good start up the ladder. Let the Club know what you are doing, Harold, to help sell shows at the Alhambra.

———*Wear Your Club Pin! ! !*———

JEAN TREJET is the assistant manager of the Fortway Theatre in the Fort Hamilton section of Brooklyn, N. Y., where Paul Binstock holds forth as manager. With the able coaching that Binstock is capable of giving, it certainly will not be very long before Trejet will be stepping out for himself. We will look forward to hearing further from both of these Round Tablers.

———*Wear Your Club Pin! ! !*———

J. S. HOWARD manages the Imperial Theatre down in Greensboro, North Carolina, which, at this season of the year is a darn good place to be. We are also happy to introduce this new member to other Round Tablers and will look forward to hearing what he's doing for the show-world in his home town. Limber up that writing arm, J. S., and shoot along some ideas.

MUSIC AND TALENT

PUBLIX BOOSTS MUSIC STANDARD OVER CIRCUIT AND ADDS PLAYERS

New Stage Policy Adopted at Roxy

Beginning this week, special Roxy theatre singing groups and an augmented list of soloists will take the place of the famous Singing Ensemble, who until now have been called upon to do all classes of choral singing each week. It was felt that the system of having this one group participate in all group singing could not produce the same results that a more specialized one could deliver.

With the change will be effected an increase in size of the ballet corps, featuring ballet dancing more than heretofore.

Vaudeville Plan Seen Successful

Numerous Kansas City and neighboring exhibitors, working on the policy of "giving more for the money," are reported to be quite successful with the addition of vaudeville to the film program.

The Fox Miller in Wichita has added vaudeville three days each week and reorganized its orchestra, and although the "nut" is increased, indications are that the plan will meet with success. Admission prices have not been raised. The Paramount in Joplin, Mo., Publix-Dubinsky house, has started vaudeville on Sunday at the regular 10 and 25 cent admission. Kansas City suburbans have recently been showing one or two acts of vaudeville once or twice a week, apparently with fair success.

Willard Patterson To Handle Warner Circuit Stage Shows

Willard C. Patterson, prominent in the southern exhibition field, has been placed in charge of the de luxe stage programs and vaudeville shows in Warners theatres, by Dan Michaelove, circuit head.

Patterson will assist local managers in the selection of talent and will supervise the staging of presentations. He will also be closely associated with bookings for the circuit nationally.

Wright Named Club Musician

Floyd Wright, organist at the Fox-California theatre, Berkeley, Cal., has been made pianist of the local Kiwanis Club, following the annual election.

DICK BETTS



Here is a good likeness of a young fellow who has a habit of making good in every house in which he is featured at the organ. At present he is at the Capitol theatre, Binghamton, New York, where he was employed as an added attraction. His success was so spontaneous that he has been held over week after week. He not only is being featured at the console but the management has also arranged a tie-up with a local radio station from which he broadcasts each day. Betts was born 26 years ago in Batavia, N. Y., and has been playing organ for the last ten years at the following theatres: Century, Buffalo; Strand, Niagara Falls; Loew's Rochester, Rochester; State, Schenectady; Roger-Sherman, New Haven, and the Palace, Stamford, Conn. He has worked for the Sheas, Comerford, Loew, Warner Brothers and Publix circuits, and has made good in all of them.

Morros Suffers Relapse

Boris Morros, chief of music for Paramount Publix, suffered a relapse when, against orders of his physician, he attended Bing Crosby's opening performance at the New York Paramount. Morros was injured last Wednesday when the taxicab in which he was riding struck an "L" pillar.

Theatre Granted Tax Rebate

The Olympia Theatres, Inc., Boston firm, and its subsidiaries, have been granted a tax rebate of $11,508 for overassessment on its 1923 income.

Edward Paul Makes Shifts As Morros' Agent

Four-Act Vaudeville With Production Overture Is New Policy at Pottsville and Hazelton, Pa.

By ED DAWSON

Publix has undertaken a policy of building up the music organizations in theatres of the circuit outside New York. Orchestras and organists have been added in several situations. In others the standard of the music offerings is being elevated by substituting leaders and members of orchestras of higher caliber. The same improvement has been undertaken in the organ departments of theatres where a change has been considered advisable.

This movement is having the net result of bettering the standard of music given the public, focusing greater attention of the patrons upon the music programs, and giving a break to the musicians themselves.

Boris Morros, head of the music department of Paramount Publix, has appointed Edward Paul, in charge of music activities at the New York Paramount theatre and the Brooklyn Paramount, as his personal representative in the field, to make such alterations as he considers advisable. As this is being written, Paul is in the Pennsylvania district making personal observations and instituting improvements at the Publix houses in Scranton, Wilkes-Barre, Pottsville and Hazelton.

At the Scranton and Wilkes-Barre theatres his activities are in the direction of recasting musician personnel where necessary. At Pottsville and Hazelton, however, the public is being given entertainment it never has had before. Four-act vaudeville together with a production overture is the new policy adopted for the theatres in both cities. There is also a possibility that organists will be added at houses in Wilkes-Barre, Pottsville and Hazelton. Scranton already has this service, with Betty Hammond at the Rialto.

Changes and additions in other cities of the circuit are expected to be the next result of the new Publix policy.

Vaudeville Back at RKO House

Vaudeville has returned to the RKO Majestic, San Antonio, as a result of the settlement of differences between local stage hands and theatre executives. Operators and musicians remain unaffected.

SLICES OF MELLIN

By BOBBY MELLIN
CHICAGO

Eddie Hansen, organist, has just been appointed program manager of radio station WCFL. Eddie is a very capable person and should go a long way in putting this station over. Lots of luck, Eddie. . . . Al Goering, pianist and arranger with Ben Bernie's orchestra, recently composed a beautiful song entitled "One of Us Was Wrong," which is being used by Ben as his theme during radio broadcasts. The lyrics of this song were written by Gus Kahn, America's foremost lyric writer. It is being published by DeSylva, Brown & Henderson, and, according to Joey Stool, Chicago manager, will be one of the outstanding songs of the year. Al is a great musician and a fine fellow, and the writer of this column sincerely hopes that the song will go over with a big bang. . . . Harry Fink has been appointed manager of the Chicago office of Southern Music Company.

▼

With every one complaining about general conditions, there seems to be one orchestra leader who is not doing so bad in the person of George Devron, who opened at the Opera Club only last week. George plays at the Blackstone Hotel for afternoon tea dances, the Stevens Hotel for dinner and the Opera Club for the after-theatre crowds.

▼

Insurance man, amateur boxer and trap drummer are the stages through which Bernie Cummins, orchestra leader at the Congress hotel and heard over KYW, passed before he finally reached the pinnacle of his ambition—his present occupation as dance band batoneer.

Cummins, born in Akron, Ohio, learned to play the piano, violin and drums while in high school. After graduation his dad gave him a job selling insurance, but he preferred music, and when he had the opportunity of supplying the syncopation for a small inn near Cincinnati, he grabbed it and organized a band. Since then he has made fame at the Club Madrid, Philadelphia, the Biltmore hotel, New York, and last year in a record-breaking long engagement at the Hotel New Yorker. Cummins estimates that he knows by sight at least 25,000 people.

Eddie Cantor's dunking campaign is gaining headway, he says. The comedian urges his audience to drive away gloomy thoughts by dunking. "Show me a dunker, and I'll show you a happy man," Cantor declares. "Dunking is no new custom. It dates back to Pharaoh's daughter. Remember she dunked Moses twice in the river Nile, and see how he turned out."



STAGE SHOWS

New York Paradise

Week Ending November 12

"Tiny Town Revue," currently playing this house, was produced by Arthur Knorr, under Mr. Louis K. Sidney's personal supervision, and proved to be an entertaining and novel show. Twelve Chester Hale Girls, beautifully gowned, open the show with a curtain song and dance which served as an introduction. Red Donahue, blackface comedian, using a stooge, dressed as a policeman, and a very well-trained mule presented a routine of laughable comedy, starting the show off well and gaining themselves a good reception.

George Lyons plays popular numbers on a harp, gaining the goodwill of the audience with his fine playing, and then accompanies the Hale girls as they do a neat high-kick dance routine.

Buster Shaver, master of ceremonies of his own aggregation of midgets, first presents each of them and then plays the piano for them as they go through their singing and dancing. His outfit is composed of three boys and three girls, the girls being as beautiful and cute as Dresden China dolls. During a change of costume Shaver tells each of their histories and then does a song and dance with one of the girls. Shaver's normal size accentuates his performers' diminutiveness.

Their next bit is a most interesting sketch in which they impersonate "Skippy," "Sooky" and the rest of the gang. This was their outstanding bit and it received a great reception. The show closed with a full stage scene, in which little Olive, the prima donna and the smallest of the troupe, sang "Mama Inez" and led the Chester Hale Girls and her troupe in a routine reminiscent of the Rhumba.

Milwaukee Wisconsin

Week ending November 5

Fanchon & Marco's "Black and White" Idea opens with a ballet dance by the chorus, while a specialty dancer turns a number of neat tricks and a feminine member of the troupe sings a selection with piano accompaniment.

Clifton & Brent recite and dance in a silly but entertaining manner. They pull a number of stunts which make a hit with the audience and wind up their offering with one member playing the violin.

The chorus' next number finds five of them attired in black and white dresses, while the other five serve as their bustles. The chorus parade about with lorgnettes and are augmented by Dolly Kramer and Rose Glesby, who sing and dance entertainingly.

George Dewey Washington receives heavy applause and offers in his usual commendable style "Wrap Your Troubles in Dreams," "On the Road to Mandalay," "Old Man River" and "Chloe." Perhaps the fact that he will sing just so many songs and no more helps to make people want to hear more from him, but at any rate he is a heavy favorite in Milwaukee.

The last number of the chorus is a fadeout affair with the members in costumes the front of which are of brilliant material and the arms and back of black. They work against a black background and a darkened stage, producing engaging formations.

The finale finds the entire troupe on the stage, including Marie Le Flohic and Margaret Alice Head, doing their stuff in a brief moment before the curtain closes.

Warner House Goes Stock

The Warner in Oklahoma City opens November 9 on a policy of stock company stage plays exclusively, minus any motion pictures. Admission will be $1, 75 and 50 cents.

San Francisco Fox

Week ending November 10

The old saying that fine feathers make fine birds is brought to life in a delightful visual manner in Fanchon & Marco's stage offering, "Fine Feathers." The Sunkist Beauties blossom out as colorful birds of a wide variety and the whole show hinges on the bird motif.

The act opens with stage partly concealed by a filmy screen on which are shown colored pictures of birds in their native haunts, while a singer in the background offers an operatic gem. The stage is lighted gradually and the Sunkist Beauties are revealed on stairs at the rear. They are attired in costumes of brilliantly colored feathers, and a bird headdress, and offer a stately dance.

Edna Covey, Ziegfeld Follies star, burlesque the classical dance in a manner that calls for an encore. Her falls and awkward poses demand real art.

Some of the Sunkist Beauties appear bearing richly decorated frames, which they manipulate to form gates and enclosures, through which others in feathered dress pass in drill formations. A barricade is formed imprisoning Emily, who is stolen by the bad man, Romaine. They offer an adagio marked by unusually clever balancing and this ends by the girl being thrown back into the living enclosure.

The Novelle Brothers, who prove the real hit of the show, do some lively comedy tumbling, playing on violins all the time, and keeping up a steady patter. One finally dresses as a female bird and does a novel whistling turn. The other, dressed as a male bird, answers the call and the two make love in a whistling duet. It is a comedy turn that catches the popular fancy.

A change of scene reveals the Sunkist Beauties attired as parrots, clinging to ladders suspended from the flies. They dance and then bring the ladders to the stage floor and mount them, going through drills and fancy evolutions. The act ends with a whirlwind performance by Arthur La Fleur, who climbs into the flies and does a dizzy whirl, holding on only by his teeth, while the girls maneuver on ladders below.

Hauser Presents Picked Band

Ernest Hauser, musical conductor-composer and violinist, recently presented a concert at the San Pedro Playhouse with a picked band of San Antonio's most skilled musicians. Local critics and music lovers proclaimed this as a "marvelous melody organization." All needed now to make this complete is the stageshows, they agreed.

LEO WEBER
AT THE CONSOLE



R K O
KEITH THEATRE
BOSTON, MASS.
"Presenting a Discriminating Audience with Entertaining Organ Novelties"

STAGE SHOWS

Baltimore Hippodrome

Week ending November 13

The six acts of vaudeville opened with an overture by the orchestra directed by Benjamin Klasmer. The first attraction was tumbling, and high somersault work on spring boards by the Picchianni Troupe, all men, a triple somersault into a chair on shoulders was the finish, and good applause followed. Next came Charles McNally and Company in "Streets of New York," a comedy sketch of a street cleaner, a policeman, boy and girl strollers—essentially a prohibition satire—with some fast tap dancing, acrobatic dancing by the girl and then the girl and boy together, with running applause and laughs. Then followed Morgan and Stone, banjoists, offering "Roll on Mississippi," "I Surrender, Dear," and a medley of operatic melodies with the orchestra joining at the end and then for an encore "Tiger Rag." Aileen Stanley then followed with a repertoire of songs including "Anywhere That You May Go, I'll Be There to Say Hello," "In Love With You It's Me," "Guilty of Dreaming of You," "I'm Taking a Chance on You," and "Just Like Jimmy and Me." She was accompanied by two pianists and in places by the orchestra. Shapiro and O'Malley came on, one playing straight and the other Jewish comedy stuff. Andre Duval and Company started with Hawaiian songs and hula dances and then switched to an artist's studio with the artist singing a tenor solo and then dreaming while three men and girl go into adagio work.

Spokane Fox

Week ending October 30

The glamour of old Spain and the ruthless rule of Russia under Cossacks and the czar form an antithesis that marked the new show as different from the usual run of programs. The Fanchon & Marco stage show, "La Plaza" Idea, has been equaled by few of those units shown here. It is vivid with color, alive with enthusiasm, and sparkles with glowing girls and dancing filled with verve and rhythm. The Gellis Brothers do some amazing acrobatics, aided by a little fellow. Jack Brancel won applause with his two balancing fox terriers. Lucinda and Ricardo, Spanish tango dancers; Skeeter and Ray, burlesque dancers; Nelly Fernandez, beautiful Spanish blonde, and a bevy of smiling senoritas were all good. The costumes are gorgeous, with flashing colors, and Merlin Nagler and his Fox theatre orchestra play with understanding the flashing music that accompanies the castanets and tambourines of the dancers.

RAY TURNER
Guest Organist
at the new
PALACE THEATRE
ALBANY, NEW YORK
for
RKO

Philadelphia Fox

Week ending October 30

Fanchon & Marco staged a gorgeous presentation act entitled "Carmenesque," representing different phases of Spanish life.

Irene Bordoni, international stage, screen and radio star, appeared in person and captivated the audience. In her inimitable fashion she sang a parody to the tune of "My Souvenir," followed by "Why Dance," with pantomime and gestures that have made her famous, concluding with her impression of Maurice Chevalier in "Vanities." Miss Bordoni was charmingly attired in palest green with a single red rose at her waist. She is fortunate in having a very capable accompanist who plays with understanding and restraint.

"Carmenesque" was a lively and colorful stage show with several unique features and with the Sunkist Beauties capturing a large share of the honors. A novel feature was the announcing of the acts, in Spanish, by the Three Matadors, with the Three Madrinas interpreting in English. The act opened with a setting representing a gay fiesta in the Pyrenees as the peasants in their gay costumes danced to the stirring strains of "Carmen." The versatility of the Sunkist Beauties was especially noticeable. Balanced on large white spheres and waving red and yellow streamers, they guided the globes about the stage with their feet with amazing dexterity, forming different figures and lining up in drill formation—an extremely difficult feat.

The Matadors in black and white Buster Brown suits did a series of tap dances interspersed with clever comedy that kept the audience in an uproar.

Ray Saxe played various instruments, including a saxophone, two clarinets played simultaneously and a xylophone, followed by acrobatic stunts and juggling.

The Three Matadors and the Three Madrinas announced Rose Valyda, prima donna. A black back drop showed a Spanish senorita with what appeared to be a brilliant scarlet ruffled skirt. The ruffles soon became animated and proved to be formed by the Sunkist Beauties, each holding two large red ruffled silk fans which they waved rhythmically, forming various graceful figures. A girl at the top of the steps descended and gave a remarkable contortionistic dance. The girls formed an arched avenue of red fans as Rose Valyda, a striking brunette, advanced from the wings and sang in an exceedingly deep contralto that was almost a bass.

The comedy of the evening was provided by Melino and Davis, who burlesqued, danced and clowned.

The finale consisted of a bull ring with matadors represented by the Sunkist Beauties on stilts about six feet high. They gave an effective and difficult dance and drill.

Four of Roxy Staff Drafted To Help on Broadway Revues

Four men of the Roxy production staff have been drafted, simultaneously to assist in producing big Broadway revues.

They are Clark Robinson, production director, Russell Markert, James Morcom and Marco Montedoro. Robinson is to do the lighting on "The Laugh Parade," Markert will prepare the dances for "Here Goes the Bride," Marcom has designed the sets for "Nikki," and Montedoro is to prepare the costumes for one of Charles Wagner's early productions.

UP AND DOWN THE ALLEY

HELLO, EVERYBODY!

In a recent issue of this "pillar," I neglected to state the name of a song I had mentioned. . . . To correct my error and satisfy the wild rantings of "The Public Enemy, No. 1" (who is **Nathan Feist,** prince of good fellows) I hasten to mention the song's title, which is **"Charlie Cadet."** Let that be a lesson to you, Nat! . . . According to Nat., on account of the depression, the **Marie Adams** name is now "adam" . . . the "s" being dropped affords a great saving in ink and the "a" being lowercase on account of her being a smallish girl. . . .

* * *

After almost two years of silence, the organ at **Warner Bros., Holywood,** Hollywood, Cal., has burst into song again. **Gaylord Carter,** known to radio fans on the West Coast as "The Phantom of the Organ," has been engaged and is doing very nicely. . . . **Chauncy Haines,** originally a California organist, but who has sought and won laurels in the Middlewest (Chicago in particular) has at last returned to his starting point and is now playing at the U. A. Theatre, Los Angeles, suceeding **Gaylord Carter.** . . . **Eddie Fitch,** who for the past two years has been featured in nearly all of the picture houses in Australia, is now a visitor in Hollywood, and informs me that he intends coming East shortly. . . . **Leo Weber,** formerly of the Publix circuit, has hit his stride and is doing very well at the RKO Keith, Boston. His popularity and good work will soon gain him an important hookup on the air. . . . **Ed Taylor** is now the organist at the Alabama, Birmingham, with **Harold "Dan" Daniels** holding the featured spot at the Fox, Green Bay, and **Frank Simpson** the same at the Warner, Torrington, Conn. . . .

* * *

Charlie Davis, just back from a Paris vacation and chock full of new ideas, reopens at the Brooklyn Paramount as m.c. with the personalities of his old band intact. . . . .The band will be composed of boys from the regular orchestra together with **Frankie Parrish, Fritz Morris, Harry (Dizzy) Wilaford** and others.

ED. DAWSON

ARLO HULTS

ORGANIST
RKO 86th Street Theatre
NEW YORK CITY

ORGAN SOLOS

ARSENE SIEGEL (Detroit Fisher) with "Evolution of the Waltz," composed and written by Siegel, It gets away from the run-of-the-mine community song slides, and carries the listeners swiftly through different types of waltz numbers. The piece is really a rhapsody on the successful "Why Dance?" Weber's "Invitation to Waltz" is the first selection, played in Siegel's usual fine fingering. Then follow "Amoureuse Waltz," "Nights of Gladness" and "Visions of Salome." Each of these selections is introduced by slides, with changing colors on the curtains and screen providing a harmonious background. As a finish, Siegel plays a parody on "Why Dance?" with trumpet accompaniment on the last chorus. The organ presentation was well received.

PAUL J. MILLER (Gowanda Hollywood) presented a straight concert solo that pleased everyone. Opening with "Wrap Your Troubles in Dreams," played in strict slow tempo time, with a beautiful registration of strings and vox, counter-melodied with tibia, while accompaniment and pedal carried a steady rhythm, This was followed by "One Alone," from "The Desert Song," which he played in ballad style, using blue lighting effects on stage. He closed this fine solo with a special arrangement of "Let's Get Friendly," playing it as a novelty and using only the mutation stops in one chorus with single note melody with flute accompaniment, working it up to full orchestrated stomp for a grand climax. An entertaining solo, with very good applause.

TED MEYN (Jersey City Jersey). This popular organist presented one of the most novel and entertaining production solos of his career at this house. It was called "The Battle of the Ages," and carried as its theme the political battle between the two opponents for election of Governor. Songs were cleverly brought in, the audience singing such songs as "Sweet and Lovely," "Guilty," "Just One More Chance," "Love Letters in the Sand," and "Me," for the finale. For the "action" part of the solo, Meyn used two boys, whose actions and forms were silhouetted on a full stage screen, in sparring movements. Each represented one of the candidates and the volume of singing acted as a guide to their activities. Instead of showing the least partiality for either opponent, Meyn smartly closes the solo by knocking out both with the song "Me," as his own name overshadows the opponents. A peach of a solo and, judging from the applause, one thoroughly enjoyed.

EGON DOUGHERTY (Astoria Triboro) After an absence of three months, the audience is once again being treated to community-singing. It is a wonder to this reviewer how the management kept them in check all this time by not giving them their (apparently) favorite type of entertainment. They proved their appreciation of having Dougherty back and nearly tore down the house with applause when he made his first appearance, and applauded after each song. And sing! This audience seem to be made for an organist featuring singing.

ARLO HULTS (New York 86th) offered the "Wedding of Words and Music," as his current organ solo. This proved to be a clever little novelty, nicely presented and sure-fire entertainment for any audience. Hults opened with a special version explaining the solo, to "Baby's Birthday Party," interpolating Mendelssohn's "Wedding March." All of the audience joined in the singing of the balance of the program, which consisted of "What Is It?" "I Apologize," "Makin' Faces at the Man in the Moon," "Many Happy Returns," and closing with a special version of "Love Letters in the Sand," slides of which were made in the form of letters.

FLOYD WRIGHT (Berkeley California) offers as an organ solo "The Second Hungarian Rhapsody," by Franz Listz. This is presented as with no deviation from the original manuscript. The solo was given much publicity and is attracting many music lovers.

MARLIN (Brooklyn Metropolian) presented a straight singing organ solo which was introduced, orally, by him as "an opportunity for the audience to show their lung power." This they did, with the following songs: "Through With Love," "Roll On, You Mississippi," "Whistling In the Dark," "Love Letters In the Sand," "Can't Stop Me from Loving You," and "Million Dollar Baby." Between numbers, clever gags and special choruses were enjoyed by the audience. Good applause.

OVERTURES

EDWARD PAUL (Brooklyn Paramount) and Orchestra presented a production overture entitled "The Concert," which was one of the most ambitious offered at this house.

Overture opened with Mr. Paul conducting his orchestra of 20 musicians in the playing of Chopin's "Fantasy," after which the stage curtains parted disclosing a Watteau painting of a French Court scene in a huge frame covering nearly all the stage.

The figures take on life, first the violinist who plays the second movement of Mendelssohn's "Concerto," andante movement. Figures again fade into the singing by Miriam Lax, soprano, and chorus of Liszt's "Liebestraum." An orchestra beautifully play "Ronddo-Capriccioso," the David Bines Ballet offer a number before the painting. Harrison and Fisher, adagioists, perform an intricate dance as orchestra play "Waltz" of Chopin. For the finale, the entire ensemble sing "Liebestraum," accompanied by the orchestra. The reaction of the audience to this high class type of overture proved favorable and their applause for the able directing of Mr. Paul proved their appreciation.

FRED SCHMITT (Denver Denver) and his Dever Grand Orchestra, for their current overture, presented one that had a special appeal, with a teachers' convention in town and the football season at its height. They gave a "College Melodies" overture, starting with wellknown national college anthems and finishing with theme songs of state and local colleges. Round after round of applause greeted the orchestra as the names and colors of local schools were flashed on the curtain. Harry Wilson, popular local singer, pleased the audience with the singing of "Sweetheart of Sigma Chi" and the overture was brought to a close with part of the orchestra singing the song of Denver university, accompanied by the other musicians.

AL EVANS (New York Paradise) and His Melody Boys presented "The Melting Pot," an overture made up of songs familiar to locales from the Battery to the Bronx.

Announcements by Con Maffie, house organist, were made indistinct due to some fault of the P. A. system, but to an audience knowing their own city there was little lost by this. The overture itself was ably conducted by Evans and though the orchestra didn't seem to play it as well as when the same overture was caught recently in another house, the audience apparently enjoyed it immensely and their applause was very favorable. Al Evans came in for his own share of applause, after his fine singing of "Cuban Love Song."

LOU FROHMAN (Brooklyn Madison) and the RKOlians presented an overture of Oriental melodies entitled "Singapore Shadows," which was done as advance publicity for next week's feature attraction. The stunt was put over in such an entertaining and showmanly style that the audience were unaware that they were being treated to a dose of publicity. Opening with "Procession of Sardar," and modulating nicely into "Song of India," the orchestra then played "Persian March," "Orientale" from Cesar Cui and brought the overture to a grand climax with "Persian Market."

Frohman is a first-class musician himself and proves his capability by conducting his aggregation in a fine style.

"EDDIE" (Omaha Orpheum) and his RKOlians present the "William Tell" overture this week, and in it feature Francis McGlucken, local high school boy, who pleases with xylophone playing that comes close to professional standards. The music conductor and McGlucken both receive spontaneous response from their local friends.

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30,'31		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15,'31	58	Oct. 31,'31
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30,'31		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1,'31	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15,'31		

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28,'31	60	
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31

Coming Feature Attractions

Big City Shadows	6 reels
Blazed Trails	6 reels
Dance Hall Kisses	6 reels
Desert Spawn	6 reels
Devils Decoy	6 reels
Diamond Mystery	6 reels
Guns and Saddles	6 reels
Hard Pan Gulch	6 reels
Highway Raiders	6 reels
Lure of the Range	6 reels
Mark of the Spur	6 reels
Midnight Prowlers	6 reels
Quick Trigger Lee — Bob Custer	6 reels
Railroad Mail Limited	6 reels
Rip Roaring Bronco	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	61	
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31	77	Sept. 5,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	70	Sept. 26,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
One Way Trail	Tim McCoy	Oct. 15,'31	58	Oct. 31,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	Sept. 20,'31
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31,'31	90	
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20,'31	66	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 18,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Deadline	Buck Jones	Dec. 3,'31		
Feathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Fighting Marshal, The	Tim McCoy			
Final Edition				
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Dec. 4,'31		
Justice Rides Again	Buck Jones			
Man Named X, The (Tent.)	Jack Holt - Constance Cummings			
Men in Her Life	Lois Moran-Chas. Bickford	Dec. 10,'31		
Range Feud	Buck Jones	Dec. 1,'31	56	Oct. 3,'31
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Terror by Night	Wm. Collier, Jr.-Una Merkel			Oct. 17,'31
Unwanted	Lloyd Hughes-Dorothy Sebastian-Ian Keith			
Yellow	Jack Holt - Richard Cromwell - John Wayne			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Compromised (Reviewed under title "We Three")	Ben Lyon-Rose Hobart	Dec. 5,'31		Sept. 12,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Fireman, Save My Child	Joe E. Brown			
Finger Points, The	Bartholmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Honor of the Family	Bebe Daniels	Oct. 17,'31	66	Oct. 24,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Captain's Wife, The	Lil Dagover - Walter Huston	Jan. 9,'32		
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26,'31		
Honorable Mr. Wong	Edw. G. Robinson			
Local Boy Makes Good	Joe E. Brown	Nov. 21,'31		Oct. 3,'31
Safe In Hell	Dorothy Mackaill	Dec. 12,'31		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28,'31		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31	61	Oct. 10,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Heartbreak	C. Farrell-H. Albright	Nov. 8,'31		Oct. 10,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Albright	July 5,'31	69	June 13,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31	75	Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31	57	Sept. 19,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11,'31	70	Aug. 22,'31
Sob Sister	J. Dunn - Linda Watkins	Oct. 25,'31	71	Sept. 26,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31	60	Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31	55	Aug. 8,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31	78	Oct. 17,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 22,'31		Oct. 24,'31
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland			
Circumstances	Violet Heming - Ralph Bellamy			
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec. 27,'31		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 13,'31		
Heart Free (Tent.)	Janet Gaynor			
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29,'31		Oct. 31,'31
Rainbow Trail	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell			
Surrender	Warner Baxter-Lelia Hyams	Dec. 6,'31		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglan-Helen Mack			
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31,'31		Oct. 24,'31
Daybreak	Ramon Novarre	May 2,'31	76	Apr. 18,'31
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Dec. 19,'31	81	Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31	68	July 18,'31
Just a Gigolo (Reviewed under title "Dancing Partner")	William Haines	June 6,'31	67	Apr. 25,'31
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
New Adventures of				
Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31	94	Sept. 19,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone	Oct. 24,'31		Oct. 3,'31
	(Reviewed under title "The Lullaby")			
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10,'31		July 18,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Jean Crawford	Aug. 29,'31	68	June 13,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 7,'31		Oct. 17,'31
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 14,'31		Oct. 24,'31
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec. 5,'31		
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mati Hari	Greta Garbo-R. Navarro	Dec. 26,'31		
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21,'31		Oct. 31,'31
Private Lives	N. Shearer-R. Montgomery	Nov. 28,'31		
Sky Scraper	Madge Evans - Robt. Young			
Tarzan	Johnny Weismuller - Maureen O'Sullivan			
West of Broadway	J. Gilbert-Brendel-L. Moran	Dec. 12,'31		Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Oct. 1,'31	64	Oct. 10,'31
Land of Wanted Men	Bill Cody	Oct. 30,'31		
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Oct. 10,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31
Two Fisted Justice	Tom Tyler	Oct. 20,'31	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Nov. 10,'31	7 reels	
Law of the Sea	All Star	Nov. 15,'31	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24,'31	74	Oct. 3,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Girls About Town	Kay Francis-L. Tashman	Oct. 3,'31	80	Oct. 17,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31	64	May 2,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
	(Also booked as "Forbidden Adventure")			
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
Once a Lady	Ruth Chatterton	Nov. 7,'31	80	Oct. 17,'31
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31	77	Oct. 31,'31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31	68	Sept. 12,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28,'31		
Confession	C. Colbert-Wm. Boyd	Jan. 23,'32		
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Evenings for Sale	Paul Lukas			
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5,'31		
His Woman	G. Cooper-C. Colbert	Nov. 21,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 19,'31		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 19,'31		
Lives of A. Bengal Lancer, The	Clive Brooks-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carrol-Phillips Holmes	Nov. 28,'31		
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Gary Cooper - Sylvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	R. Arlen-C. Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14,'31		
Second Chances	Buddy Rogers Peggy Shannon	Jan. 9,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Ship Shape (Tent.)	Jack Oakie, Mitzi Green, Wynne Gibson			
Sky Bride	Carole Lombard-Richd Arlen			
Spooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	G. Bancroft-E. Boardman			
Two Kinds of Women	P. Holmes-M. Hopkins			
Wayward	Nancy Carroll-Richard Arlen	Jan. 9,'32		
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov. 21,'31	69	Nov. 7,'31

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31	75	Sept. 12,'31
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	Sept. 26,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	Sept. 26,'31
Freighters of Destiny	Tom Keene	Oct. 30,'31	60	Oct. 31,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	Oct. 24,'31
Sweepstakes	Eddie Quillan-Marion Nixon	July 19,'31	77	June 13,'31
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16,'31	75	Oct. 31,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Big Shot, The	Eddie Quillan	Dec. 18,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25,'31		
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7,'31	81	Sept. 5,'31
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 2,'31
Fanny Foley Herself	Edna May Oliver	Oct. 10,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3,'31	68	Aug. 15,'31
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr. Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Welhelm-Mary Aster-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14,'31	83	Oct. 17,'31
Chi Chi and Her Papas	Lily Damita			
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Aster-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Hullabaloo	Irene Dunne-Laurence Oliver			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Richard Dix			
Other Passport, The	Irene Dunne			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix - Shirley Grey	Nov. 14,'31	68	Oct. 10,'31
Should Wives Work	Mary Astor-Rob't Ames			
Way Back Home	Phillips 'Seth Parker" Lord	Nov. 13,'31	81	Oct. 3,'31
	(Reviewed under the title "Other People's Business")			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4,'31	62	Oct. 3,'31
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1,'31	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4,'31	63	Nov. 7,'31
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30,'31	55	Sept. 26,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
Cain and Artem	Emil Gall	Sovkino			
Calendar, The	Herbert Marshall, Edna Best	Gainsborough-British		78	Nov. 7,'31
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convicted	Aileen Pringle	Artclass Pictures	Oct.		3,'31
Das Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17,'31	70	Sept. 26,'31
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15,'31	86	
Die Feerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16,'31	82	Oct. 24,'31
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10,'31
Great Passion, The	Camilla Horn	Tobis	Oct. 7,'31	90	Oct. 24,'31
Grief Street	Jean Royce	Chesterfield		65	Oct. 24,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10,'31
Hobson's Choice	Viola Lyel	British Int'n'tl.		65	Oct. 24,'31
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23,'31	90	Oct. 17,'31
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18,'31	81	Oct. 10,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Storm, The	Fay Compton	British Int'n'tl.	Oct. 16,'31	62	Oct. 24,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
Night Raid	Albert Prejean	Osso. Films	Nov. 7,'31		
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1,'31	85	
Pueblo Terrer	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l.		88	Sept. 19,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Stamboul	Warwick Ward	Paramount		75	Nov. 7,'31
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19,'31
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15,'31	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	Oct. 3,'31
Danger Island	Ken. Harlan-Lulcille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Heroes of the Flames	Tim McCoy	Jan. 2,'31	12 episodes	
Spell of the Circus	F. Buchman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	Oct. 17,'3
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1,'31	70	Oct. 3,'31
Morals for Women	Bessie Love	Oct. 25,'31	70	
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31	69	Oct. 10,'31
Near the Trail's End	Bob Steele	Sept. 20,'31	58	
Nevada Buckaroo	Bob Steele	Sept. 27,'31	64	
Range Law	Ken Maynard	Oct. 11,'31	63	
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard	Nov. 8,'31		
Fighting Mad	Ken Maynard	Dec. 6,'31		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13,'31		
Luxury Girls		Mar. 30,'32		
Race Track	Leo Carrillo	Nov. 1,'31		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot	Lew Cody-Sally Blane	Dec. 27,'31		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17,'31	80	Aug. 29,'31
Around the World in Eighty Minutes	Douglas Fairbanks		80	Nov. 7,'31
Corsair	Chester Morris	Oct. 17,'31	75	
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Palmy Days	Eddie Cantor	Oct. 3,'31	80	Sept. 5,'31
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Oct. 10,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove-Chester Morris	Oct. 7,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Kid From Spain, The	Lily Damita - Eddie Cantor			
Scarface	Paul Muni	Nov. 28,'31		
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	Oct. 3,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	60	
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	64	Aug. 15,'31
Homicide Squad	L. Carrlo-M. Brian-N. Beery	Sept. 29,'31	69	Aug. 1,'31
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Nov. 2,'31	65	July 25,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31	68	Sept. 12,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31	78	Sept. 26,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox		81	Nov. 7,'31
Up for Murder	Ayres-Tobin	June 15,'31	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke	Nov. 21,'31		
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12,'31		Oct. 3,'31
House Divided, A	W. Huston-H. Chandler	Nov. 28,'31		
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Dec. 26,'31		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Nice Women	Sidney Fox-Frances Dee	Dec. 5,'31		
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24,'31		
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certle	Winnie Lightner	June 27,'31	68	May 9,'31
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7,'31	81	Oct. 31,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengall	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18,'31	75	Aug. 22,'31
Manhattan Parade	W. Lightner-Butterworth			
Man Who Played God	George Arliss			
Old Man Minick	Charles "Chic" Sale			
Shadows on the Wall	Kay Francis	Dec. 12,'31		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Anita Page	Dec. 31,'31		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 220	Mar. 26	1 reel	
C 221	May 25	1 reel	
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Check and Rubber Check	Mar. 13	1 reel	
Chris Crossed	Aug. 3	1 reel	
I Can't Find a Name for It		9	
Kings or Better	May 1	8	May 30
Last of Moe Higgins	May 22	1 reel	
Lone Star Stranger	Dec. 27	1 reel	Feb. 7
Red Men Tell No Tales		1 reel	
Soldier of Misfortune	Oct. 26	1 reel	
Wine, Women But No Song	Feb. 14	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Disarmament Conference	Apr. 27	1 reel	
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Swiss Movements	Apr. 4	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa		9	Apr. 25
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	1 reel	Oct. 17
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The		1 reel	
Blue Rhythm	Aug. 18	1 reel	
Castaways, The	Apr. 6	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 18	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20	1 reel	
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Streets of Cairo	Apr. 14	7	May 30
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy		1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The		1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight in a Toy Shop	July 3	1 reel	May 2
Mother Goose Melodies	Apr. 17	1 reel	May 9
Spider and the Fly	Oct. 16	1 reel	
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13		
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Bank Swindle, A	Jan. 18	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19		
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Strangler, The	Mar. 29	12	June 6
Trap, The	May 24	11	Aug. 29
Triangle Murder, The	Mar. 1	11	Apr. 11
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27		
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8		
GAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 6
Fowl Affair, A	Apr. 26	6	Mar. 21
HODGE-PODGE			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20		
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Crashing Hollywood (Rita Flynn-Phyllis Crane)	Apr. 5	20	Mar. 21
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The (P. Kelton-T. Dugan)	Aug. 2	6	July 4
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Dog Doctor, The (Clyde-O'Leary-Farley)	Mar. 15	22	Nov. 1
Fainting Lover (Clyde-Boteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
In Conference (Clyde-Gribbon-Wilson)	Apr. 26	21	Apr. 11
Monkey Business in Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Sennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Back Page, The (Chandler-Brooks)	May 24	20	Apr. 11
Once a Hero	Nov. 22	19	
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooks)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Nov. 1	10	
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	
Outposts of the Foreign Legion	Oct. 18	10	
Peasant's Paradise	Nov. 15	10	
TERRY-TOONS			
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Clowning	Apr. 5	6	Mar. 28
Day to Live, A	May 31	6	
Fireman's Bride, The	May 3	5	Apr. 11
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Sing Sing Song	Apr. 19	8	Mar. 28
Sultan's Cat, The	May 17	6	May 2
2000 B.C.	June 14	6	June 6
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6		
TUXEDO COMEDIES			
Bride and Gloomy (Bert Roach-Eleanor Hunt)	Mar. 22	20	
Don't Divorce Him (Clyde Cook)	May 31	18	May 2
What a Head (Duffy-Rondell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
Shotgun Wedding, A	Apr. 19	20	Mar. 14

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 The Foreign Legion	Jan. 10,'32	10	
24 City of the Clouds	Jan. 17,'32	9	
25 In Old Mexico	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Air Tight	May 9	17	May 2
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5		
Love Fever	Apr. 11	20	
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Sultan's Camp of Victory	Feb. 28	10	
That Little Bit of Heaven	Feb. 28	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19		
One of the Smiths	May 23	26	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept 26	21	
What a Bozo	Nov. 7	21	
COLORTONE REVUES			
Ambitious People	Mar. 21	17	
Crazy House	Feb. 7	16	Mar. 14
Devil's Cabaret	Mar. 7	17	
Geography Lesson	Mar. 28	17	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28		
Two Barks Bros.	Oct. 17	17	
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32		
FLIP THE FROG			
Jailbirds	Sept. 26	9	
Laughing Gas	Mar. 14	7	Mar. 14
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	
Helpmates	Mar. 5		
Laughing Gravy	Apr. 4	21	
Our Wife	May 16	21	Apr. 11
One Good Turn	Oct. 31	21	
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Little Daddy	Mar. 28	21	Mar. 14
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
Pajama Party	Oct. 3	20	Nov. 7
War Mamas	Nov. 14		
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32		
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Olympic Events	Mar. 5,'32		
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
My West	Mar. 7	1 reel	
Runaway Boys	Jan. 31	1 reel	
ONE REEL ACTS			
African Dodger, The (Tom Howard)	Apr. 4	10	Mar. 14
All for the Band (Eddie Younger)	Apr. 4		Mar. 14
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Crazy Compositions (Fuzzy Knight)	Apr. 11		
Devil Sea (Ethel Merman and Leslie Stowe)	Feb. 28		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
French Line (Gina Malo)	Jan. 24		
Happiness Remedy (Ted Lewis)	Feb. 14		
Helping Hand (Solly Ward)	June 27		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Hudson and Its Moods.... Leslie Stowe-Speed Young	Apr.	11	May 12
I'm Telling You..... Willie and Eugene Howard	Mar.	7	
Laugh It Off..... June MacCloy	Feb.	14	May 9
Lesson in Love, A..... Helen Kane	Sept.	26 — 11	Sept. 19
Let's Stay Single..... Frances Williams	Mar.	14	
Make Up Your Mind..... Alice Boulden	Jan.	10	
Miscast ..... James Kelso-Dolores DeMonde	Mar.	21	
More Gas..... Solly Ward	Oct.	24	
Moonlight and Romance... Moreno-Martini	Feb.	21	
M'Lady ..... Irene Bordoni	Mar.	28	
My Wife's Jewelry..... Tom Howard	Aug.	22 — 11	Sept. 12
No More Hookey..... Haig Trio	Aug.	29	
Once Over, Light..... Burns and Allen	May	23	May 16
One Big Night..... Ben Blue	Feb	7	
One Hundred Percent Service ..... Burns and Allen	Aug.	1 — 10	Sept. 5
Pent House Blues..... Muriel D'Or-Cy Kahn	Feb.	21	
Pest, The..... Tom Howard	Mar.	14	
Plastered ..... Willie West & McGinty	Nov.	22	
Puff Your Blues Away.... Lillian Roth	Oct.	31	
Real Estators, The..... Smith & Dale	May	2 — 10	May 23
Simply Killing..... Willie & Eugene Howard	Jan.	31	
Tongue Tied..... Lulu McConnell	Dec.	13	
Tons of Trouble..... Rudy Miller & Rosie	Jan.	3	
Top Notes..... Willy Robyn	Mar.	21	Mar. 14
Tune Detective, The..... Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M..... Tom Howard	May	2	
Via Express..... Tom Howard	July	4 — 10	Oct. 10
PARAMOUNT PICTORIAL			
No. 7—Rudy Valee—Lowell Thomas — Marionette Show	Mar.	28 — 1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis—Lowell Thomas	Apr.	4 — 1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2 — 1 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air.....	June	6 — 1 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27 — 1 reel	
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18 — 1 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22 — 1 reel	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26 — 1 reel	
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24 — 1 reel	
SCREEN SONGS		1 reel	
Alexander's Rag Time Band. And the Green Grass Grew All Around.....	May	9 — 30 — 1 reel	
Any Little Girl That's a Nice Little Girl.....	Apr.	18 — 1 reel	
Betty Co-Ed	Aug.	1 — 1 reel	
By the Beautiful Sea.....	Jan.	24 — 1 reel	
Gallagher & Shean.....	Aug.	29 — 1 reel	
I'd Climb the Highest Mountain	Mar.	7 — 1 reel	June 13
I Wonder Who's Kissing Her Now.....	Feb.	14 — 1 reel	
Kitty from Kansas City Rudy Vallee	Oct.	31 — 1 reel	
Little Annie Rooney.....	Oct.	10 — 1 reel	
My Wife's Gone to the Country	June	13 — 6	Sept. 26
Please Go Way and Let Me Sleep	Jan.	10 — 1 reel	
Somebody Stole My Gal..	Mar.	21 — 1 reel	
That Old Gang of Mine..	July	11 — 1 reel	
You're Driving Me Crazy..	Sept.	19 — 1 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15 — 10	Sept. 26
No. 2—Old Time Novelty..	Sept.	12 — 1 reel	
No. 3—Old Time Novelty..	Oct.	10 — 1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly.....			
TALKARTOONS			
Bimbo's Express.....	Aug.	22	Sept 12
Bimbo's Initiation.....	July	25 — 1 reel	
Bum Bandit, The.....	Apr.	4 — 1 reel	
Cow's Husband, The.....	Mar.	14 — 8	Mar. 28
In the Shade of the Old Apple Sauce.....	Oct.	17 — 1 reel	
Male Man, The	Apr.	25 — 6	May 23
Minding the Baby.....	Sept.	26 — 1 reel	
Silly Scandals.....	May	23 — 1 reel	May 9
Teacher's Pest.....	Feb.	7 — 1 reel	
Thee Saps.....	Feb.	21 — 1 reel	
Twenty Legs Under the Sea.	June	6 — 8	Oct. 3
TWO REEL COMEDIES			
Auto Intoxication..... Ford Sterling	Oct.	17	
Big Splash, The..... Weismuller-Kruger	Oct.	17	
Broadway Romeo, A..... Jack Benny & Co.	Mar.	28	
Bullmania ..... Billy House & Co.	Aug.	15	
Cab Waiting..... Jack Benny	June	20 — 17	May 16
Elmer Takes the Air..... Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away..... Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.....	May	9	
Great Pants Mystery..... Chester Conklin Smith & Dale	Feb.	14	
Headache, The..... Billy House	Mar.	14	June 13
He Was Her Man..... Gilda Gray	Mar.	25	
It Might Be Worse..... George Jessel & Co.	Jan.	3	
It Ought to Be a Crime... Ford Sterling	Sept.	12	
Lease Breakers, The..... Dane & Arthur	Sept.	5	
Love in the Suburbs..... Victor Moore	Jan.	31	
Nothing to Declare..... Lulu McConnell	Aug.	8	
Out of Bounds..... Billy House	Nov.	14	
Retire Inn..... Billy House	Sept.	19	
Shove Off ..... Dane & Arthur	Oct.	31 — 2 reels	
S.S. Malaria..... Smith & Dale	June	6	
Studio Sap..... Chester Conklin	Sept.	28	
Socially Correct..... Lulu McConnell	Oct.	10	
Summer Daze..... Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.....	Dec.	26	
Taxi ..... Chester Conklin	Apr.	11	
13th Alarm, The..... Chester Conklin	July	4	
Thou Shalt Not..... Billy House	May	23	May 2
What Price Pants..... Smith & Dale	Aug.	22	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game.....	Aug.	3 — 9	
Cinderella Blues.....	April	12 — 8	Apr. 11
College Capers.....	Mar.	15 — 1 reel	Mar. 21
Family Shoe, The.....	Sept.	14 — 7	Oct. 10
Fairyland Follies	Sept.	28 — 8	Oct. 31
Fisherman's Luck.....	June	13 — 10	July 4
Fly Guy, The.....	May	10 — 7	June 6
Fly Hi.....	Aug.	31 — 9	Oct. 10
Fun on the Ice.....	July	19 — 8	Aug. 8
Horse Cops	Oct.	12 — 1 reel	
Love in a Pond.....	Aug.	17 — 8	Sept. 19
Mad Melody.....	Apr.	26 — 1 reel	May 2
Making 'Em Move.....	July	5 — 9	July 25
Old Hokum Bucket, The..	Mar.	29 — 7	Apr. 4
Pale Face Pup.....	June	22 — 9	July 4
Play Ball.....	May	24 — 10	May 30
BENNY RUBIN COMEDIES			
Dumb Dicks.....	Mar.	21,'32 — 2 reels	
Full Coverage.....	Nov.	9 — 2 reels	
Guests Wanted.....	Jan.	18,'32 — 2 reels	
Julius Sizzer.....	Sept.	7 — 20	Sept. 5
Messenger Boy, The.....	June	29 — 22	July 25
Promoter, The	May	30,'32 — 2 reels	
CAMPUS COMEDIES			
Night Class.....	May	31 — 2 reels.	May 16
Open House.....	Mar.	22 — 20	Apr. 11
CAPITAL COMEDIES			
Bare Knees.....	May	8 — 2 reels.	Mar. 7
Half Pint Polly.....	May	3 — 2 reels.	
CHECKER COMEDIES			
Chasing Trouble.....	Apr.	26 — 2 reels.	May 9
Disappearing Enemies....	Mar.	1 — 2 reels.	Apr. 4
FARRELL GOLF SERIES			
Duffer Swings.....	Feb.	22 — 1 reel	Mar. 7
Getting on the Green.....	Mar.	22 — 1 reel	Apr. 11
Under Par.....	Mar.	15 — 1 reel	Mar. 28
Winning Putts.....	Mar.	1 — 1 reel	Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The....	Sept.	14 — 11	Sept. 26
Woodrow Wilson's Great Decision	Aug.	17 — 11	
FOLLY COMEDIES			
Gossipy Plumber, The....	May	17 — 2 reels.	May 2
Parents Wanted.....	Mar.	15 — 2 reels.	Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The.....	Nov.	16 — 2 reels	
Hot Spot, The.....	Sept.	14 — 18	Oct. 10
News Hound, The.....	Jan.	25,'32 — 2 reels	
That's News to Me.....	July	6 — 20	May 30
GAY GIRL COMEDIES			
Easy to Get.....	Dec.	7 — 2 reels	
Gigolettes	Apr.	18,'32 — 2 reels	
June First.....	July	27 — 20	July 4
Only Men Wanted.....	Feb.	8,'32 — 20	
Take 'Em and Shake 'Em..	Sept.	28 — 20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings....	July	12 — 11	July 18
Blue Grass Kings.....	June	20 — 1 reel	July 4
Diamond Experts.....	May	17 — 10	May 23
Floating Fun.....	Sept.	7 — 10	
Hunting Thrills.....	Apr.	21 — 1 reel	Apr. 11
Manhattan Mariners.....	Aug.	24 — 9	Oct. 24
Olympic Talent.....	Aug.	9 — 8	Sept. 12
Outboard Stunting.....	May	3 — 1 reel	May 31
Pack and Saddle	Oct.	19 — 1 reel	
Pigskin Progress.....	Sept.	21 — 9	Oct. 10
Poise	July	27 — 9	Aug. 8
Riders of Riley		1 reel	
Sink or Swim.....	Mar.	22 — 9	Mar. 28
Speed Limit.....	Mar.	8 — 1 reel	Mar. 14
Tennis Topnotchers.....	Apr.	4 — 1 reel	June 6
Timing	Oct.	5 — 10	
Younger Years.....	June	29 — 10	July 4
Water Bugs.....	June	6 — 10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces.....	Sept.	26 — 1 reel	
Flying Feet.....	Sept.	26 — 1 reel	
Hidden Ball, The.....	Sept.	26 — 1 reel	
Last Yard, The.....	Sept.	26 — 1 reel	
Touchdown	Sept.	26 — 1 reel	
Two Minutes to Go.....	Sept.	26 — 1 reel	
MANHATTAN COMEDIES			
Crashing Reno.....	Aug.	24 — 2 reels.	Aug. 8
Frozen Face.....	Apr.	19 — 2 reels.	Apr. 18
Oh, Marry Me.....	Nov.	2 — 2 reels	
She Snoops to Conquer....	June	22 — 20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26 — 18	Oct. 17
Oh, Oh, Cleopatra.....	Aug.	17 — 22	Aug. 8
Stout Hearts and Willing Hands	June	15 — 20	May 30
Wide Open Spaces.....		2 reels	
MELODY COMEDIES			
Not So Loud.....	May	3 — 2 reels.	May 2
Twisted Tales.....	Mar.	29 — 22	April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage.....	Feb.	22,'32 — 2 reels	
Camping Out.....	Dec.	14 — 2 reels	
Lemon Meringue.....	Aug.	3 — 20	June 6
Mother-in-Law's Day	Apr.	25,'32 — 2 reels	
Thanks Again.....	Oct.	5 — 20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules.....	June	6 — 19	May 23
Three Wise Clucks.....	Apr.	12 — 2 reels.	Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal.....	Feb.	29,'32 — 2 reels	
Doomed to Win.....	Dec.	21 — 2 reels	
Slow Poison.....	Oct.	19 — 21	Oct. 24
Where Canaries Sing Bass.	Aug.	10 — 18	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas.....	Sept.	21 — 20	Sept. 26
Blondes by Proxy.....	Apr.	11,'32 — 2 reels	
Selling Shorts.....	Nov.	30 — 17	Nov. 7
Stop That Run.....	Feb.	1,'32 — 2 reels	
That's My Line.....	July	13 — 2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24 — 10	
Call of Mohammed.....	Apr.	7 — 1 reel	Apr. 4
Fallen Empire.....	July	27 — 10	
Hurricane Island.....	April	21 — 1 reel	Mar. 28
Song of the Voodoo.....		9	Oct. 31
Shadows of the Dragon....	Mar.	8 — 1 reel	Mar. 14
Thom the Unknown.....	Mar.	22 — 1 reel	Apr. 4
Through the Ages		1 reel	
Utmost Isle, The.....	Oct.	3 — 11	Oct. 3
WHOOPEE COMEDIES			
All Gummed Up.....	May	23 — 2 reels.	May 16
Rough House Rhythm.....	Apr.	5 — 2 reels.	Mar. 14

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The.....	Aug.	15 — 20	
Cowslips	Sept.	19 — 18	
Ex-Rooster			
Hurry Call, A.....			
Many a Slip			
DANE & ARTHUR SERIES			
Lime Juice Knights.....	Mar.	22 — 21	Mar. 7
HEADLINER SERIES			
House Dick, The..... Jimmy Savo	Oct.	17 — 18	
False Roomers..... Clark & McCullough	Oct.	10 — 20	
Scratch As Catch Can.... Clark & McCullough	Oct.	24 — 19	
Melon Drama, A..... Clark & McCullough	Nov.	6 — 20	
Trouble from Abroad..... F. Sterling-L. Littlefield	Aug.	22 — 20	June 20
HUMANETTE SERIES			
Humanette No. 8.....	Mar.	22 — 9	Mar. 9
Humanette No. 9.....	Apr.	15 — 9	
Humanette No. 10.....	May	1 — 10	
Humanette No. 11.....	June	13 — 10	
Humanette No. 12.....	July	1 — 10	June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy			
Ether Talks			
Fixed			
Round Heels.....			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds....	May	15 — 21	
Itching Hour, The.....	Feb.	1 — 22	
Second Hand Kisses.....	Mar.	29 — 19	Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Crusaders.....	Apr.	12 — 19	
Mickey's Diplomacy.....	July	15 — 18	
Mickey's Rebellion.....	June	27 — 18	
Mickey's Stampede.....	Feb.	7 — 19	
Mickey's Thrill Hunters...	Sept.	19 — 18	
Mickey's Wildcats.....	Sept.	12 — 18	
NED SPARKS SERIES			
Big Dame Hunting.....			
Strife of the Party, The..	Oct.	17 — 16½	
Way of All Fish, The....	Aug.	29 — 19	June 13
When Summons Comes.....			
NICK & TONY SERIES			
He Loved Her Not.....	Jan.	25 — 20	
Wife O' Reilly.....	Feb.	25 — 20	Mar. 7
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows.....	Sept.	26 — 21	
Mystery of Compartment C, The.....	Oct.	31 — 21	
NOVELTY			
Stung	Nov.	15	
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12 — 20	June 13
Gland Parade, The.....	Sept.	26 — 20	Aug. 1
Lone Starved Ranger, The..	Aug.	8 — 20	July 25
Never the Twins Shall Meet			
Use Your Noodle.....	Oct.	31 — 20	
TOBY THE PUP			
Toby in the Circus Times..	Jan.	25 — 7	Mar. 7
Toby in the Brown Derby..	Mar.	22 — 7	
Toby Down South.....	Apr.	15 — 7	
Toby the Bull Thrower....	June	7 — 7	May 27
She Went for a Tramp....	Mar.	15 — 20	
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	
Polar Pals.....	Sept.	5 — 7	Sept. 19
Trouble	Oct.	10 — 7	
Wot a Night.....	Aug.	1 — 8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
FALCON PROD. Knights in Khaki.....		22	May 23
IDEAL			
Birds of a Feather.....		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City.		10	Sept. 26
Journey Through Germany, A		10	Oct. 3

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy			
Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
MARY WARNER			
Mosel, The — German's River of Enchantment		8	
Trier, The Oldest City in Germany		6	
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Beauty Secrets from Hollywood— No. 1 (technicolor)			Mar. 14
Old Songs for New		9	Sept. 5
Bob Welsh			

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Loses Out	Mar. 1	6	
Alice Picks the Champ	Mar. 15	6	
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFANY CHIMP SERIES			
6—Chasing Around	Mar. 23	16	Mar. 28
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8		
11—The Gland Hotel	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES			
Station S-T-A-R			
No. 26—Kenneth Harlan	Mar. 2	11	Mar. 28
VOICE OF HOLLYWOOD SERIES (NEW)			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	
No. 8—Monte Blue	Oct. 11	11	
No. 9—Pat O'Brien	Oct. 25		

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
LEATHER PUSHER SERIES			
Lady Killer, A, No. 8	Jan. 28	2 reels	
Kane Meets Abel, No. 9	Feb. 11	2 reels	
The Champion, No. 10	Feb. 25	2 reels	
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Nov. 23	1 reel	
Hare Mail, The	Nov. 9	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
RED STAR SERIES			
Dangerous Daze	Mar. 11	2 reels	Mar. 14
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	
No. 4—House of Mystery	Dec. 16	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Divorce a la Carte	Apr. 15	2 reels	Mar. 14
Butter in Yegg Man	May 6	2 reels	Apr. 11
Hot and Bothered	Mar. 4	2 reels	
..in Old Mazuma	Jan. 1	2 reels	
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Bless the Ladies	Dec. 9	2 reels	
Hello Russia	Jan. 17	2 reels	Dec. 20
Here's Luck	May 20	2 reels	May 2
Hotter Than Haiti	Nov. 11	22	
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Galeties	June 17	2 reels	Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Carry On	Oct. 5	1 reel	
Notre Dame Football Developing a Football Team	Nov. 2	10	
Pop Warner Football Famous Plays	Sept. 21	1 reel	
Notre Dame Football Football Forty Years Ago	Nov. 9	9	Oct. 24
Pop Warner Football Offensive System	Sept. 14	1 reel	
Notre Dame Football Shifts	Sept. 7	1 reel	
Notre Dame Football Soccer	Nov. 16	1 reel	
Pop Warner Football Trick Plays	Oct. 26	11	
Pop Warner Football			
STRANGE AS IT SEEMS SERIES			
No. 8—Novelty	Apr. 13	1 reel	Apr. 11
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 14	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day	Sept. 30	2 reels	
Lloyd Hamilton			
Bless the Ladies	Dec. 29	2 reels	
Summerville			
Fast and Furious	Oct. 14	19	Oct. 3
Daphne Pollard			
Don Brodie			
First to Fight	Sept. 2	4 reels	Aug. 8
Summerville			
Hotter Than Haiti	Nov. 11	2 reels	
Summerville			
Models and Wives	Nov. 25	2 reels	
Sidney-Murray			
One Hundred Dollars	Sept. 16	2 reels	Aug. 29
Chas. Lawrence			
Out Stepping	Oct. 28	16	Nov. 7
Running Hollywood		2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13		2 reels	
Thelma White and Fanny Watson			
No. 2—The Smart Set-Up		2 reels	
Walter O'Keefe			
No. 3—Of All People		2 reels	
Thelma White and Fanny Watson			
No. 4—Relativity and Relatives		2 reels	
Dr. Rockwell			
No. 5—Her Wedding Night-Mare		2 reels	
Thelma White and Fanny Watson			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive		1 reel	
Billy Hayes-Bobby Jordan			
No. 2—Batter Up		1 reel	
Billy Hayes-Bobby Jordan			
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery		18	
Janet Reade-Albertina Rasch Girls			
No. 2—Words and Music		2 reels	
Ruth Etting			
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 9—Dumb Patrol		1 reel	Mar. 28
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		1 reel	
No. 4—Rosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party		1 reel	
Earl Carpenter's Gang			
No. 2—A Havana Cocktail		1 reel	Apr. 25
Castro's Cuban Band			
No. 3—Darn Tootin'		1 reel	
Rudy Weidoeft			
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet Scenic		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
Grand Dame, The Patsy Kelly			May 9
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Maid to Order Eleanor Shaler-Bob Lynn			May 2
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Number Please Shella Barret			Mar. 31
Purely An Accident Brown-Kearns			May 16
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Sky High Janet Reade-Dudley Clements			Mar. 28
Squaring the Triangle Donald Brian			
Strong Arm, The Harrington-O'Neil			
Twixt Love and Duty Howard-Graham			May 2
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—Free and Easy Edgar Bergen			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Last Straw, The Romney Brent			May 2
Partners Billy Gaxton			Apr. 4
Silent Partner, The Billy Gaxton			Aug. 15
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		1 reel	
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
Taking Chances Billy Wayne-Thelma White		1 reel	May 9
With Pleasure Billy Wayne		1 reel	May 2
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	

J. C. Jenkins—His Colyum

Spokane, Wash.

DEAR HERALD:

We tramped this town over today and the only theatremen we could find were Phil Pieremyer of the Unique theatre and Ray Grombacher of the Liberty, Audian, Granada and Post Street theatres.

The Unique recently has been remodeled and redecorated, and presents a unique appearance, indeed. Pieremeyer says he plays third-run pictures partly because he can't get them sooner and partly from choice. He says business isn't what it used to be, but it could be worse.

Grombacher gave us a pretty thorough synopsis of the picture business from its beginning through the present time. In citing the reason for the slump in theatre attendance he compares the pictures of the present day with those of five and six years ago and gives it as his belief that pictures as a whole never have been produced with as little regard for their box office appeal as they are being produced today. He cited a number of the socalled "box office successes" in New York as being responsible for the frigid atmosphere around the box offices of Spokane.

It is always a delight to visit Grombacher, for he has a fund of information worth listening to.

New Fox Beautiful

Fox recently opened the new Fox theatre here in Spokane. It's a thing of beauty, but our guess is that it will be a headache forever, for this town was a long ways overseated before this house was built. The new Fox is supposed to be the last word in theatre beauty and we were told that it has been enjoying good business ever since its opening, which is nothing unusual for new theatres, but there will come a time when the glamour and newness will be worn off and then it will be "just another theatre" where pictures count and not plush upholstery. We understand this theatre cost close to a million dollars, which is quite a lot of dough in 1931 if you want our opinion. It has the name "FOX" in a varicolored revolving sign that is beautiful and can be seen from almost any section of town. Maybe that was the main reason for building the theatre. If it was, it's a success, but we are wondering who is going to pay the interest on that million-dollar investment, or will there be any interest paid?

We have been visiting our old friend, Professor G. L. Scott, for a couple of days. Prof. is the director of music in the Hillyard high school, directs the Elks' band and an orchestra, and teaches the young hopefuls how to play "me, me, ra, do" on the piano and to sing "Go and tell Aunt Rhody that her old gray goose is dead." The Prof. carries a gun with him and every time he hears one of his pupils play a jazz selection he shoots him on the spot, and that's why jazz is becoming so unpopular here in Spokane. Every instructor in music ought to carry a gun.

Some years back Prof. stuck his number elevens under our wife's table for a couple of years and yelled for more sowbelly and beans. Today he very frequently dines at Davenport's cafe and orders lobster and



shrimp salad. That's what comes from living in the city, but he's the same old Prof. and that's all that counts with us. May his shadow never grow less.

▼

We saw a sign in a store window today which read, "Ladies' Ready-to-Wear Clothes." That's what we have been insisting on for years, and we are glad to know that they are finally coming to it.

▼

Chelan, Wash.

This town is located at the lower end of Chelan Lake and it is said that this lake is the most beautiful body of water in the world.

We saw only part of this lake and that was by twilight as we drove into town, but our guess is that the guy who first made that statement never saw Lake Crescent out in the Olympic Mountains. That's the lake that all countries tried to pattern after, but failed. Switzerland tried to imitate Lake Crescent, but made a flop of it with Lake Geneva.

Lake Chelan is undoubtedly a beautiful stretch of water. It is said to be about three miles wide by 60 miles long and is surrounded by mountains, and it heads right up in the glaciers where there is perpetual snow and ice.

The town of Chelan is a right lively looking place, which is dependent to quite an extent upon fruit and tourists. During the winter season we dare say they will have plenty of time to play checkers and bridge.

The Ruby theatre is a mighty keen showhouse for a town located away off here in the mountains, and it is presided over by Miss Kelsey, who impressed us as a delightful lady and a thorough theatre woman as well. If she doesn't make the Ruby pay it will be no use for any one else to attempt it. We are invited to stop on our way back through here tomorrow and meet Miss Kelsey's mother, which we certainly will be pleased to do.

▼

A telegram from home advises us that there has been an addition to our mongrel family at the ratio of 7 to 1. Anybody want a pup?

▼

Wenatchee, Wash.

When we drove through this state two years ago there was a guy by the name of A. H. McDermott at Omak who put up a squawk because we didn't drive up there and see him, although it was 150 miles off our road. This time we went up there and when we got there we found that he had sold his theatre and gone to Neppel, Wash., but luckily he happened to be in town when we got there. He introduced us to his wife, who was formerly Miss Dillon of O'Neill, Neb., one of the suburbs of our home town, and of course we had quite a gabfest talking about the crookedness of people back there that we both knew. Mac was just leaving for Neppel on the stage and we persuaded him to ride with us as far as Wenatchee.

At Omak we met Mr. Cleland, who operates the Gem theatres. Cleland has had a great deal of experience in the picture business, having been a film salesman for a number of years, and he can now appreciate just what brought on those terrific headaches with theatremen when he gave them "the very lowest minimum price" of his pictures. From our conversation with Cleland, and from the looks of the Gem theatre front, we are of the opinion that Omak has a real theatre manager and there would seem to be no call for another theatre in Omak.

Two Fox Theatres

Last night we called on Charlie Grieme, who owns the Vitaphone and Mission theatres. Charlie is one of those regular boys you love to meet and never forget, and what do you think he did? He sent a box of Delicious apples down to the garage and had them put in our car, and now you know what kind of a guy Charlie is, and we believe he is even better than that. He was playing "Alexander Hamilton" with George Arliss and had a very good business for a picture of that time in a town full of transient apple pickers. Usually "heavy stuff" isn't so good for this class of patronage. We want to thank Charlie, not only for the apples, but for giving us as much of his time as he did. Hereafter whenever we see a big red apple we are going to think of Charlie and Wenatchee.

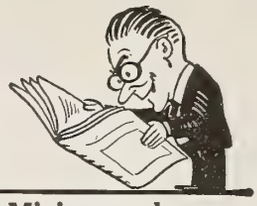
Fox has two theatres here, the Fox Libertl and the Rialto. Herb Sabottka is the manager and a most delightful gentleman to meet. Like all other theatremen we have met, he attributes the lack of patronage to theatres to two causes, general depression and weak service, although he thinks that the depression is the major cause. Apple harvest time is the theatre harvest time for Wenatchee and we judge the boys are making the most of it.

Messrs. Brinkerhoff and Martin, who operate the Paramount theatre at Okanogan, gave us a mighty pleasant welcome and the half hour we spent with them was altogether too short. Some time we want to go back there when the salmon are running in the Okanogan river and get us a long-handled pitchfork and wade right in and pick out some big ones. These boys told us that they are so thick in that river that they crowd each other out on the bank. Now it's Elmer Gaily's turn.

We cross the Cascades today and go down the western slope. Let's hope we don't find any snow in the passes.

J. C. JENKINS,
The HERALD Man

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

PROSPERITY HANGS AROUND THIS CORNER—HERE'S WHY—REAL VALUES ALWAYS IN NEW EQUIPMENT: Webster 250 type Amplifiers, $29.75; Forest 15 amp. Rectifiers, $59.50; Double Bearing Intermittent Movements for Simplex, $69.75; Film Splicers, $4.95; Plush Drapery Material, sq. yd. 77¢; Standard Make Lenses, $12.75; G. E. Mazda Lamphouses with Regulators, $97.50; Bench Rewinders 2000' reel, per set $5.97; Special Theatre Carpet, 69½¢ per yd.; Carpet Cushion or Acoustical Felt, 27½¢ sq. yd.; Automatic Reflector Arc Lamps, $139.90; Carbons, 25% discount; Automatic Changeovers, per set, $39.85; Photocells, all types, each $12.95; Da-Tone Sound Screens, 39¢ sq. ft.; Silver Sound Screens, 54¢ sq. ft.; Beaded Sound Screens, 59¢ sq. ft.; All AC Portable Sound-on-Film, $796.60; Superior Projectors, late model with Rear Shutters, $475.00. Many other bargains in new equipment. S.O.S. CORP., Dept. EH, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

Theatres For Sale Or Rent

FOR SALE: Theatre, town 5,000, extraordinary bargain for quick disposal. Address Box No. 75, Motion Picture Herald, 1790 Broadway, New York.

Chairs For Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each. ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

Theatres Wanted

WITHIN 400 miles of New York. Very limited capital available. Address Box No. 80, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

Sound Equipment Bargains

THE LAST WORD IN SOUND ON FILM AT A REMARKABLY LOW PRICE—FOR $395.00 YOU GET—two S. O. S. Sound Heads complete with genuine Jenkins Telephoto Cells; Licensed True Tone Optical Systems; G. E. Exciter Lamps; All Drive Attachments; Operadio Combination AC Power Supply including Head Amplifier; A and B Battery Eliminator, Sound-on-Film Fader, all in one unit; Wright-DeCoster Stage Speaker; Dynamic Booth Monitor, or choice of two special G. E. Constant Motors instead. ALLOWANCE MADE FOR DISC EQUIPMENT. Sound Heads less Amplification and Speakers, $247.50 pair complete. Address S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Equipment Wanted

WILL PAY best prices for Simplex and Powers projectors and mechanisms, Reflector Arc Lamps, Motor Generators, Rectifiers, Lenses, Spotlights, Ticket Registers, Electric Fans, Talkie Equipment. Address P. O. Box 2042, DeSoto Station, Memphis, Tenn.

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

Position Wanted

OPERATOR for eleven years, like to make a change account of health. California or New Mexico preferred. Can operate any sound projector. References, married, age 26. Address K. Tiffany, Angola, Indiana.

PROJECTIONIST wishes position, ten years actual experience, experienced with sound equipment, will locate anywhere. Address Harold Pope, Dierks, Ark.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Help Wanted

PROJECTIONISTS, ELECTRICIANS, SOUND ENGINEERS: We want one good, live representative in each locality selling our line to small Theatres and Non-theatrical Institutions. Big money in it for you. No investment required. Sales ability is your best reference. Write for details. Box 81, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Equipment for Sale

WORLD'S LARGEST CLEARING HOUSE OF USED EQUIPMENT—VALUES GALORE:—Rebuilt Ticket Machines, Four Unit, $79.50; Five Unit, $94.75; Choice of 5,000 Upholstered Chairs, 75¢ up; Super Mellaphone Turntables, each $39.75; AC Film Speed Indicators, $7.50; Simplex Mazda Lamphouses, $39.75; Guaranteed Rebuilt Simplex Mechanisms, $197.50; Rebuilt Powers 6B Mechanisms, $59.50; Lenses, all sizes, $9.75; Sound Mixer, $3.95; Samson, Webster, Silver-Marshall Amplifiers, other makes, $12.50 up; Double Turntable Non-Sync Outfits, $35.00; Automatic Reflector Arcs, $69.75. We buy or trade anything—WHAT HAVE YOU? Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

TWO Guaranteed Rebuilt Simplex Projectors at Big Bargain. Address P. O. Box 2042, Desoto Station, Memphis, Tenn.

SAMSON No. 19 Amplifier with Tubes, $45.00. Wright DeCoster Speaker, $15.00. Condition perfect. Address P. O. Box 2042, DeSoto Station, Memphis, Tenn.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

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FOR SALE—2 New Type Peerless Lamps. 1 MP 25-25 Forest Rectifier. Used six months. Cost $611.00. Make me an offer, cash. Address William M. Voigt, Mgr., Town Hall Theatre, Bainbridge, N. Y.

2 PEERLESS reflector arcs, $95 each. 2 Morelite reflector arcs, $100 each. New rheostats 30-50 amps, $30; others 15-30 amps $15. Everything guaranteed perfect condition like new. Fenyvessy Strand Theatre, Rochester, New York.

1-REBUILT Simplex Machine, with double bearing intermittent movement, rear shutter, and five-point pedestal, $350.00 cash. Address Box No. 82, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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POP CORN—Guaranteed South American Variety. New Crop. Unusually large popping volume. Excellent Quality. 100 pound bag $7.50. Address Douglas Co., Box D7631, Kansas City, Mo.

EVERYBODY BENEFITS . . .

. . . by the introduction of Eastman *Super-sensitive* Panchromatic Negative. Actor, director, camera man, laboratory worker, exhibitor, audience . . . right down the line, definite and substantial advantages are derived from this major improvement of 1931. And the producers and exhibitors in whose pictures it is used benefit most of all . . . in better photography and better pictures in general. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

Paramount Proudly Presents
Two Screen Favorites . . .

★

GARY COOPER

★

CLAUDETTE COLBERT

in

"HIS WOMAN"



● Preview audiences emphatically tagged this one "sure hit". Modeled for the women; with an appeal for all fans in any locality. Cooper is excellent. Colbert has her most appealing role, and there's a darling baby that takes them plenty! Screen it! Book it! Gather in the profits! Directed by Edward Sloman. From "The Sentimentalist" by Dale Collins.







PARAMOUNT

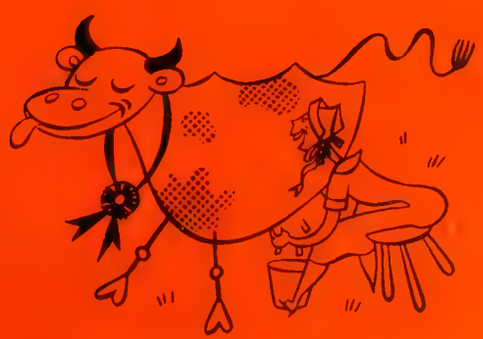
MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

bankers' week

RKO "TELLS ALL"

NEW FOX HEAD



In Two Sections—Section One

SEE STORY ON PAGE 11

Vol. 105, No. 8 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $5.00 a year. Single copies, 25 cents.* November 21, 1931

BIG!

See pages 30-31



Held Over 2nd Week
New York Paramount!

PARAMOUNT'S

timely hit with

Richard Arlen, Peggy Shannon, Jack Oakie, Regis Toomey, Charles Starrett. ***Directed by*** **Norman McLeod.**

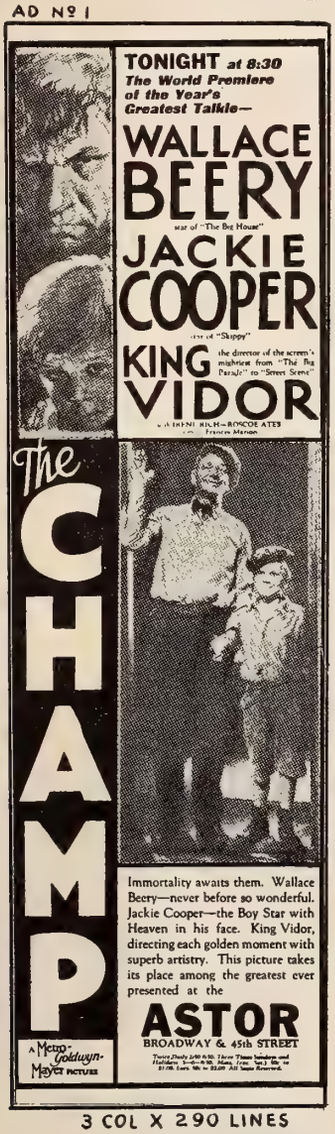
"TOUCHDOWN!"

ASK M-G-M!

NOTE: Write to M-G-M Ad Dept., 1540 Broadway, N.Y.C., for these mats available at nominal cost. Actual sizes are indicated at the bottom of each ad.

These are the ads that told New York about "The Champ". Not since "The Big Parade" such business. Standees at every show!

AD Nº 1



3 COL X 290 LINES

AD Nº 2



WALLACE BEERY, JACKIE COOPER, directed by KING VIDOR in the Metro-Goldwyn-Mayer Talkie, destined to be the greatest success of 1931.

ASTOR TONIGHT 8:40 Twice Daily Thereafter

3 COL X 95 LINES

AD Nº 3



★★★★ "The Champ' makes a 4 star goal. Not in the history of talkies was weeping so profuse and so enjoyable. The amazing talents of little Jackie Cooper with the superb histrionics of big Wallace Beery in a graceful, passionate, heart-rending, warmly human story by Frances Marion, directed masterfully by King Vidor. It's a winnah! And how! There's a conclusion so touching, so full of the emotion which tugs at one's heart that men, women and children alike are caught in the kerchief-act as director King Vidor gives us a supremely spectacular climax." —Irene Thirer, *Daily News*

"The Champ is eminently worth seeing." —Thornton Delehanty, *Eve. Post*

"Metro-Goldwyn-Mayer has asked us its advertisements for a word to describe the picture. The picture is Jackie Cooper and every superlative in the dictionary would be needed to do justice to the nine-year-old child who can make you cry, laugh or just sit spell-bound. A grand picture." —Rose Pelswick, *Eve. Journal*

"Jackie Cooper, unquestionably the most talented child actor this reviewer has ever seen in celluloid, with Wallace Beery give dramatic entertainment of a sort that should keep the lines at the box office." —Julia Shawell, *Eve. Graphic*

"Young Jackie Cooper proves by one of the finest and most knowingly sensitive portrayals of the recent cinema that he is an actor of genuine and definite distinction. 'The Champ' is so tenderly and knowingly played by Mr. Beery and young Coopes that proest as you may against its frank attacks on your tear ducts, you can hardly escape a share of its undeniable poignancy." —Richard Watts, Jr., *Herald-Tribune*

"When Wallace Beery and little Jackie Cooper appear in the same picture the combination should be enough to create an irresistible event in the cinema. 'The Champ' is even better than that because King Vidor has directed it. It gets you. Entertaining from beginning to end, excellently played and directed, it deserves a long run." —William Boehnel, *World-Telegram*

"It is unquestionably box office. It brings Skippy' Cooper back to us. It brings Wallace Beery back to us. King Vidor is the director. It is warming and engaging. For acting, it is unbeatable. Jackie Cooper rings as true as a bell. You'll watch 'The Champ' from a ringside seat." —John S. Cohen, Jr., *Sun.*

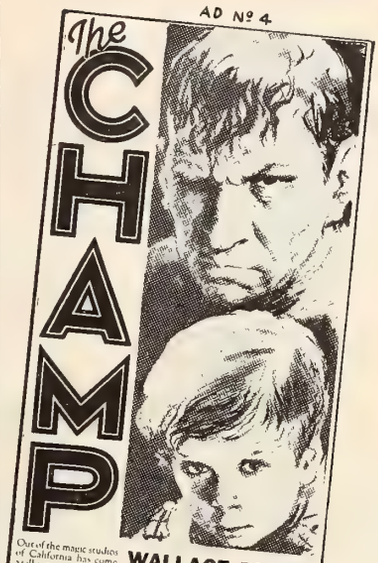
"A terrific wallop right to the heart—that's 'The Champ', the Metro masterpiece of entertainment that won film-fame last night while the first night audience voiced its acclaim in tears and cheers. Simply superb in every department. 'The Champ's' a winner from every angle." —Regina Crewe, *N. Y. American*

ASTOR B'WAY and 45th STREET

Twice Daily 2:30—8:30. Three Times Sundays and Holidays 3—6—8:30. Matinees (except Saturday) 50c to $1. Evenings 50c to $2.00. *All Seats Reserved.*

3 COL X 190 LINES

AD Nº 4



Out of the music studios of California has come a talking picture so thrilling, so majestically moving that true immortality awaits it. This boy, who had such an abiding faith in the fallen idol, his father! How he will win your heart as he fights his father's fight, a laugh on his lips but a pang in his young heart! Wallace Beery—never before so wonderful! Jackie Cooper—the boy star with heaven in his face! King Vidor—directing each golden moment with superb artistry. No wonder "The Champ" takes its place among the screen's mightiest!

WALLACE BEERY
JACKIE COOPER

ASTOR WORLD PREMIERE
TOMORROW NIGHT at 8:40, Twice Daily Thereafter
SEATS ON SALE AT THE BOX-OFFICE, BROADWAY & 45th STREET

3 COL X 190 LINES

AD Nº 5



3 COL X 255 LINES

AD Nº 6



This boy, who had such abiding faith in the fallen idol, his father! How he will win your heart as he fights his father's fight, a laugh on his lips but a pang in his young heart! Truly "The Champ" takes its place among the screen's mightiest!

From "The Big Parade" to "Street Scene" the name of King Vidor has meant unfailing directorial perfection, the warm human touch, the keen feeling for dramatic thrill. You will judge his new work for yourself. We believe it is his greatest

METRO-GOLDWYN-MAYER proud of its recent offerings, "The Guardsman", "A Free Soul", "Susan Lenox," and "The Sin of Madelon Claudet" is most proud of its newest talkie, "The Champ."

5 COL X 145 LINES

AD Nº 7



3 COL X 150 LINES

AD Nº 8



3 COL X 140 LINES

AD Nº 9



3 COL X 100 LINES

THE OLD FIGHTIN'
SHOWMEN WHO SAY
"SHOW ME!"





WILL TORPEDO ALL
YOUR PAST RECORDS!

BILL BOYD · ROBERT ARMSTRONG
JAMES GLEASON
GINGER ROGERS · HARRY BANNISTER
Directed by Albert Rogell
Story by Commander Herbert A. Jones
Scenario by Lew Lipton
A CHARLES R. ROGERS PRODUCTION
HARRY JOE BROWN, ASSOCIATE PRODUCER

SUICIDE

OPENS TO-DAY

COCK ANSWERS

Today, as never before, you need big pictures. Today, as never before, big pictures respond to big advertising. Today, as never before, you should cash in the last dollar of big profits.

SUICIDE FLEET is BIG. It's in a class with "Cimarron", "Hell's Angels", "All Quiet", "The Big Parade", etc.

RKO PATHÉ is ready to help you put over Suicide Fleet with a bombardment of smash advertising.

SUICIDE FLEET warrants smash he-man advertising. Let 'er rip! SUICIDE FLEET will torpedo all your past records!

A. P. Waxman

Advertising Counsel
RKO PATHÉ

FLEET

RKO PATHÉ

IN 51 KEY CITIES!

"One of the finest produced pictures Hollywood has given us!"

says Santa Ana Register



Wildly enthusiastic Santa Ana, Cal., preview audience indicates great box office bet for you.

SURRENDER

with

WARNER BAXTER

LEILA HYAMS

RALPH BELLAMY

C. Aubrey Smith, Alexander Kirkland

William Pawley, Howard Phillips

From the novel "Axelle" by Pierre Benoit

Directed by WILLIAM K. HOWARD

Coming Up:

GOOD SPORT
Linda Watkins, John Boles

OVER THE HILL
James Dunn, Sally Eilers, Mae Marsh

Going Over:

WILL ROGERS
Ambassador Bill

THE YELLOW TICKET
Lionel Barrymore, Elissa Landi

YOU'VE GOT TO RECKON WITH FOX FOR PROFIT THIS YEAR

NOV 20 1931 ©CIB 134665

MOTION PICTURE HERALD

Vol. 105, No. 8 November 21, 1931

Sell 'Em While They're Hot!

MOTION PICTURE fame, which means screen merchandise, used to be a warm, steady, enduring glow. For more than ten years for each of them Charles Chaplin and Mary Pickford were the most famous persons in the world and on the screen stood at a stellar height that was unapproached. Today screen fame comes in hot flashes, like summer lightning. Many causes contribute to this condition. Distribution is more rapid in every field of communication. Printing is better, faster, cheaper. The press is more diligent and swifter. The radio has entered as a factor. Cycles in taste and waves of trend which in 1915 crossed the country in a year, or in terms of months at the fastest, now express themselves almost simultaneously from the Atlantic to the Pacific.

To be sure there is not now and never will again be such screen fame as Miss Pickford and Mr. Chaplin enjoyed at the zenith of their careers. They achieved screen circulation and reiterative appearances in terms that the industry cannot today approach. Both these players worked for considerable periods in one and two reel products, issued sometimes at the rate of one a week, and ever at short intervals. Theatres played daily changes of program. Pickfords and Chaplins were not periodic releases, they were continuous flows of personality product. In 1917-18 there were no less than four thousand lawful prints of Chaplin comedies in distribution in the United States, and no one can estimate how many bootleg pirate prints were issued. Screen fame and merchandising values then were cumulative, and cumulative over a period of years. Today the tendency is to hatch screen sensations today, to see them feathered out and flying tomorrow and the next day in an obscure process of moulting.

Public taste has always been that way, always eager for the new, the fresh, or the seemingly new and fresh, and always with appetite enough to keep up with the increasing speed of delivery.

The motion picture audience is young and youth cares not a merry hoot about tradition. For the controlling fraction of the audience of the screen the World War is a dim historical matter, and this is, we know, quite another world now.

A case illustrative of how a success can come flashing out of the sky now is afforded apparently in the box office figures and runs reported on the Radio Seth Parker picture. A year ago the screen world did not know there was a Seth Parker, mostly it found out only last week

The moral of all this is that competition being what it is and the audience being what it is, selling has now a much faster, more intense labor of responsibility to the industry. Never before have good selling, good advertising, swiftly and strikingly executed, been so much needed. The only time to sell a motion picture these days is now. Tomorrow it will not be merchandise and the other fellow will be selling his.

The best accountancy in the industry today amortizes negatives in a mere fraction of the period allotted in earlier years. Selling opportunity automatically amortizes itself just a little bit faster than that.

This goes for producer, distributor and exhibitor alike.

▲ ▲ ▲

"Keep Moving!"

BUSINESS being what it is, or what it is not, certain observations about the conduct of the American dollar are of special interest in this cash-at-the-box-office industry. Normally we do a total business in these somewhat United States of from eighty to ninety billion dollars a year, and it is done with about five billions of cash, the total of money in circulation, or alleged circulation, according to the currency experts. This means that in normal times, if there are normal times, each dollar turns over about seventeen times a year, or does $17 worth of business. That is why the economic and financial authorities have been proclaiming so loudly against the hoarding of money. A few weeks ago, before the formation of the National Credit Corporation, it was estimated that a billion dollars had been withdrawn from banks to be buried in the backyard or put into safety deposit boxes. The statisticians figure that $17,000,000 worth of business means about four million jobs, and if one hoards and keeps idle $235 he is keeping someone out of a year's work. Certainly money is not spent at the box office, and the more business that goes on up and down the street the more will be done by the theatre, too.

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Eighteen Versions

THE literary press is somewhat agog over the publication in England of a book made up of eighteen versions of the same short story. One Mr. John Fothergill wrote out a plot of seven lines and one and a half dozen writers set about amplifying it, each in his own manner. The resulting "Fothergill Omnibus" is out with a considerable diversity of writers, among them Rebecca West, Miss Margaret Kennedy and Gilbert K. Chesterton. It would seem to us of the motion picture world that this technique is rather rubbing it in. The screen has been accused of doing that very thing for these many years. Can it be that the art of the printed word would endeavor to make for itself a triumph of the same formula of the screen's weakness?

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

"SAVIOR-ELECT"

THE CINEMA editor of TIME, the newsmagazine, goes for the RKO-Selznick story in a big way, making elaborate observation, comment and deductions, including these:

Hollywood producers were frankly frightened in 1929, when Radio Corp. of America entered the cinema industry by buying 118 Keith-Albee and Orpheum theatres, the producing facilities of Film Booking Corp., and organizing RKO. Their consternation seemed to have a reasonable basis. The new company had a directorate sufficiently powerful to rock any industry. David Sarnoff, head of Radio Corp., was chairman; other directors were General Electric's Owen D. Young, Publicist Herbert Bayard Swope, Bankers Arthur Lehman and Elisha Walker, President Merlin H. Aylesworth of National Broadcasting Co., Major General James G. Harbord, retired, Drygoods Tycoon Cornelius M. Bliss. President Hiram Brown was head of U. S. Leather Co. RKO was capitalized for $20,000,000. Behind it were all the resources of Radio Corporation of America, all Radio's affiliated companies for producing mechanical amusement—National Broadcasting Company, RCA Photophone, RCA Victor, RCA Radiotrons, Radio Music Publishing Company.

* * * * * *

The move which RKO made last week to extricate itself from a humiliating and costly situation, while it may again make RKO an important factor in Hollywood, must have greatly tickled the producers who were most worried two years ago. For RKO's savior-elect, David Selznick, son of Louis J. Selznick, the jeweler who stampeded the cinema from 1916 to 1919, is definitely a scion of the peculiar hierarchy which always has controlled the cinema industry and, it now begins to seem, always will.

* * * * * *

* * * Knowing observers last week suspected that the competition from RKO which Hollywood had foreseen with so much consternation two years ago, might now be forthcoming, not from a directorate of bankers, but from a clever member of Hollywood's own inner, more odd than vicious, circle.

▼

TOOTHPICKS!

THE DAILY NEWS of NEW YORK contributes importantly to the cheer of the nation and the current literature of the cinema in an editorial about the author of one of the season's outstanding pictures, in the following limpid words:

Theodore Dreiser, whose "An American Tragedy" found the capitalist system to blame when a young "worker" gets a girl in "trouble" and murders her to get out of it, goes investigating in Kentucky to get some more lowdown on capitalism, and is indicted on a charge of misconduct with a girl in a hotel room.

After Mr. Dreiser's alleged visitor is alleged to have entered Mr. Dreiser's alleged hotel bedroom, some party within is alleged to have locked the door behind. Then rural defenders of capitalism proceeded to use toothpicks propped against the door to obtain evidence. The toothpicks were not disturbed between 11 P. M. and 7 A. M. No doubt we'll be seeing a lot of toothpicks in the cinema dramas during the coming year.

We don't see why Mr. Dreiser should be indignant over the episode. A gentleman of his age and figure shouldn't take such charges as an insult. He should take them as a compliment.

Another "American Tragedy"

Newport News, Va., Nov. 1.—Theodere Dreiser today gave for publication a signed statement in which he flatly denied the charge of adultery brought against him in Bell County, Ky.

He offered "reassurance" that he was "incapable" of committing the offense with which he has been charged.

"Who's Who in America" records that Mr. Dreiser was born in Indiana in 1871.

This Week

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Copy for Customer—Not Boss, Kenneth Collins tells Terry Ramsaye — *Page 11*

Awaited rewriting of anti-trust law would affect film mergers — *Page 10*

Most trade leaders denounce double featuring as a menace — *Page 13*

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REDEEMED!

THE HERALD-TRIBUNE of NEW YORK is editorially quite happy over the fact that the Academy of Motion Picture Arts and Sciences of that sometimes naughty-bad Hollywood has chosen to give its special honors to the perennial Marie Dressler, remarking:

The award of the Motion Picture Academy for the actress giving the best performance of the year on the silver screen has gone to an oldtimer, and there is something about the selection of Marie Dressler for this honor which tends to show that, for all its brashness, modernity and instability of affections, there is a little redeeming sentimentality in the motion picture world, after all.

Had the award been given to the screen actress of the most ultimate moment, whose ardent charms were bruited in the white lights of Broadway, whose fan mail staggered Hollywood facilities of delivery and whose face was a familiar feature of the boulevards of all the world, there would be no cause for comment. But when the judges selected an actress who for forty-seven years has given pleasure and amusement to millions, and whose screen career has dated from the earliest youth of the industry, there was indicated an unsuspected graciousness and appreciation behind the platinum blond exterior of Hollywood.

▼

VOICES

THE TIMES of NEW YORK in a news story records some painful and lofty opinions expressed by Mr. Hamlin Garland, the famed author and critic, who appears to have heard some unpleasant sounds somewhere. The TIMES says:

"American English" was defended against the strictures of British critics yesterday by Hamlin Garland, American novelist, in awarding the medal of the American Academy of Arts and Letters for good diction over the radio to John W. Holbrook, announcer for the National Broadcasting Company.

Mr. Garland conceded that "most of the Hollywood voices are dreadful" and sympathized with Stanley Baldwin's humorous proposal to erect a tariff barrier against their infliction through the talking pictures, but said also that we might well raise a tariff wall against certain types of English speech.

"We are not proud of our strident, bumptious, ignorant actors and our ballyhoo orators," said Mr. Garland, "but, on the other hand, I am sure that Mr. Baldwin (the former British Prime Minister) would not endorse certain cockney actors and orators who come to us as representatives of cultivated London. As we welcome the English of Sir Oliver Lodge, Forbes Robertson and Ramsay MacDonald, so I am sure that Mr. Baldwin does not object to the English of Walter Hampden, Ruth Draper and Otis Skinner.

DOLLAR PROBLEMS BESET INDUSTRY; RKO IN DILEMMA: NEW FOX CHIEF

by TERRY RAMSAYE

The gravitational forces of economic adjustment variously expressing themselves in changes all over the world map of business this week found expression in the motion picture industry in two sharply defined manifestations; first and most spectacularly in the announcement of a new "last hope" financing plan for the Radio Corporation of America's current experiment in the cinema, curiously staged and dramatized; and secondly in the announcement of the election of a new president, representing the Chase National Bank, for the much discussed Fox organization. Meanwhile in the Paramount-Publix sector, made exciting last week by changes in the directorate, the report was all quiet, with some minor tensions in the atmosphere. This was distinctly "bankers' week" in movieland.

In the expressions of the week one finds many manifestations of the fact that the motion picture has been woven deeply into the world's commercial fabric. In today's moves and problems in this industry the motion picture can no longer consider itself alone. Motion picture conferences now must take measure of foreign finance, the pound sterling, the wheat crop in Russia and Australia, the war situation in the Far East and complexities of things that in the dear old early days were of no moment to the youthful motion picture which was not yet big business.

Interestingly enough the motion picture industry's problems which used to be just pictures are now all dollars and debentures and such items as never appear on the screen at all. The ills of the industry are now being treated by dollar experts for dollar symptoms, whereas once upon a time a motion picture company's problem was motion pictures. It is perhaps germane to observe that today and now the only companies not deep in the throes of what we lightly call "readjustment" are those skillful enough, or fortunate enough, to have pictures of box office merit. There are those who may see in this the working out of the same economic law under which various enterprises achieved positions of greatness in the amusement world. A pungent observation of the day is that the motion picture business is just now very largely business and very little picture. There must ever be big money and big business in the motion picture industry, but, some way, they must find it possible for there to be also pictures. Some twelve or thirteen thousand theatres in these United States expect and will some way get motion pictures. They will, eventually, be made by showmen.

TINKER HEADS FOX; CLARKE IS CHAIRMAN

Edward R. Tinker, New York banker, was elected president of Fox Film Corporation, succeeding Harley L. Clarke, at the regular monthly meeting of Fox directors in New York on Tuesday. Clarke, who relinquishes the Fox presidency after less than 20 months' occupancy of the office, became chairman of the board of directors.

Tinker's election culminated many weeks of negotiations and planning on the part of Clarke and Chase banking interests, who mutually sought a successor to the post. Clarke, whose outside interests are of proportions which command a large part of his time, has long desired to relinquish the Fox presidency. Chase, whose Fox interests are said to approximate $110,000,000, has sought administrative control of the company, and the selection of Tinker, a former Chase executive, and now president of the Interstate Equities Corporation, met with their complete approval.

Clarke remains as a power in Fox affairs since, in addition to his chairmanship of the board, he continues as president of General Theatres Equipment Corporation, the parent holding company for Fox Film and subsidiaries. Moreover, Clarke and Tinker are business intimates and are said to be in complete accord on

(*Continued on page* 14)

RADIO'S PICTURE UNIT IS AT FINANCIAL CRISIS

BY JAMES CUNNINGHAM

This week, after something less than three years of adventures in movieland, as producers, distributors and exhibitors, the Radio Corporation of America's picture concern, Radio-Keith-Orpheum Corporation, arrived at a financial crisis with dramatic abruptness.

The situation also has been met with a remarkably dramatic candor, unparalleled in the history of motion picture finance, with an open audience to the business and lay press of New York, held Tuesday afternoon, with no questions barred or evaded.

A new chapter in the intricate story of the invasion of the motion picture by the great electrical interests, and with those interests, great banks, too, is about to develop, probably with eventuations far beyond today's surface indications.

The career of Radio-Keith-Orpheum in motion pictures has been influenced so unfavorably by economic storms, blowing from within and without the company, according to B. B. Kahane, RKO's general counsel, as to now place in jeopardy the entire structure unless stockholders ratify at a meeting on December 10 a plan to raise $11,600,000 in new funds which are said to be

(*Continued on page* 24)

AWAITED REWRITING OF ANTITRUST LAW WOULD AFFECT FILM MERGERS

Removing Uncertainties Would be Objective

Possible Seat Tax Only Other Legislation Move Expected to Concern Picture Industry

By FRANCIS L. BURT

Antitrust legislation during the coming session of Congress, directed primarily at the conservation of natural resources, may have a profound effect upon mergers in the motion picture industry, several of which during the past two or three years have been blocked by opposition of the Department of Justice.

The Sherman antitrust act, enacted 40 years ago, is declared by many to be so antiquated in many of its provisions as to fail lamentably to deal with present conditions. Any consideration of its amendment during the session must inevitably include changes to deal with matters which during the past two years have been subject to much criticism.

Doubt Change of Principles

There is no evidence that any effort will be made to change the basic principles of the antitrust statute, prohibiting combinations in restraint of trade or the creation of dangerous monopolies, but in addition to the legalization of agreements for the curtailment of production of oil, coal, timber and other natural resources, an attempt is expected to be made to re-write the bill so as to remove some of the uncertainties which now surround mergers in other industries.

The attitude of the Department of Justice toward revision of the law so far has been noncommittal, the Attorney General taking the attitude that it is his duty solely to enforce the laws as they may exist, but it is anticipated that he may have something to say regarding the matter in his annual report to be submitted to the President next month.

There is little probability that the coming session of Congress will enact much in the way of film legislation. The political situation and the pressure of other matters of far greater importance will serve to push motion picture bills into the background.

Ticket Tax Move Expected

Appropriations for conduct of the federal departments during the coming fiscal year, the administration's program for economic rehabilitation, including new banking legislation for domestic purposes and formal approval of the one year's suspension of debt payments; tax legislation, which will probably include an impost on admission tickets; tariff discussions and other matters of like import will take up most of the session's time.

Legislation amending the copyright laws, which failed of passage last session, is expected to be reintroduced, but, being of highly controversial nature, it is not probable that any determined effort will be made to obtain its adoption before next year.

Wall Street Bit Off Too Much in Trying To Run Film, Says United Press Writer

Wall Street bit off more than it could digest when it undertook control of the motion picture business "without a knowledge of showmanship," says Otto Sturm of the United Press in an article for Tuesday release in he newspapers served by that press association. The article is as follows:

"With another of the country's largest amusement enterprises reported on the brink of receivership, Broadway was of the opinion today that the Wizards of Wall Street bit off considerably more than they could chew, when they tried to run the motion picture business.

"Without a knowledge of that showmanship essential to the successful management of cinema enterprises, film circles said, the bankers behind the major producing companies became increasingly dictatorial not only in their legitimate financial sphere but to the point where they demanded and received a leading voice in the production, distribution, and other strictly cinematic phases of the business.

"Motion picture men of long standing in the industry were dropped when leading Wall Street interests entered the business in a big way about the time that William Fox was forced to relinquish control of his huge Fox Film Corporation. They were replaced by appointees of the bankers, who, however wise in the ways of finance, did not have the imagination, art and general showmanship necessary to fill the places of the somewhat extravagant but highly successful picture men that they replaced.

"The inevitable result, it was said, was the run of inferior pictures that has cluttered up the film exchanges in the last couple of years. Outstanding film successes have grown few and far apart, it was pointed out, and when they did appear were invariably the product of organizations whose bankers gave them carte blanche in the matter of producing pictures.

"As a result of the deteriorating quality of the Hollywood output the box-office revenues fell off. The business depression, according to Broadway, was a minor influence in this respect, as the industry's earnings record for 1930 proved that, given the right kind of pictures, the public will flock to the 'movies' in spite of and perhaps because of hard times."

Radio City House For Pictures Only

The 3,600-seat theatre in Radio City in New York will be a straight picture house, with the Music Hall, which will seat more than 6,000, devoted to the stage element, S. L. (Roxy) Rothafel, who will be managing director of the two houses, said Wednesday at a luncheon to celebrate the start of construction on Radio City. The Sixth Avenue Association was host.

"Showmanship," Roxy told his hearers, "is nothing more nor less than applied psychology and judicious extravagance." Human nature, he said, is the same the civilized world over, only "it is wrapped up in different packages." He did not find much in his trip abroad which will help in the Radio City theatres, he declared, but expressed gratification that European showmen are applying American stagecraft.

Senator Walters, of RKO, representing Hiram Brown, president, who is now in Hollywood, headed a group of RKO, RCA and RKO Pathe executives who were present at the luncheon. M. H. Aylesworth, president of National Broadcasting Company, an RCA affiliate, acted as toastmaster. Merle Crowell, of the Metropolitan Square Corporation, spoke of Radio City and its effect on the cultural life of the city and nation, his talk being rather an interpretation of the project as a whole, than a discussion of its physical aspects.

Radio Patents Suits Vs. RCA Dismissed

Equity suits brought against Radio Corporation of America in federal court at Wilmington, Delaware, by DeForest Radio, Poughkeepsie Gold Seal and Gold Seal Electric, were dismissed on Wednesday by Judge John P. Nields, who so ordered upon stipulation of all parties.

Nields last January refused to issue a preliminary injunction upon the motion of plaintiffs, but also refused to dismiss suits on a motion of RCA counsel. Refusal to grant a preliminary injunction was upheld by the U. S. circuit court of appeals.

"COPY FOR CUSTOMER—NOT BOSS"

Motion Picture Takes Itself Too Seriously, Says Kenneth Collins, Macy Publicity Head

By TERRY RAMSAYE

New York's most conspicuously successful advertiser and merchandiser thinks that the motion picture industry in its advertising efforts takes itself far too seriously, all the way from producer to exhibitor.

This authoritative expert uses large spaces to say lightsome things. He has a basic policy of being serious, but pleasantly serious, about things that people have to buy, and more blithe and merry about those things they do not have to have, like a noodle cutter, a baby's rattle—or even a motion picture. He is sure that the motion picture might be much more effectively sold.

This young man is a thoroughly normal, alert, curious person—and yet—he admits, observes, in the five years of the sound picture the industry has not yet sold to him one picture for one admission price. He, in other words, has not seen a talking picture in the theatre.

He came very near going to the Cohan theatre on Broadway to see Charles Chaplin in "City Lights," and did not quite make it. It is, however, his recollection that he got that buying impulse from a critic's page, or a news column. He does not remember seeing any advertising.

This challenging and interesting person is Mr. Kenneth Collins, executive vice president and director of publicity of R. H. Macy & Company, conducting a great New York department store.

▼

Macy's advertising under the Collins administration has come to command national and international attention in the general merchandising field, and even the singularly insulated motion picture industry centering in Broadway has become aware of him.

Right down into and through the doldrums of trade which we call "the depression," Mr. Collins has been forthrightly selling, selling, selling. He has kept the corners of his mouth and Macy's gross turned up.

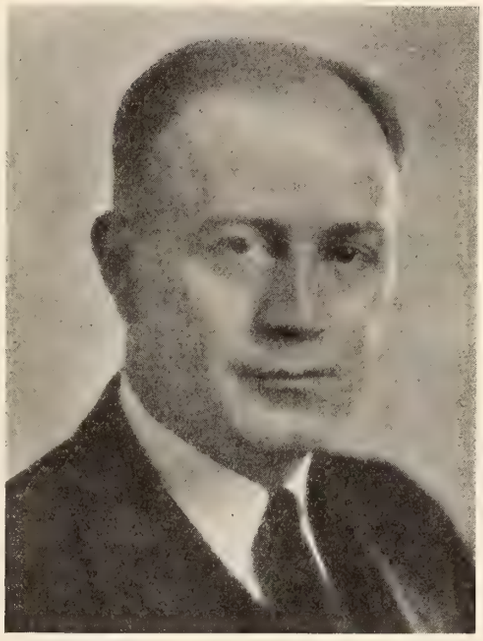
To movieland there is a hint of miracle in that.

Further, each morning's paper in the metropolitan area of New York carries not only news about Macy merchandise, but cheerful news, always offered with a smile and sometimes a giggle or even a belly-laugh.

Every now and then Mr. Collins' name has come up in those long coffee-and-cigaret sessions at the Motion Picture club, always along with questions. "How does he do it?" "How the hell does he get away with it?" "How does he keep it up?"

Having a notion or two about this young man, and recalling that even though he had not yet bought a seat for a talking picture, he did once sit, without apparent suffering, through two hours of my own sound product, I ventured this week, for the first time in some five years, into a department store, Macy's, to make inquiry in behalf of our art and industry.

And Mr. Collins sits at the birthplace of the screen, which began its career at Koster & Bials on the site of Macy's store one April night, thirty-five years ago.



KENNETH COLLINS is thirty-three years old, and married. There is a little Kenneth, Jr., three years old. The Collins home is a pent house in walking distance from Macy's in the winter and a far from abandoned farm in Connecticut in the outdoor season. ¶ *Mr. Collins was born in St. Paul. He took an A.B. at the University of Washington, and an A.M. at Harvard. He has been an Episcopal minister, a teacher of English and a wartime aviator. He just happened into advertising and his first job at Macy's paid him $90 a week. He now has a salary of $60,000 a year and a stock participation arrangement on which he can expect to retire with a million in ten years, and maybe two millions if business should get back to the pre-slump level. He is the best showman in the world of merchandise selling.* ¶ *Mr. Collins' greatest attainment was in selling his employers, R. H. Macy & Company. The rest has been easy. It took the same daring on the part of Jesse Straus to put Collins and his policy in charge, as Collins expresses in copy.*

"Yes—I've heard about the movies," Mr. Collins admitted. "In fact I heard a story about the business the other day. It seems that someone had the nerve to ask Mr. ..... how business was, and he answered 'Colossal, colossal, in fact if it keeps improving it will be good in a month'."

Mr. Collins is a good-natured, quietly smiling person, established well above the noise of the street, in a little square, green walled office, mostly bookshelves, with three doors, two of which lead into the room and are rather busy with the sort of traffic that runs around an idea factory.

"Once upon a time three little boys sat around a cracker crate in their cave, playing at playing poker.

" 'I'll bet a million dollars,' Jimmy announced.

" 'See you and raise you two billion,' Billy decided.

" 'See you both and raise you a quintillion,' Bobbie flung at them.

" 'Take the pot, you educated son-of-a-gun,' Billy screamed, and ran out of the game."

That, in its delicate way, suggests to Mr. Collins the working psychology of motion picture advertising as he has encountered it.

A vigorous and gusty young woman burst into the office, with a smile of apology at the interruption, and presented a sketch and a catch line.

My eye skimmed along the shelves back of his desk just to gather what he might think worth having about an office, or what might just float in there. I inventoried two "New Yorker Albums," "The Psychology of Happiness," by the volatile Dr. Walter B. Pitkin of Columbia, and erstwhile scenario writer, Van Loon's "The Story of the Bible," and diverse volumes of fact and fancy, grave and gay, but no fiction.

▼

Mr. Collins was giving the submitted copy a swift appraisal, with a grin, so it was O. K.

It was a vertical three-columns of newspaper space devoted to selling bedroom furniture, but headed with a drawing of a cow and the display line, "The Cream of the Flock," that being followed immediately by these irrelevant words: "We know cows come in herds, not flocks, but we are talking about furniture, not cows. . . ."

It is the kind of an advertisement that makes the old-timers in the department stores shake their heads and wonder why the management of Macy's lets this young fellow buy white space to advertise cows—but his perfect defense is the gross.

"We were talking about movie advertising," he resumed. "I've wondered sometimes how it would be if someone would write a picture advertisement reading like this:

> This production didn't cost a lot of money, and no records were broken while we were making it, but when we brought it to the home office and screened it three men and two girls fell out of their seats. None was injured, and they all stayed to see it through. In fact, they seemed to like it rather well. Perhaps you would enjoy it, too.

So, it appears, Mr. Collins has a sharp

(Continued on next page)

You Can Hold Back Horse That's Running Away, Collins Points Out

(*Continued from preceding page*)

sense of contrast. I wonder if he will ever see a motion picture advertisement which makes itself conspicuous by its modesty of phrase and display.

Mr. Collins' copy importantly uses white space. The technique of the mail order journals and the patent medicine advertisers, who crowd their space with black reverse etchings and John Hancock boldface type, does not apply to his notion of creating an atmosphere of quality or an impulse for possession around Macy merchandise. He is also, as clearly evidenced by his copy, an exponent of the notion of "one idea—one advertisement." There is no splitting of messages, in a space saving effort to tell two stories at the price of one.

"I suspect," observed Mr. Collins, "from looking at the copy, that the motion picture tends to take itself very seriously indeed. That may be very well, but it is not important to the customers. They have a desire to be happy, and they are ready and eager to buy only when they are happy. When a woman comes to Macy's to buy a gown, that is an event, a gala event. We try to make it that and keep the mood."

▼

The talk turned to the production of copy and the problems of copy writers.

"The advertising agency enjoys some advantages as opposed to the company's own advertising department, in most instances," Mr. Collins remarked.

"The home office advertising department has to produce copy to suit the boss, always. Sometimes the agency does not have to.

"It ought not be necessary to say so, but the advertising to be of value must be written for the customer.

"We write copy at Macy's for the customer exclusively. It does not all please me personally. I often have arguments with my assistants—and I have some prima donnas in the department, too—and if they persist most frequently I give in and let the copy go. When it is good enough for them to fight for it, it is usually good enough to print."

Mr. Collins stood up and made a gesture of distance. "The customer, you know, is 'way off there, in a home, in Flatbush, in Jersey, in Westchester. She is not here over a desk mulling over merchandising problems. She thinks in terms of her own wants, not in terms of business.

"When I took this post at Macy's I had that idea very firmly in mind. I asked Mr. Jesse Straus, our chief, to agree not to look at any Macy advertisement until it appeared in the papers, and then to discuss it with me privately, if something needed to be said about it, for one year. The agreement has been kept."

▼

On one phase of advertising activity Mr. Collins was most emphatic. "It takes brains," he exclaimed, "to spend money on advertising and get something for it. I know of one department store in New York which spends about $875,000 a year on advertising and employs an advertising manager at $70 a week. They are not getting an $875,000 advertising job, they are getting a seventy dollar job."

"Why, in this department here I have several bright young women who earn salaries running into five figures."

Mr. Collins believes in women copy writers in businesses where women do the important proportion of the buying—it's eighty-five per cent at Macy's. Also he wants his writing women to be temperamental and enthusiastic.

"You can hold back a horse that's running away, but you can't make time with a nag of no pep and spirit."

In the battery of thirty-five writing prima donnas at Macy's many are married women.

"I like them with families," observed Collins. "The more babies they have the better they write about infant's wear and merchandise for the youngster."

Mr. Collins is proud of those bright young women, too, including the one who coined the line "It's smart to be thrifty."

"I saw an Atlantic and Pacific advertisement the other day that tickled me right through," related Mr. Collins in a moment of glee. "I picked up the telephone and called them up to say it was the best chain store advertisement I'd ever seen. And what do you imagine they told me? They said, 'Yes, we think it's great—it was written by one of your girls,—she's working nights for us'."

Sees Independents Aided by Mergers

"The present merging and realigning of major company structure leaves the independents greatly strengthened and holding the determining role in the industry's position for the current year," according to John R. Freuler, president of Big 4.

"During the past two years the entire independent setup has been completely revised. Today independents are on a firm foundation; they have attained sound equality and are now well organized and well stabilized."

M.C. Levee Appoints Academy Executive Group from Board

M. C. Levee, president of the Academy of Motion Picture Arts and Sciences in Hollywood, has appointed an executive committee from the board of directors, one member representing each of the five Academy branches.

The committee includes: Conrad Nagel, actor; Frank Lloyd, director; Irving G. Thalberg, producer; Nugent H. Slaughter, technician; Waldemar Young, writer.

Awarded Three Sound Patents

Roy J. Pomeroy, film director, has been advised from Washington that three patents on sound recording and reproduction have been awarded him. The inventions are designed to correct theatre acoustics and remove background noises.

New Cooperative in England Facing Fight with Renters

(By Cable From London)

Formation of Film Industries Cooperative Society to purchase pictures for independent exhibitors promises to bring fireworks in the industry in Britain. Indications now are that opposition to booking combines by the Kinematograph Renters Society is stiffening.

The next thing awaited is the introduction of legal and political influence. The new cooperative sees no reason why independents should be discriminated against. The independent exhibitors say they are forced to pay 40 to 50 per cent of their grosses for pictures under percentage deals while circuits, because of their massed buying power, reduce this to 15 to 20 per cent.

A. S. Comyns Carr, one of the organizers of the cooperative, with Will Evans, Major A. J. Gale, W. H. McDonald, Sir Jordan Craigh and A. T. Bennett, says:

"A war of attrition is going on between American producers and British exhibitors. If the process continues indefinitely the cinema industry here will be under complete control of a small group of American producing companies. The only remedy is for independent exhibitors to stand together and obtain films on a cooperative basis."

Independents are flocking to the combine in large numbers and the situation is regarded as one of the utmost gravity in British film affairs.—W. H. M.

First House With Reversed Floor Is Built In New York

J. W. Springer, owner of a group of upper Manhattan theatres, is building another at Broadway and 95th street, which will be the first to utilize the reversed floor introduced at the last two meetings of the SMPE by its originator, Ben Schlanger, New York architect.

The house, seating 300, will have an unusual modified stadium seating arrangement. Architects are R. Irrera and Schlanger. Novel lighting and acoustical treatment features the house. Original plans called for rear projection, but a way was found to take full advantage of space conditions and still use standard projection, with an angle of less than one degree.

Hays Returns from Coast Sunday

Will H. Hays, president of the MPPDA, will arrive in New York on Sunday or Monday from Hollywood, where he conferred with producer members of the association. In mid-December, Hays will be guest of honor at the annual banquet of the Boston Chamber of Commerce. Hays' speech will be a highlight of the meeting and will be broadcast over a national radio hookup.

Universal Signs Rene Clair

Rene Clair, director of several French films, has signed a contract in Paris with Universal to direct one film. He and Meerson, art director, will go to Hollywood, returning in March to resume his Tobis contract.

MOST TRADE LEADERS DENOUNCE DOUBLE FEATURING AS A MENACE

Leaders' Views On Double Bills

Abram F. Myers, president and general counsel, Allied States Association: *The practice is a malignant disease and its harmful effects are visited on all branches.*

Ned E. Depinet, general western sales manager, Radio Pictures and RKO Pathe: *It is an evil to producers, distributors and exhibitors alike.*

Aaron Saperstein, president, Allied Theatres of Illinois: *It is bound to bring on another disease of an even more serious nature—price cutting.*

Lew Pizor, president, M P T O of Eastern Pennsylvania, Southern New Jersey and Delaware: *It threatens to injure the quality of all product, and will increase operating costs while reducing gross admissions.*

Al Lichtman, vice president and general manager of distribution, United Artists: *It produces a shortage of product . . . increases playing time for bad pictures, but not for good pictures, and eventually hurts grosses. . . .*

E. W. Hammons, president, Educational Pictures: *The double feature practice is absolutely suicidal. It can offer no lasting benefit to either producer, distributor or exhibitor. As the short subject is the first portion of the standard program to feel the effects of double featuring, the short subject sales of all companies have been affected very seriously.*

Col. H. A. Cole, president, Allied Theatre Owners of Texas: *A rotten practice that will eventually drive both exhibitor and distributor out of business.*

Sidney Wilmer, Wilmer & Vincent Corp., eastern exhibitors: *We believe them to be an evil and a very great evil.*

M. J. O'Toole, secretary, MPTOA: *Double features confuse audiences—like too many rings in a circus.*

Norman Moray, general sales manager, Vitaphone: *It would require asbestos sheets to print what I really think of it.*

Felix Feist, general sales manager, MGM: *In a way, double features may be a benefit to producers and distributors. The practice increases playing time.*

John R. Freuler, president, Big 4 Film Corp.: *In houses unfitted to high overheads in flesh entertainment it offers variations that should prove diverting and profit-producing.*

M. E. Comerford, eastern states exhibitor: *There can be few people more opposed to the double feature policy than I. It is bad theatre policy.*

Joseph E. Weber, president, American Federation of Musicians: *It makes for more tedious programs and, in the long run, adds nothing to grosses.*

Automatic House a Success

The small automatic theatre has a special intimate appeal that in the Studio theatre in Hollywood, at least, is promising profits for this type. This is revealed by Harold B. Franklin of the Hughes-Franklin circuits, operators of the studio, in an article in this issue's Better Theatres. Franklin further states that the two requisites of success for the automatic theatre is its location in a busy section, and a policy sharply adapted to that location. If he had to plan the Studio over again, he declares, he would add one or two hundred seats. The Studio seats 300.

Practically every phase of construction and operation of the new type of small theatre, whether automatic or otherwise, is dealt with in this issue's Better Theatres, which is the 1931 Fall Buyers Number, containing the industry's theatre equipment directories—The Equipment Index, Who's Who and Theatre Supply Dealers.

Flinn, Lally Lose Appeal From Film Storing Conviction

Convictions of John C. Flinn and Henry F. Lally, former Pathe executives, for unlawful storage of film were upheld by the Court of Appeals at Albany, N. Y., this week.

Flinn and Lally were convicted of violating the New York film storage ordinances, following the Pathe Studio fire of December 11, 1929, in New York. An appeal was made by attorneys for the convicted film men, who contended that the prosecution had failed to show that the film was actually stored at the studio and not taken there just prior to the fire. The convictions carry a fine of $500 or six months in jail. They are, of course, entirely unrelated to the indictments for manslaughter returned against Flinn and Lally as a result of the same studio disaster.

Plan Crime Prevention Film

The executive committee of the Citizens' Committee for Crime Prevention in San Francisco plans to sponsor a motion picture designed to show how criminals operate and what the public can do to aid the authorities in combating them. Definite plans concerning the production of the film have not been arranged as yet.

Definite Following Won In "Bargain" Instinct

Practice Variously Blamed to Block Booking, Extended Production and Lower Quality

This is the second of two articles on double featuring, presenting the results of a comprehensive study by Motion Picture Herald *of the policy and its effects on all branches.*

Last week's article considered the extent to which the policy has been extended nationally. This final article treats further of the effects—actual and probable—of continued, wide scale use of the practice, and presents opinions held by representative figures in various fields of the industry.

Charges that the double feature practice, believed by numerous leaders to be one of the most serious problems confronting the industry today, was forced on exhibitors by block booking, the extended protection granted first-run, and the reduced quality and length of considerable feature product turned out in the past 18 months, are made by central figures.

Block bookings, some of these men declare, contributed to the practice by forcing exhibitors to overbuy, leaving double featuring as the only method of using up their product commitments. Lengthy first-run protection, it is charged, created "unfair" competitive situations which subsequent-runs believed could be offset only by double featuring; while product of short running time or inferior quality, many exhibitors felt, comprised an unsatisfactory program when used alone. In consequence, standard, or quality, programs gave way to quantity programs. The contagiousness of the practice, coupled with the general business conditions, contributes to its spread.

Minority Forces General Use

Evidence that a minority of theatres in many communities has been able to force the majority to adopt the double feature practice unwillingly was also uncovered.

With the notable exceptions of New England states and Montreal, where the practice appears to have been accepted as standard theatre policy, all other sections where the practice is widespread find a numerical balance of theatres adopting double featuring as a defensive measure after the introduction of the policy into a community by a minority group of theatres. In several cities where this situation has been found to exist, as few as 15 per cent of the theatres in an entire community have been able to force

(Continued on page 32)

TINKER HEADS FOX; CLARKE CHAIRMAN

FOX PRESIDENT



ACME

EDWARD R. TINKER

(*Continued from page 9*)

matters of company policy. Tinker went on the Fox board as a Clarke nominee.

No radical changes in either organization or operations of Fox Film are foreseen by Fox executives as a result of Tinker's election. General opinion within the organization is that Clarke policies will be continued with but little change.

Official statements discounting the probability of vital changes were made after conferences with Tinker immediately following his election, and came in answer to revived reports that a Fox-Loew merger was made more imminent by the development and that prominent company executives were slated to go as a result. Tinker's election was described by the purveyors of these rumors as a prelude to these happenings and it was said that on their consummation Tinker would relinquish the Fox presidency to another. According to the reports, the new Fox president consented to his election only with the understanding that he was to occupy the post temporarily; ostensibly to accomplish the aforementioned objectives.

"No member of the Fox organization is working on the assumption that Tinker's administration will be a temporary one," said one Fox executive.

Doubt Fox-Loew Merger

This same inside spokesman scouted the idea of a Fox-Loew merger being imminent with Tinker being succeeded by an executive from within the industry immediately after the completion of the reported merger. Sidney Kent of Paramount and Nicholas Schenck of M-G-M had been mentioned as probable successors to the post in such an eventuality.

"The idea of a Fox-Loew merger," said the executive, "is no nearer to realization than it ever was and, in fact, as an idea it has been almost definitely abandoned. There are obvious advantages which make such a move desirable if it were legally possible, but at the present time the possibility is still as remote as ever. Attorneys have worked on such a plan for years without coming any nearer to a merger solution which would satisfy federal authorities. They are still working, but with less hope each year."

Both Quoted in Statement

Harley Clarke expressed his personal satisfaction over Tinker's election in a statement issued immediately after the board meeting had been terminated.

"I have been hoping for some time," said Clarke, "that Mr. Tinker would undertake this responsibility and am delighted he has now accepted it. He comes to the corporation with a long experience in banking and business management. His election is a part of the consistent effort of the board of directors to strengthen management personnel and has the approval of the company's bankers. In accepting the presidency, Mr. Tinker continues his connection with the Interstate Equities Corporation, which company has participated in all the recent financing of the Fox Film Corporation."

Tinker, upon taking over his new office, said: "I have been interested in the affairs of the Fox Film Corporation for some time. Mr. Clarke and I have been friends for many years and my relations with the bankers for the company have been equally cordial. I am looking forward to the renewal of pleasant relationships with old friends and associates."

In the course of its news account of the election of Mr. Tinker, the *New York Times* remarked:

> "Among the rumors that were widely discussed in motion picture circles was one that Mr. Tinker's election meant the return of William Fox, who founded the company, to a position of actual management in the company. The reasoning in connection with it was that new money for working capital was needed by the company and that Mr. Fox was the only person who was known to have money who would be interested in investing further in the company. Neither the assertion that the company required further working capital nor the theory that Mr. Fox had entered into the negotiations which resulted in the election of the new president received any confirmation."

Tinker, who became a member of the Fox directorate as a Clarke nominee at the company's 1930 annual meeting, has been engaged in financial work for more than 30 years, and is a director of more than 35 banking, manufacturing, mercantile, railway and oil corporations. He was born at North Adams, Mass., March 10, 1878, and after being graduated from Williams College, he entered the employ of Edward Sweet & Co., New York bankers, as a clerk. He later was employed by Vermilye & Co. and William A. Read & Co. in various capacities. In 1907, he became a member of the firm of Rhoades & Co., and in 1912 was made a vice-president of Chase National Bank, in which capacity he remained until 1920. He was president of Chase Securities Corporation from 1920 to 1925. For the following two years he was chairman of the executive committee of the Chase National Bank and Chase Securities Corporation. He has been president of the Interstate Equities Corporation since 1927.

BOARD CHAIRMAN



HARLEY L. CLARKE

MGM Product In Warner Theatres

MGM and the Warner Theatre circuit signed contracts early this week calling for the playing of all MGM product, including features, shorts and the Hearst Metrotone newsreel, in the Warner houses.

Clayton Bond of Warners handled that side of the negotiations and William F. Rodgers for MGM. The deal concerns those Warner houses which have not already bought M-G-M product.

Massachusetts Exhibitor Unit Elects Chiefs at Annual Meet

The Allied Theatre Owners of Massachusetts, at its annual meeting at the Hotel Bradford in Boston on Tuesday, elected: George A. Giles, president; Joseph H. Brennan, vice-president; Stanley Sumner, treasurer; James J. McGuinness.

Directors named, in addition to the officers were: M. J. Mullin, G. Ralph Branton, E. A. Cuddy, Harry McDonald, Victor J. Morris, R. A. Somerby, F. R. Plimpton, James J. Doyle, I. J. Hoffman, C. G. Barrett, Hershel Stuart, Thomas Meehan, John J. Ford, W. B. Littlefield.

THE CAMERA REPORTS



COOPERATION. Mary Pickford presents Mr. Hoover with the first ticket to the industry's benefit shows for the unemployed, now under way. (Photo copyright International News.)



KING AND QUEEN. Marie Dressler, winner of the actress award of the Academy of Motion Picture Arts and Sciences, receives the gold statuette from Norma Shearer, for her work in MGM's "Min and Bill." Lionel Barrymore (right), won the actor award by his portrayal in MGM's "A Free Soul." At the left is George Arliss, also a former winner of Academy honors. (Acme photo.)



THE BIG SCENE. Every inch of space of Stage No. 4 of the Warner-First National Coast studios was required for this interior set for the forthcoming First National production, "Union Depot," in which Douglas Fairbanks, Jr., and Joan Blondell star. The resultant space is given as 240 feet long, 137 feet wide and 39 feet high.



BOTH COMING STARS. There's Ruth Hall, Warner Brothers player —and there's the turkey. It won't be long now, as someone has said.



CAMERA EAGLE'S NEST. A. P. Alexander, Fox Movietone News cameraman in Seattle, perches his equipment in a precarious spot to get some novel shots of Uncle Sam's latest bombing planes. Oscar Darling, sound man, is standing on the wing. Leave it to the cameramen to meet the test of their ingenuity. The picture's the thing.



HUMPTY DUMPTY? No, Shirley Chambers, one of the newcomers in pictures, is instead on the rise in public favor. She is in Marilyn Miller's "Her Majesty, Love," a First National production.



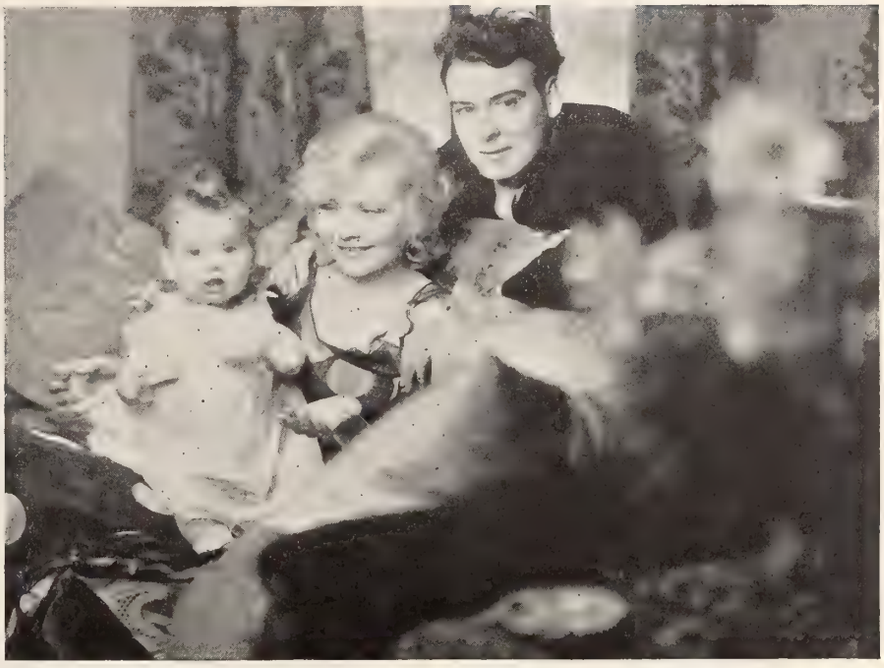
THREE YOUNGSTERS. Dickie Moore and Georgie Ernest are trying to surround Elak, but it's a pretty difficult task because the dog weighs more than the two lads together. They're under contract to Warner-First National. It was a show for South California pets and their owners.



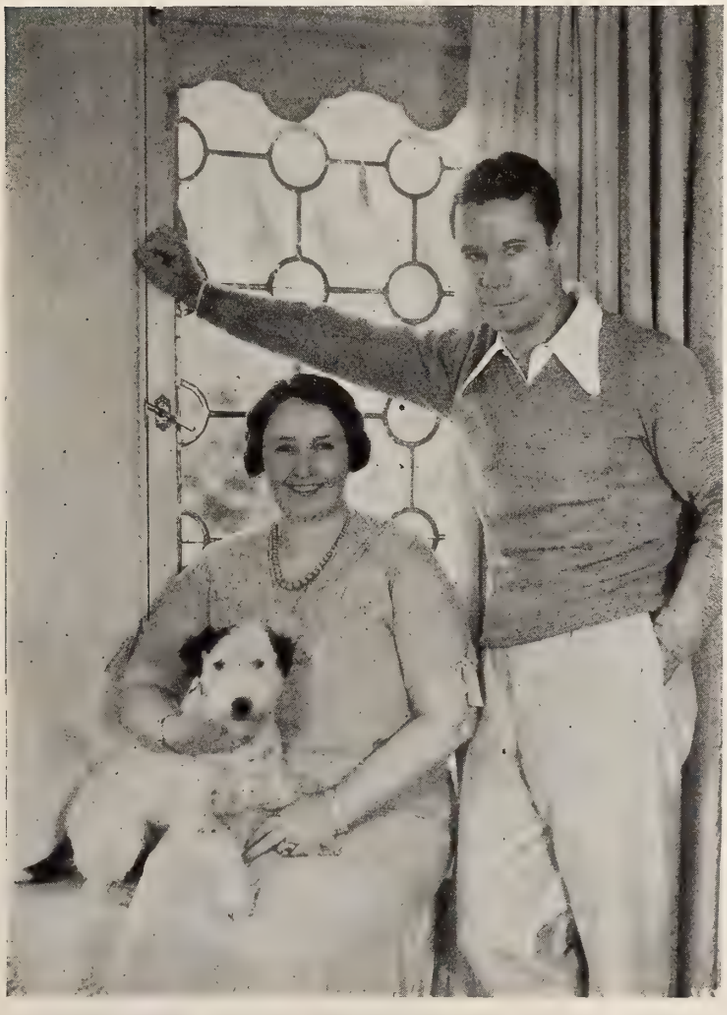
COMEDY FOOTBALL. Fraser MacLeod has done football publicity and backs it up with participation in the game. Geneva Mitchell and MacLeod appear in Mack Sennett's "All-American Drawback," an Educational release. And it's a comedy, naturally.



RISING. Wallace Ford, juvenile, was lent to Tiffany Productions by MGM for the role of the star reporter in "X Marks the Spot," Ford played in the Los Angeles version of "Bad Girl." Thence to the screen.



DOMESTIC. Evelyn Rosetta is the name of the center of attraction, and she's all interested in the camera. Which she comes by quite naturally. The parents, to whom a cameraman is scarcely a man of wonders, are Nils Asther, MGM featured player, and the former Vivian Duncan of the Duncan Sisters, stage and screen stars.



HOME, JOE. In the home of Joe E. Brown and Mrs. Brown after a busy day at the First National studio where the comedian starred in "Local Boy Makes Good." And of course we mustn't forget to mention the pet of the family. The home is as cheery as one would expect.



YOU CAN LEAD———. But Bobby "Wheezer" Hutchins of Hal Roach's Our Gang seems to have gone the adage one better. Of course Rossika is a trained and blooded Arabian mare. She's from the W. K. Kellogg stables near Pomona, Cal. The Our Gang comedies are MGM releases.

CANAVAN RAPS FAULT FINDERS IN INDUSTRY

Says Checkup Among Patrons Shows Feeling of Satisfaction for Present Crop of Pictures

"Radicals" and chronic fault-finders within the motion picture industry are vigorously denounced by William Canavan, president of the I. A. T. S. E. and M. P. Operators, in an exclusive statement to MOTION PICTURE HERALD.

"For some time past," Canavan stated, "it has been all too apparent that throughout the entire industry statements are being broadcast to the effect that our present motion picture productions are inferior to those produced in the past. Some have gone even to the length of declaring them to be very inferior.

Incalculable Harm, He Says

"These wild statements, which have no real foundation in fact, have worked incalculable harm to the industry. Making such statements publicly would be very questionable practice, even had they some grounding in truth, since they cannot possibly accomplish any useful purpose.

"Recently a very careful checkup was made with a view of obtaining first-hand knowledge of theatre patron reaction to present-day pictures. This check-up was made personally among people who are regular motion picture theatre patrons. The result indicated a feeling of general satisfaction on the part of the public. Movie fans, almost without exception, voiced the opinion that present productions are not only giving satisfaction, but are in fact excellent.

"It would really seem that the time has arrived when what we may term the production inferiority complex should be taken to a very dark closet, laid carefully away on the very topmost shelf thereof, and that hereafter in its place, full credit, pressed down and running over, should be given the industry for its really splendid work.

350 Features a Big Task

"This really would seem a wiser course than the one that has been pursued, which tends to discouragement and to minimize the tremendous efforts our scientists, engineers and producers have put forth, and to discourage attendance at motion picture theatres; for that last is one inevitable result of the course now being pursued. A better course would be to exchange our hammer for a good, loud horn.

"The motion picture is faced with the titanic task of producing in excess of 350 feature productions each year, which is an effort demanding an absolute maximum both of energy and skill on the part of all units of the present organization. The task of production in excess of one feature picture per week by each of the major studios is a feat equaled in magnitude by but very few if any of our great industries.

"In the very nature of things it cannot of course be expected that every one of this great number of productions, or even indeed that half of the total, will be what might be justly termed entirely satisfactory. In the main, however, the industry should realize splendid results have been attained.

Price War in Brooklyn

A price-cutting war is on in Brooklyn and is being accompanied by wholesale spread of the double feature policy.

The price war was instigated when the Elton theatre was taken over by Rachmil and Katz who inaugurated a double feature policy at a 10 and 15-cent scale. Loew's 46th Street theatre promptly replaced vaudeville with double features and cut prices from 25-50-75 to 15-25.

Exhibitors in the zone of the two theatres were forced to follow suit and a spread of double featuring at generally lower admissions resulted.

Brandt's Windsor theatre, in the Bronx, New York, adopted a double feature policy at 10 cents admission and a similar price cutting war is feared there.

Maxwell De-merging British First National From Pathe

Early this month the First National organization in England will de-merge from the Pathe interests incorporated about four and half years ago.

John Maxwell of British International holds the principal Pathe interests in England and he is setting it up as a separate renting entity to distribute some of his Elstree product. J. C. Jones, formerly secretary of the old Pathe British concern, and since in an executive position with M-G-M, is appointed managing director of the newly organized concern which will trade as Pathe Productions, Ltd. One of the first films to be presented by Pathe as a single entity will be the Monckton Hoffe play, "Many Waters," recently filmed by the John Thorpe independent unit affiliated with the British International lot, of which Thorpe was formerly general manager.—W. H. M.

Theatre Gains in Good Will; Offers House Use to Church

Frisch and Rinzler, operating a group of theatres in Brooklyn and Queens donated the use of their Lefferts theatre, in Queens to a neighboring church congregation when a disastrous fire completely destroyed the church building. Monty MacLevy acted for the company in arranging the matter.

A decided amount of good will was created for the theatre by the accommodation, expressed in the form of numerous letters and telephone calls which are said to have come into the theatre.

Freuler in Chicago

John R. Freuler, president of Big 4, is in Chicago conferring with B. N. Judells, Inc., new distributors for the independent product in that territory.

Develops Camera To Follow Moves Of Actor on Set

Dr. O. A. Peters, California inventor, has developed a "Psychephone," an arrangement whereby the camera is mounted on a movable platform equipped with a universal joint standard, so that the camera may be propelled about the set by a "prop" boy, and may be adjusted to any angle desired.

The picture, under this arrangement, it is said, is shot from the same point of view as one of the characters, and the camera has to duplicate every movement that this character may make. For example, it is pointed out, if the character were to get up and walk to the door, the camera must rise, turn and move by steps to the door, photographing just what the person may see on the way.

Advantages claimed by Dr. Peters for his apparatus include the shooting of the pictures silent and dubbing in the dialogue later; improved realism, since the audience more readily identifies itself with a character; and opportunity for unusual camera angles.

Sign Leases for Radio City Space

RCA Photophone has leased space in one of the buildings to be included in the new Radio City now in the course of construction in New York between Fifth and Sixth avenues. In the same building will be National Broadcasting Company, with offices between the third and sixth floors, and broadcasting studios on all floors from the fist to the twelfth, inclusive. RCA Photophone will have offices and studios on nine floors, from the third to the eleventh.

Leases for the largest amount of office space ever rented in a single transaction, calling for more than 1,000,000 square feet of floor space, were signed by four corporation heads and Colonel Arthur Woods, president of the Metropolitan Square Corporation, holding company for John D. Rockefeller, Jr. The four heads were David Sarnoff, RCA; Hiram S. Brown, RKO; Merlin H. Aylesworth, NBC and Alexander E. Reoch, vice president of RCA Photophone, Inc.

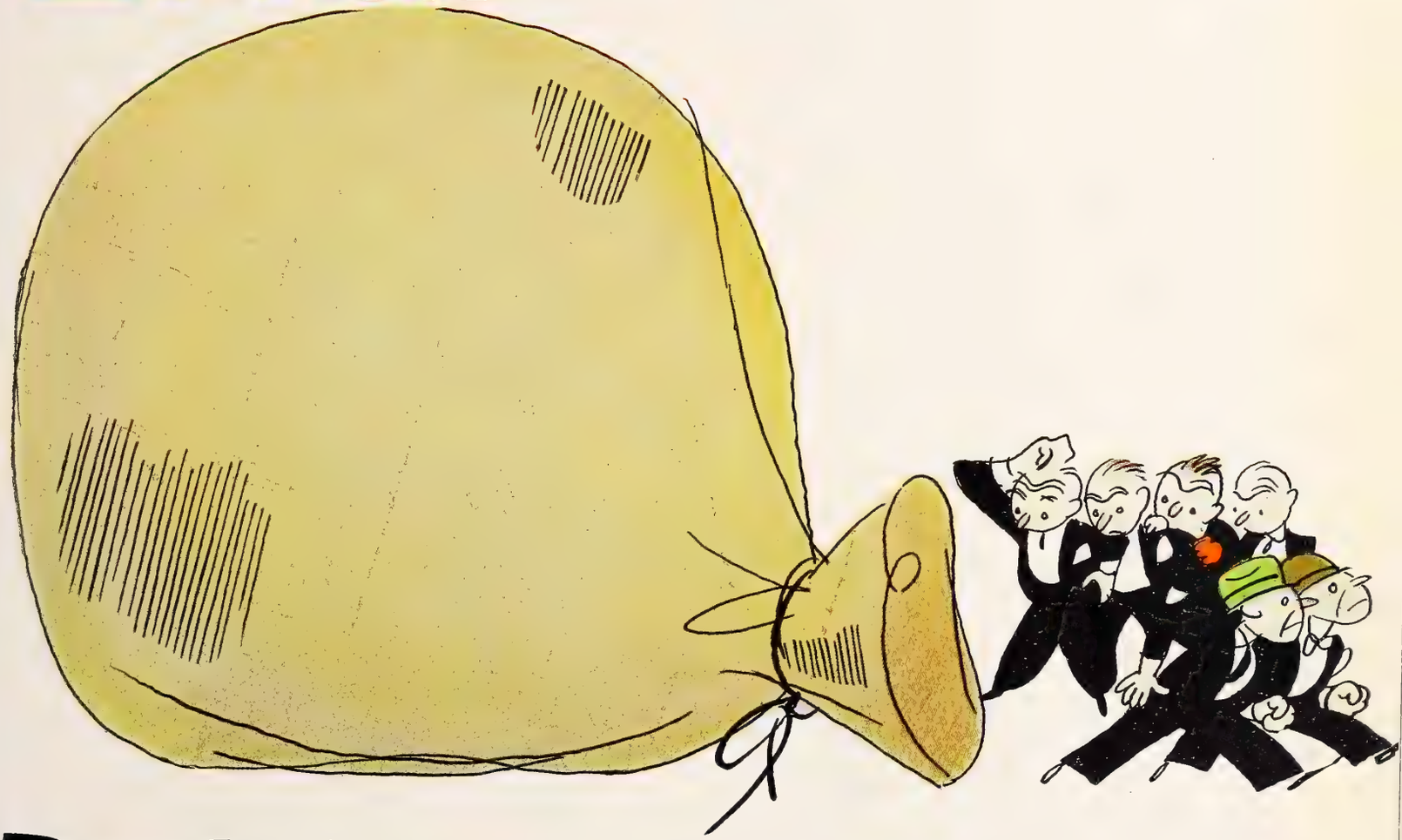
Heavy Campaign Planned On "X Marks the Spot"

A comprehensive exploitation and publicity campaign is planned by Tiffany on "X Marks the Spot," newspaper story just completed at Hollywood. A special 10-page tabloid press book and herald are now being completed, and newspaper tieups are being effected and exploitation stunts worked out.

Midwesco Closes Two Houses

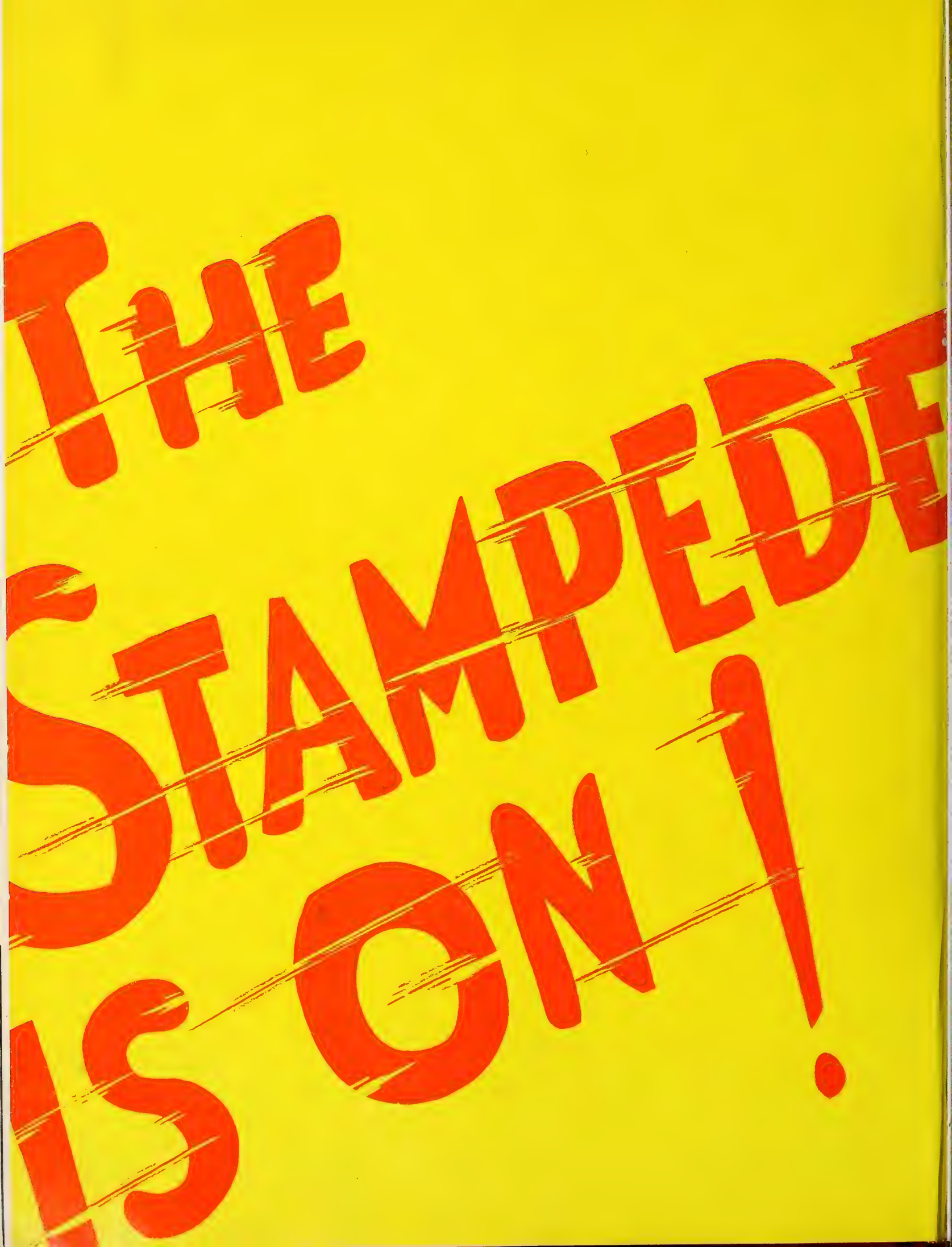
Fox Midwesco has closed the Strand and Colonial theatres in Green Bay, Wis., because they are operating at a loss. Green Bay, as a result, has only two open houses, Fox and Orpheum, latter an independent.

OH! SEE THE BAG!



Don't you get left hold-ing it or you'll get the horse laugh in the end! WAKE UP and see what's happening—




THE
STAMPEDE
IS ON!

*5,422

*as of October 24th, 1931

SHOWMEN

(and as we go to press this number is swamped under a floo.. of additional contracts, ever increasing, a veritable deluge, an unprecedented landslide)

ARE ASSURED OF M-G-M's GREAT PRODUCT

Just to give you a general idea of WHO'S M-G-M IN YOUR TERRITORY—LOOK FOR YOUR NEIGHBOR

(Listed by M-G-M Branch Territories)

ALBANY
Albany, N. Y.
(HARMANUS HALL, LELAND —*Chris Buckley*)
Schenectady, N. Y.
(STATE—*W. A. Shirley*
Proctor's-RKO
Fieber & Shea
Publix
Fox
Meyer Schine

BOSTON
Publix
Maine & New Hampshire Circuit
Fall River, Wass.
(DURFEE; CAPITOL, EMPIRE—*Nathan Yamins*)
Lawrence, Mass
(MODERN—*Dineen Bros.*)
Fox
Phil Smith Circuit
Loew

BUFFALO
Binghamton, N. Y.
(RIVIERA, STRAND; CAPITOL, BINGHAMTON—*Cohn & Comerford*)
Elmira, N. Y.
(CAPITOL—*N. Dipson*)
Ithaca, N. Y.
(CRESCENT, STATE, STRAND —*Bernstein Bros.*)
Fox
Publix
Fieber & Shea
Meyer Schine
Loew

CINCINNATI
Charleston, W. Va.
(CAPITOL—*Chas. Midelburg*)
Fieber & Shea
Meyer Schine
Huntington, W. Va.
(KEITH ALBEE, PORHEUM—*A. B. Hyman*)
Publix
R. K. O.
Loew

CLEVELAND
E. Liverpool, O.
(CERAMIC—*Wm. Tallman*)
Massillon, O.
(GRAND—*Wm. Skirboll*)
Steubenville, O.
(GRAND—*J. R. Biggio & Sons*)
Publix
Fieber & Shea
Lima, O.
(QUILNA — *Quilna Theatres Co.*)
Loew

DETROIT
Butterfield Circuit
Publix
Wyandotte, Mich
(MAJESTIC—*Wyandotte Theatres Corp.*)

NEW HAVEN
Stamford, Conn.
(STAMFORD—*Weiss Amuse. Co.*)
Johnson Circuit
Middletown, Conn.
(MIDDLESEX—*A. J. Vanni*)
Jacobson Circuit
Fox
Publix

NEW JERSEY
Bayonne, N. J.
(LYCEUM—*Lyceum Ent.*)
Skouras Bros.
Publix
R. K. O.
Arthur Rapp Circuit
Bloomfield, Montclair, Caldwell, New Jersey
Kridell
MAYFAIR, Newark
PALACE, Orange
Loew

NEW YORK
Skouras Bros.
Rinsler & Frisch
Sol Brill Circuit
Rudolph Sanders
A. H. Schwartz
Harry Siegal
Loew

CHARLOTTE
Publix
Publix-Kincey
Wilmington, N. C.
(CAROLINA, ROYAL *Geo. Bailey*)
New Bern, N. C.
(MASONIC—*O. A. Kafer*)
Gastonia, N. C.
(WEBB—*J. E. Webb*)
Elizabeth City, N. C.
(CAROLINA; ALKREMA—*Carolina Amuse. Co.*)

PHILADELPHIA
Wilmer & Vincent
Publix
Chamberlain Circuit
Lancaster, Pa.
(COLONIAL—*Al Boyd*)
Atlantic City, N. J.
(CAPITOL; VETNOR—*Mort Lewis*)
J. Berman Theatres
Loew

PITTSBURGH
Wilmer & Vincent
Fieber & Shea
Wheeling, W. Va.
(COURT CAPITOL—*N. Dipson*)
Clarksburg, W. Va.
(ROBINSON GRAND—*Claude Robinson*)
Publix
Beaver Falls, Pa.
(RIALTO—*S. Hanauer*)
Loew

WASHINGTON
Publix
Cumberland, Md.
(CAPITOL—*Grace M. Fisher*)
Baltimore, Md.
(BRODIE——*Jos. Brodie*)
Baltimore, Md.
(J. L. ROME THEATRES)
Danville, Va.
(UNIVERSAL PICTURES)
Petersburg, Va.
(PALACE—*Sycamore Amuse. Co.*)
Loew

ATLANTA
Loew's Theatres
Atlanta, Ga. Nashville, Tenn
Publix
E. J. Sparks Enterprises
Arthur Lucas
Sudekum Circuit
Manning & Wink Circuit.

NEW ORLEANS
Frank De Grauw
LUTCHER THEATRE
Lutcher, La.
Frank De Grauw
METAIRIE RIDGE THEATRE
Metairie Ridge, La.
Publix Saenger
Affiliated Theatres, Inc.
(*E. V. Richards*)
United Theatres
R. L. Bailey
BAILEY THEATRES
Minden, La. Bunkie, La
Ferriday, La. Oakdale, La
Opelouses, La. Winnfield, La

"AND I'M PROUD TO HAVE MY SHOWS IN THEIR HANDS!"



DALLAS
Loew's Houston
Publix
Publix-Dent
Hughes Franklin
Jefferson Amusement Co.
East Texas Theatres, Inc.

OKLAHOMA CITY
J. H. Cooper
CRITERION—CAPITOL—
OKLA. CITY
Ralph Talbot
Tulsa, Okla.
Publix
Griffith Bros.
J. B. Terry Circuit
Fred B. Pickerel
Ponca City

MEMPHIS
Loew's Theatre, Memphis
Publix
Robb & Rowley
M. A. Lightman Circuit
Chas. F. Boyd Circuit
Sidney M. Nutt
PRINCESS or CENTRAL
THEATRE, Hot Springs, Ark.

OMAHA
O. C. Johnson
RIVOLI THEATRE,
Fall City, Iowa
W. J. Seydlitz
OVERLAND THEATRE
Nebraska City
Monsky Brothers Theatres
Harry Goldberg Circuit
Publix

DENVER
H. A. Goodridge
OGDEN THEATRE,
Denver, Colo.
Everett Cole
RIALTO THEATRE
Alamosa, Colo.
E. M. Ward
PHILCO THEATRE
Silver City, N. M
M. Ostenburg, Jr.
EGYPTIAN THEATRE
Scottsbluff, Nebr
Fox West Coast
Publix

KANSAS CITY
Loew
George W. Woolridge
TOURNEY THEATRE
McPherson, Kansas
R. Winship
MAJESTIC THEATRE
Phillipsburg, Kansas

Booth & Baughm
OPERA HOUSE, Richhill, Mo
Fox West Coast
Publix

ST. LOUIS
Loew
L. Ansell
RITZ THEATRE, St. Louis, Mo
Best Amusement Co.
HOLLYWOOD & EMBASSY
THEATRES
St. Louis, Mo.
Price Theatres Company
Hannibal, Mo.
College Theatre Co., Inc.
COLLEGE THEATRES
Columbia, Mo.
George H. Karsch
LEAD BELT AMUSEMENT CO

DES MOINES
John H. McClay
GRAND THEATRE
Dubuque, Iowa
Tom Arthur
CECIL THEATRE
Mason City, Iowa
L. Parrett
STRAND THEATRE
Creston, Iowa
Ludy Bosten
UPTOWN THEATRE
Muscatine, Iowa
A. H. Blank Theatres
Publix

CHICAGO
H. Schoenstadt & Sons
Chicago, Ill.
Jacob Lasker & Sons
Chicago, Ill.
F. W. Brockell's Midwest
Theatres Corporation
Chicago, Ill.
Simansky & Miller
Chicago, Ill.
Essaness Theatres
Chicago, Ill.
B. A. Lucas Circuit
Fred B. Swanson Circuit
Polka Brothers Circuit
Sam Meyers
THEATRO DEL LAGO
Wilmette, Ill
W. J. Fluegel
PEKIN THEATRE, Pekin, Ill
Publix
Fox Circuit
Warner Circuit

MINNEAPOLIS
Hans. J. Peterson
OPERA HOUSE or STATE
THEATRE, Jamestown, N. D

Jerry Hines
ALO THEATRE
Pipestone, Minn
Henry J. Ludcke
LUDCKE THEATRE
St. Peter, Minn
Ben Friedman--
Albert Lea Theatre Corp.
BROADWAY or RIVOLI
THEATRE, Albert Lea, Minn
Anderson & Anderson
STATE THEATRE
Detroit Lakes, Minn
G. E. Miner
MAJESTIC THEATRE
Rice Lake, Wisc
J. E. Hipple
BIJOU THEATRE, Pierre, S. D
Geo. M. Johnson
AUDITORIUM or METRO
THEATRE, Red Wing, Minn
Publix

MILWAUKEE
Land O'Lakes Theatres, Inc.
CAPITOL THEATRE
Manitowoc, Wisc.
J. P. Adler
ADLER or RELDA THEATRE
Marshfield, Wisc.
Reuben Rosenblatt
STATE THEATRE
Rhinelander, Wisc.
E. F. Cuddihy, Jr.
CALUMET THEATRE
Calumet Theatre
Reuben Rosenblatt
LLOYD'S ORPHEUM THEA
Hancock, Mich.,
Al Picker
IRONWOOD or REX THEATRE
Ironwood, Mich.
Fox Midwesco
R. K. O. Circuit

INDIANAPOLIS
Publix
Loew's
R. K. O. Circuit
Fourth Avenue Amusement
Company
Lafayette Logansport
Terre Haute Louisville
Miami Theatre Corp.
ROXY THEATRE, Peru, Ind
Sparta Realty Company
ROXY THEATRE, Frankfort, Ind
Kokomo Amusement Co.
INDIANA THEATRE
Kokomo, Ind
R. R. Bair Circuit
Indianapolis, Ind.

F. J. Rembusch
Enterprises
Columbus, Ind. Elwood, Ind.
Martinsville, Ind. Franklin, Ind.
Mallers Enterprises
Theatre Corp.
Portland, Ind. Warsaw, Ind
Bluffton, Ind. Fort, Wayne Ind
Carey & Alexander Circuit
Lebanon, Ind.
Monticello, Ind.
Attica, Ind. Rockville, Ind

SALT LAKE CITY
Harris Voeller Theatres, Inc.
Demordaunt & Drennan
C. W. Echardt
MARLOW AND ANTLERS
THEATRES, Helena, Mont
E. P. White
STRAND THEATRE,
Livingston, Mont.
A. M. Russell
RIALTO THEATRE,
Bozeman, Mont.
W. Boedecker
ELLEN THEATRE
Bozeman, Mont.
Mike Nielsen
GRAND THEATRE,
Logan, Utah
B. G. Thatcher
CAPITOL THEATRE,
Logan, Utah
W. H. Knutsen
ORPHEUM THEATRE
Livingston, Mont.
Publix
Fox West Coast

PORTLAND
Coos Bay Amusement Co.
Marshfield, Oregon
Baker Theatres, Inc.
Baker, Oregon
Columbia Theatre Company
Longview, Wash.
Valley Amusement Company
HOLLYWOOD THEATRE
Salem, Ore.
Umpqua Amusement Co.
Roseburg, Ore.
Fox West Coast
Warner's Circuit
Grants Pass Amusement Co.
Grants Pass, Ore

SEATTLE
R. K. O.
ORPHEUM THEATRE
Spokane, Wash
Liberty Theatre Co.
—A. B. Binnard
LIBERTY THEATRE
Lewiston, Idaho

A. E. Lathrop
EMPRESS THEATRE
Cordova, Alaska
P. W. Struppler
CORDOVA AND GRANT
THEATRES, Pullman, Wash
E. A. Halberg
OLYMPIAN THEATRE
Port Angeles, Washington
Embassy Theatre Company
EMBASSY THEATRE
Seattle, Washington
Fox West Coast
Hughes-Franklin

LOS ANGELES
A. F. Ahrens
CABRILLO THEATRE
San Diego, Calif.
L. E. Cohen
BROADWAY THEATRE
Los Angeles, Calif
Circle Theatres, Ltd.
STRAND THEATRE
Los Angeles, Calif
Circle Theatres, Ltd.
RIALTO THEATRE
So. Pasadena, Calif
Hansen & Strong
SYMPHONY THEATRE
Compton, Calif.
William Nagle
EL MORRO THEATRE
Gallup, New Mexico
Fox West Coast
Warner Circuit
Publix
Hughes-Franklin

SAN FRANCISCO
National Theatres
H. W. Poole
Golden State Circuit
Hughes Franklin Circuit
Fox West Coast

THEY SIGNED M-G-M CONTRACTS BECAUSE—

After looking over the entire field and judging the outlook of 1931-'32 on the basis of past performances and future possibilities, showmen have again come to the conclusion—

THERE'S NO SUBSTITUTE FOR M-G-M PRODUCT!



THE BUTCHER, THE BAKER
THE CANDLE-STICK MAKER—
They're all on the way to *your* house!
together with the landlord, the tailor,
the garage-man **AND THEY'VE ALL GOT BILLS, BILLS, BILLS!**



"LISTEN PAPA—"

When **MAMA** asks for

MAZUMEH

in the coming **cold** winter—

are you going to tell her that you didn't happen to pick the pictures that pay?



—OR are you going to tell her to go out and get that new fur coat—



BECAUSE you used YOUR HEAD!

(when you go on to the next page, please don't interrupt Garbo and Gable)



NORMA SHEARER *alone!*



or **ROBERT MONTGOMERY** *alone!*

Two preview showings of **FLYING HIGH** with **BERT LAHR** (*America's most imitated comedian*) on opposite shores of this country! One in Hollywood, one in Yonkers, N. Y. And at each preview, absolute panic of laughs! The Hollywood Reporter said:



"How that audience yelled. It was a riot. We have never heard such loud or prolonged laughter. Bert Lahr won his audience immediately. He panicked them. They will want plenty more of him. Get the banners out for FLYING HIGH!"



But **NORMA SHEARER AND ROBERT MONTGOMERY TOGETHER** *in the great stage success*

PRIVATE LIVES

Imagine!



(*tut-tut*—*You ain't seen nothing yet! Go on*—)

WALLACE BEERY

ALONE ON YOUR MARQUEE—SWELL!

JACKIE COOPER

ALONE IN ELECTRICS—GRAND!

WALLACE BEERY
JACKIE COOPER
IN THE CHAMP

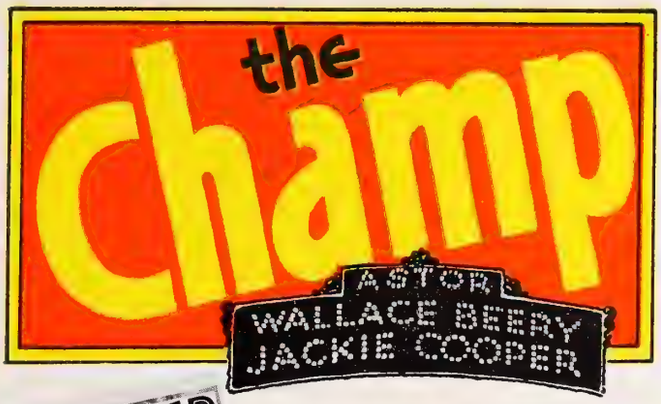
put them both TOGETHER



and you've got—

"THE CHAMP". Mere words are too feeble to do it justice. Your own eyes filled with tears, your own heart gripped with emotion will be the soothsayers, to tell you that there has come to the screens of the world one of the greatest motion pictures ever created by the genius of man! That boy Jackie Cooper, with Heaven in his face—that man Wallace Beery, as "The Champ" a fallen idol trying with one last desperate effort to be a hero to his believing boy—how they will stab at your heart! It is King Vidor's masterpiece, and it is M-G-M's crowning glory!

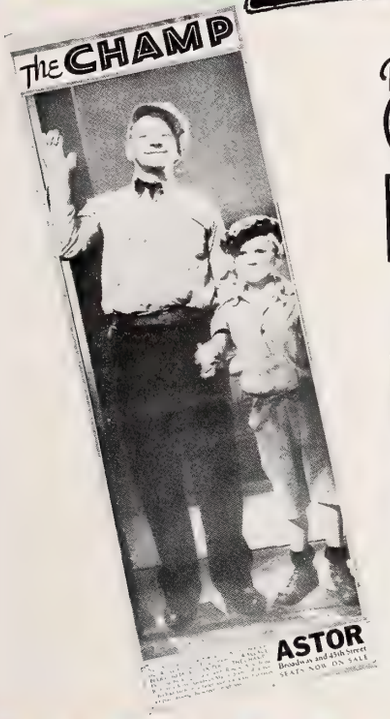
—therefore we proudly announce



BROADWAY'S NEW $2 ASTOR SUCCESS!

"The Champ" is the talk of New York, as we go to press!

M-G-M dominates Broadway with its road-shows! Alone on the Great White Way, M-G-M is the only picture company which week-after-week, year-after-year presents $2-calibre productions for the metropolis. As well as for those thousands of visitors from your city and every city in America who return to their homes with the renewed conviction that the Screen Leader is M-G-M!





Out of the magic studios of California has come a talking picture so thrilling, so majestically moving that true immortality awaits it. This boy, who had such an abiding faith in the fallen idol, his father! How he will win your heart as he fights his father's fight, a laugh on his lips but a pang in his young heart! Wallace Beery—never before so wonderful! Jackie Cooper—the boy star with heaven in his face! King Vidor—directing each golden moment with superb artistry. No wonder "The Champ" takes its place among the screen's mightiest!

ASTOR WORLD PREMIERE
Next Monday, NOV. 9th, at 8:40, Twice Daily Thereafter
SEATS ON SALE AT THE BOX-OFFICE. BROADWAY & 45th STREET



Here are a few of the New York ads



REMEMBER THESE ARE JUST THE BEGINNING OF A LONG YEAR!

—and here's another sweet morsel!



Joan Crawford *at the top of her popularity!*

Clark Gable, *fresh from his triumph with Greta Garbo in "Susan Lenox"*

Just prior to going to press! The print of "Possessed" arrives from California. It is screened in the M-G-M projection room. We have heard about its thunderous reception at Glendale, Cal. in preview. We expect something unusual. We sit enthralled! Here is a picture to challenge the electric reception of Garbo-Gable in "Susan Lenox." Here is Joan Crawford more exotically beautiful than you've ever seen her. Here is Crawford in the arms of Gable in a picture that will headline the box-office reports. Watch!



"JUST A MOMENT, PLEASE!"

I want to announce the **WINNERS** *of* **M-G-M's PRIZE CONTEST** *for the best campaigns on "Politics"*

FIRST PRIZE
$50 *won by*
JOHN F. MALOY
State Theatre
Altoona, Pa.

SECOND PRIZE
$30 *won by*
MORRIS ROSENTHAL
Capitol Theatre
Wilkes Barre, Pa.

SECOND PRIZE
$30 *won by*
JAMES H. McKOY
Olympia Theatre
Miami, Fla.

THIRD PRIZE
$20 *won by*
HARRY F. SHAW
Loew's State Theatre
Syracuse, N.Y.

THIRD PRIZE
$20 *won by*
S. S. SOLOMON
Paramount Theatre
Youngstown, Ohio

HONORABLE MENTION

Clarence Laws
Fox California Theatre, San Francisco, Cal.
Ellis Brodie, Paramount Thea. Haverhill, Mass.
F. L. Willis
Metropolitan Theatre, Winnipeg, Canada
Joe Crivello, New Capitol Thea. Litchfield, Ill.
W. C. Burnett, Loew's Theatre, Dayton, Ohio
Matt Press, Saenger Theatre, Hattiesburg, Miss.
R. C. Gary, Paramount Theatre, Omaha, Nebr.
George Sharp,
Fox Wilson Theatre, Fresno, California
Wallie Cauldwell
Loew's Valentine Theatre, Toledo, Ohio
W. A. Clark, Penn Theatre, Pittsburg, Pa.
Richard L. Moss, Orange Thea. Orange, Cal.
Walter Flugel, Pekin Theatre, Pekin, Ill.
J. A. Simons
Loew's Rochester Theatre, Rochester, N. Y.
Joseph A. Di Pesa & Victor J. Morris
Loew's Columbia Theatre, Boston, Mass.
Jerry O' Connell & M. A. Malaney
Loew's Allen Theatre, Cleveland, Ohio
J. T. Avery, Palace Theatre, Petersburg, Va.
Fred Perry, Capitol Theatre, Binghamton, N. Y.
George A. Jones, State Thea. Providence, R. I.
James F. Lundy,
Columbia Theatre, Washington, D. C.

NOTE: Originally only one 2nd and 3rd prize was offered. But the campaigns were so good these were doubled.

L. D. Glinner
Olympia Thea. Chelsea, Mass.
H. Gabrilove
B'way Thea. Newburg, N. Y.
E. H. Brient
Loew's Thea. Richmond, Va.
E. G. Swanson
Webb Thea. Savannah, Ill.
Frank Cohnen
Loop Thea. Chippewa, Wis.
John Dippman
Lindo Thea. Freeport, Ill.
W. S. Canning
Durfee Thea. Fall River, Mass
W. P. Wilson,
Capitol, Edmonton, Canada



Remember "The Pagan Love Song"?

LEO'S SINGING A NEW TUNE NOW- *it's*

The CUBAN LOVE SONG

LAWRENCE TIBBETT
—a revelation! Swell!
LUPE VELEZ—hot!
JIMMY DURANTE
—funnier than in "Wallingford"
And **ERNEST TORRENCE!**
Some Cast! Some Show!

WEREN'T WE RIGHT

calling all these grand pictures THE CROWNING GLORY OF METRO-GOLDWYN-MAYER?

M-G-M 1931-32



We're proud of every one of them, but especially we're proud of



When you play "The Guardsman" you become the most important theatre man in your city.





Alfred LUNT
Lynn FONTANNE
IN
The GUARDSMAN



DIRECT TO YOU FROM ITS BRILLIANT $2 ASTOR RUN—

Three months of outstanding approval by Broadway. Ask M-G-M for the peppy ads that sold the sparkling romantic angles! Here's a drama that's daringly different in its love theme; in addition it's the kind of picture that stamps your house as the leading show-shop in town!

—and are we excited!

You'll be, too, LOOK!→

(continued—and we know you'll go on to read the rest of the good news—)



EXTRA!

Marie Dressler, Lionel Barrymore Elected!

As we go to press, the Annual Awards of the Academy of Motion Picture Arts and Sciences are in. It was the honor of M-G-M to again occupy the limelight of the Industry's most important selections. The vote for the year's best performance by an actor and actress, both went to M-G-M, Lionel Barrymore and Marie Dressler being crowned King and Queen of motion pictures!

SH-SH!

Secret activities at M-G-M's Studio

some of which you've heard rumored, because everybody in picture biz wants to know what new tricks that old devil Leo is up to—BUT

HERE ARE FACTS!



WALLACE BEERY and **CLARK GABLE** are completing production on their long awaited "HELL DIVERS". "Is it to be another 'Trader Horn' for box-offices?" asks the industry. The early reports of this Giant Picture, produced in co-operation with the U. S. Navy are so good, we're sitting with fingers crossed. We know it's great—we think even we will be surprised at the final wonder show! George "Big House" Hill directing.



"GOD BLESS MARIE DRESSLER!"

She's brought more joy to human folk, she's touched our hearts with such kindly grace that we, as her producers, stand with the American public in appreciative respect at her talents. Marie Dressler is now working in "EMMA" a powerful heart story written especially for her by Frances Marion, author of "The Champ". Clarence Brown directing!



GRETA GARBO *with* RAMON NOVARRO

in the most glamorous of all woman spy stories, the true-life drama of MATA HARI. What a vehicle for the One and Only Greta Garbo. Coming directly after her whirlwind triumph in "Susan Lenox", you can imagine for yourself what this show will do. Again M-G-M doubles your profit by repeating the Garbo-Gable idea with Garbo-Novarro.



WHO WILL PLAY IN "GRAND HOTEL"?

Scarcely a day passes but some new dispatch from Hollywood newspaper correspondents is spread across America giving the latest guess about who will play in "Grand Hotel". Thus far, the guess has been Greta Garbo, Clark Gable, John Gilbert, Joan Crawford, all starred together. The cast is not set yet, but nevertheless "GRAND HOTEL" is getting the biggest advance plug any picture ever got.



JOHN BARRYMORE and LIONEL BARRYMORE

The wizardry of M-G-M showmanship continues merrily with the signing of John Barrymore to be co-starred with Lionel Barrymore. Imagine! The two famous Barrymores together. "Arsene Lupin" is being considered as the vehicle and what a drama for America's idols.



I COULD GO ON FOREVER *telling you about the wonders of M-G-M's plans for '31-32—*

REMEMBER that M-G-M
WAS a life-saver to
MANY houses this year!
FORTIFY your investment
WITH the best product
YOU can get for '31-'32!

(Turn one more page, please)


If Papa loves Mama-Papa will buy M-G-M Pictures!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A CERTAIN group of psychologists and "trend-studiers," who for the present must remain unnamed, will soon offer proof of the fact that the motion picture industry always operates between four and six years behind the times with regards public taste.

An exhaustive study of American literature covering trends of the past 30 years will be the basis of proof, which when submitted for the enlightment of Hollywood studio moguls, and others responsible for selecting screen material, will reveal the very interesting fact that sex themes passed out of date back in 1926!

▼

Roxy's dignity was also hurt when he slipped from his chair and fell to the floor last week at a meeting of the unemployment committee at the Hays office.

▼

A few weeks ago there appeared on this page the following paragraph:

"Study closely the current workings of principal companies because from them is now being written motion picture history!"

One week later there came the announcement of the entrance into Paramount of new interests in the person of John (taxicab) Hertz; William (chewing gum) Wrigley, and Albert (advertising agency) Lasker.

Next came word from RKO that stockholders must approve of a refinancing plan, which is expected to give majority control to RCA, or take the consequences of receivership.

This week Harley L. Clarke stepped down as president of the Fox companies, in favor of Edward R. Tinker, Chase banking interests effecting the change and voting chairmanship of the board to Clarke.

Round four is in the offing.

▼

Unknown to a certain theatrical publication it recently was used as a pawn by a national distributor which planted a story to worry another company with which it was trying to work a deal.

▼

A newsman entered a home office to interview an important official with regards reorganization of the company's financial and personnel structures.

After submitting his name to the boss, a secretary returned with the information that "Mr. so-and-so is sorry that he cannot see you. He's in conference."

"Conference, hell," chirped the reporter, "he's in confusion!"

▼

A note from Walter Winchell tells us that our recent paragraph on his weekly salary is at least a *little* wet. Winchell gets $1,000 per for his New York *Mirror* column, 50 per cent of the gross syndicate rights sold by King Features and $1,000 weekly from radio broadcasts.

"So there, M.P.H.," says Walt, "and good wishes!"

Good wishes to you, Mr. Winchell, and a Merry Christmas.

▼

Foreign managers of American companies already have plenty to worry about, but none of their problems to date will cause as much concern as the new tax of between 25 and 33⅓ per cent which, it is expected, will be levied on films imported into Great Britain when a new tariff law becomes effective soon.

▼

Pat Powers is looking for the "guy" who started that rumor mentioning his affiliation with a minority group of stockholders which is fighting RKO on its refinancing plans. Powers denies that he's the white-haired boy who is backing the RKO antagonists.

WHEN "Tin Pan Alley" moved to Hollywood, Jimmy Hanley went along. Practically all the songsters have since returned to Broadway, a few of them wealthy, many broke. Hanley was slated for the ax, too, until from some mysterious source at the home office there came instructions to give Jimmy a brand new contract, with salary as was. Here's how it happened:

Seven years ago an important banker found himself possessed with an uncontrollable "yen" to write songs, and accordingly teamed with Jimmy Hanley in authoring several popular numbers. The pair became pals, but, somehow, drifted apart later.

At this point a blackout suspends action, continuing until a few months ago when a group of bankers, of which our song writer financier is a member, became heavily interested in an important film corporation. The inevitable reorganization placed our banker friend in the film company as a vice-president representing the money group. The rest is obvious.

▼

One-fourth of the current operating budget assessed members of the MPPDA has been returned by Will Hays, president. The saving is being made from general overhead and was not taken from the salary of Mr. Hays, as had been erroneously reported, nor from the pay checks of any staff employees or executives.

▼

Bing Crosby's future in theatricals will, we fear, find the crooner chained closely to a radio "mike."

He appears currently at the Paramount theatre in New York in a stage revue, which booking is made possible through the influence which Bill Paley has at Paramount. Paramount owns 50 per cent of Paley's Columbia Broadcasting System, and Bing is Paley's "pet" of the ether waves.

Microphones attached to a public address system, some hidden and others not, are used to lift Bing's crooning from an almost inaudible weakness to the required strength needed for stage work.

▼

Miss Betty Snyder, one of the staff editors of the *Baltimore Sun*, came to town this week to "learn the answers to a lot of movie questions that are constantly being asked by fans." And almost in the next breath Betty told us that she reads this column "with commendable regularity," which we don't believe because if this were so, we are sure Miss Snyder would not have had to come all the way to New York to "learn the answers to a lot of movie questions" in the first place. (ADVT.)

▼

Erpi and RCA are having a difficult time in their expensive and extensive attempts to break open the nontheatrical field.

Both organizations should be happy to hear that John Bull practically subsidizes the educational screen in England, offering 130 subjects to an immediate guaranteed distribution of 500 schools, and practically every teaching institution in the Kingdom regularly receives printed literature on visual education.

▼

"Bad Girl" (Fox) has been rolling up grosses of sizable proportions, but its success has not, as is generally believed, been aided by widespread sales and distribution of the book.

Someone started a rumor crediting the novel with being a "best seller" and no doubt this fact bore some weight in influencing its purchase by Fox, but the truth of the matter is that less than 30,000 copies have been sold which, as any publisher will tell you, is far from "best seller" sales.

WALTER WINCHELL, in a recent radio broadcast, told all about how Eddie Dowling had introduced John Raskob to Al Smith and how, as the result of that introduction and the subsequent acquaintanceship, Raskob became the chairman of the Democratic National Committee and how the Empire State Building came out of the association.

Winchell's broadcast was a great tribute to the popular young actor, but since it was made Dowling has been deluged with hundreds of letters, most of which want him to arrange meetings with Raskob or Smith.

A few people outside of the "Tiger Room" crowd know what an important part Eddie Dowling played in the 1928 Democratic National Campaign and only a few now know how close he is to Governor Roosevelt in his pre-convention presidential plans.

▼

We take it from a story in Motion Picture Daily that Charlie Kurtzman plans a trip West. Says the Daily:

"Charles Kurtzman's resignation from the Roxy, New York, was brought about by a desire to RETURN TO THE COAST. He * * * has had a yen to RETURN TO THE COAST and Mrs. Kurtzman * * * wants to RETURN TO THE COAST.

"Edgar Waite of the same theatre leaves that post when Kurtzman DEPARTS FOR THE WEST."

▼

When President Hoover was presented at the Capitol the other day with the first two tickets to the industry's monster benefit performance for the nation's unemployed, he was told by Mary Pickford that 20,000 theatres throughout the country would back the program.

For the sake of accuracy, Miss Pickford, may we point out the fact that there are NOT 20,000 theatres in the United States! And United Artists' executives should know better, too, because a home office statement mentioning Mary's good-will gesture to the President likewise makes much of the same total.

Never in the history of this business have there been 20,000 theatres simultaneously in operation. In pre-silent days, there may have been 20,000 "accounts" listed on the books of all distributors, but these included several thousands of local War Veterans' auditoriums, lodge halls, churches, club houses, etc., which occasionally screened films, but which discontinued screenings upon the inception of sound.

▼

Pare Lorentz, picture critic of *Judge*, humor magazine, will criticize no more—at least for *Judge* readers. He suddenly and dramatically resigned last weekend. Many in the film business will remember him for his severely critical cusses of pictures and picture people.

Frederick James Smith, editor of *New Movie Magazine*, is also looking for a new berth following a tilt with the high powers over editorial policies. Smith may find his way to Jimmy Quirk's *Photoplay* staff again—he has played two or three engagements there already.

▼

A lesson for advertising chiefs in what appears to be a new technique in copy phraseology is related from Hollywood by Joe Poland, who tells us of an advertisement published recently in a trade publication which describes a new feature in this manner:

"Gorgeous costumes of untold value! . . . Adjectives can give justice and anything that is said about it is less!"

HUNDRED MILLIONS READ ADVENTURE

Tremendous Field of Patronage Is Available for Motion Pictures Made of Adventure and Mystery

One hundred million readers of adventure and mystery stories in the United States provide a tremendous field of patronage for the motion picture built upon those themes.

Every one likes to read of adventure. That opinion is shared alike by authorities in the book, magazine and newspaper publishing industries.

A comprehensive analysis by Motion Picture Herald also revealed the following facts:

Western adventure stories are coming back.

Interest in adventure and mystery stories has shown a vast increase since the World War.

Between 20 and 25 magazines in the national field are devoted exclusively to adventure themes.

Juvenile reader interest is primarily in adventure subjects, whether realistically or fancifully treated.

Readers of mystery stories have increased one hundredfold in the last fifteen years.

"It is my impression that approximately every one likes to read a good detective story," said Edward H. Dodd, president of Dodd, Mead and Company. "There are 100 times as many readers of adventure and mystery as 15 years ago, more than 10 times as many as 10 years back.

"An interesting phase is the fact that the good detective story appeals to the intellectual class of minds. For example, President Wilson amused himself by reading detective stories. I find the same thing true among my friends. They read them for pure relaxation. It becomes a sort of game.

Enormous Trend Cited

"The trend toward the reading of these types of fiction has been enormous. Fifteen years ago there was comparatively only a handful of detective stories in book form and the sales were small. So widespread has the interest grown that I would say that the distribution of the S. S. Van Dine and Agatha Christie books is greater than was that of Conan Doyle's when they first appeared. Of course, it would be impossible to compare the circulations now because the Conan Doyle books were not copyrighted and there were many kinds of editions."

Mr. Dodd observed that book publishers "find it very difficult to sell to motion picture producers." For this he saw no apparent explanation, with the possible exception of producer policy of employing well known writers to do originals for the screen. This, however, would not explain the case of widely circulated and undeniably successful novels which present excellent screen material.

"All want adventure, in their reading if they are not fortunate enough to have it in their own lives," said Miss Johnston, who as chief of central circulation at the New York Public Library has at her finger tips the data as to what New York reads and desires to read. Miss Johnston's figures show that for 1930 the total number of books circulated was 11,684,160, with the fiction books reaching the figure 6,610,993. The New York Public Library serves the three boroughs Manhattan, Bronx and Richmond, and the totals covered all branches in those boroughs.

It is in the branch libraries that fiction circulation leads. Miss Johnston estimated the proportion in the branches as two to one in favor of fiction.

"We find that the adventure story is more enduring in popularity than is the mystery story. In the field of the juvenile reader I would say that the trend of reader interest is toward the adventure type. In some neighborhoods sports stories would have special appeal for the boys, in others the adventure and so-called gang story. Special care in selection is taken with regard to these. We find also that in certain distinctly foreign settlements the children do more reading than their parents. Of course, the reason for this is that through the schools and other contacts the children have learned to read books and stories in English."

"I believe we're underestimating the public interest in good books and pictures," Miss Johnston added. She recalled that a producer once had told her that the makers of pictures figured that they had to plan a production for an average of the 12-year-old's intelligence. She commented on this that the reaction of even the 12-year-old to some pictures might be surprising. She emphasized that this was not said in disparagement, but solely in the interest of high standards.

Estimates as to the total number of readers of adventure and mystery stories varied among the many executives to whom the question was presented. The several fields of books, magazines and newspapers all are factors—newspapers because of the increased use of serial publication of novels, among which the adventure and mystery stories have a very important ranking.

As to books:

"My own guess," writes Maxwell Aley in *The Publishers' Weekly*, "would be that publishers and booksellers can count on a million habitual book buyers, a million more occasional buyers, and beyond that a vague but large number who buy one or two books a year."

What They Read

Aley, who at one time was fiction editor of *Woman's Home Companion* and now is literary adviser of Bobbs-Merrill Company, estimates there are 40,000,000 subscribers to daily newspapers, more than 30,000,000 subscribers to magazines, 20,000,000 borrowers from public libraries and between three and five million borrowers from the 14,500 rental libraries.

In the foregoing classification there, of course, is a large amount of overlapping. Approaching the problem from another viewpoint, Aley cites the following from the 1920 census (the 1930 census figures not being available as yet for such a comparison):

There were 82,731,315 persons above 10 years of age, of whom 4,931,905 were illiterate, leaving 77,799,410 who could read and write. "It seems conservative," he adds, "to say that we have 90,000,000 literates in the United States at the present time."

Nor does this figure take separately into consideration the field of the child story for the ages below 10 years. All executives

What They Say:—

"There are one hundred times as many readers of adventure and mystery as fifteen years ago, more than ten times as many as ten years ago."—Edward H. Dodd, president, Dodd, Mead and Company.

"All want adventure, in their reading if they are not fortunate enough to have it in their own lives."—Miss Esther Johnston, director, circulation department, New York Public Library.

There are more than 40,000,000 *subscribers to daily newspapers,* 30,000,000 *to magazines,* 20,000,000 *borrowers from public libraries, and* 3,000,000 *to* 5,000,000 *borrowers from the* 14,500 *rental libraries.* —Maxwell Aley, literary adviser, Bobbs-Merrill Company.

"There is still a demand for good mystery stories."—Ray Long, chairman, Ray Long & Richard R. Smith, Inc., publishers.

"There will always be a class that wants adventure and mystery stories regardless of the trend of reading of any particular time." —B. A. Hostage, treasurer, Womrath Rental Library.

"Western adventure stories are coming back into popularity."—Frederick T. Yates, publicity, Brentano's, New York.

"Interest in the adventure and mystery story—and mostly the mystery story—has been growing since the World War."—Robert Coles, assistant executive secretary, American Book Publishers Association.

"There is always a great demand for the mystery novel and the book of adventure." —Miss Frances Phillips, William Morrow Company.

INCREASE HUNDRED FOLD IN 15 YEARS

(Continued from preceding page)

interviewed in the HERALD analysis agreed that adventure, whether realistic or fanciful, comprised practically 100 per cent of the themes for children's tales. Miss Frances Phillips, a director of William Morrow Company, book publishers, noted the fact of a great amount of child interest in writings about the things that surround him, such as ferryboats and skyscrapers.

Aley points out that the Hoover Committee on Child Welfare reported 35,000,000 normal children in the United States, 3,000,000 of them "specially gifted."

"Among the magazines with big circulations, the women's group has exerted the greatest influence in making readers of books," says Aley. And in this field it is noted that the printing of adventure and mystery stories has shown a definite increase. He cites the serializing of Edna Ferber's "So Big," "Show Boat" and "Cimarron" in *Woman's Home Companion,* with its two and a half million circulation.

The 1931 edition of N. W. Ayer & Sons' Directory of Newspapers and Periodicals gives the following ABC figures of circulation: Women's Group (all carrying stories), 13,965,419; General Weeklies (*The Saturday Evening Post, Collier's Weekly, Liberty*), 7,596,761; Popular General Monthlies (*The American Magazine, Cosmopolitan, Red Book*), 4,508,230; The "Quality" Group (occasionally carrying fiction), 386,336; a total of 26,456,746 subscribers.

12 to 15 Million All-Fiction

Of the all-fiction and "confessional" magazines the total circulation is estimated by Aley at twelve to fifteen millions for 1930, with 3,858,961 for the Macfadden group, 1,147,580 for the nine magazines in the Street and Smith "combination," 479,576 for the Munsey "combination" and 813,413 for the Fiction House group.

Returning to the women's group, a fact of particular significance to the motion picture producer is the development which has made them family magazines rather than women's magazines alone. "Tests made by their subscription departments indicate that the men of the family read them—that probably 25 per cent of their readers, if not of their subscribers, are men," says Aley.

Furthermore, computation of the actual readers of magazines varies, as compared with actual subscriptions. Aley conservatively says only that "one magazine is read by more than one person."

Others estimate the number at three or more. The same range is given for book circulation. In the field of the magazine alone, then, computing three readers to one purchased copy would give a total of 90,000,000 readers. Aley says of the 70,000,000 newspaper and magazine circulation that the number of readers is at least 25 per cent higher.

Besides the publication field in all its ramifications the radio also presents an important aspect of public interest in the adventure and mystery story. Of increasing range and time allotment are the programs concentered exclusively upon the telling of stories within these classifications. The increase in number of programs of this type is directly connected with the subject of publications, in that reading interest is promoted and directed toward these channels.

Still a Demand, Says Ray Long

"Producers have done a good job, for the most part, on mysteries," said Ray Long, who in his wide experience as editor of *Cosmopolitan* and until recently president of Hearst International Publications, has published more fiction in the last dozen years from which pictures later were made than probably any other editor of a popular fiction magazine. "The Van Dine stories, in particular, were well handled. Sound, of course, has contributed vitally to mystery productions. There is still a demand for good mystery stories."

Francis Ludlow, editor of *The Retail Bookseller,* published by the Baker & Taylor Company, book publishers, pointed out the popularity of the adventure and mystery stories in book form. He said that purchases of books of these types indicated that the total for 1931 would maintain an even pace with last year, though it would be spread out among more books because of the huge output in this field due to the popularity achieved in the past few years.

An analysis of The Stock Checkup List, "a tabulation of the books in greatest demand at the time of compilation," showed that one-third of the books listed were distinctly within the adventure and mystery groups. Study of the list in September's issue brought the same conclusion as for July.

Shows in Book Rentals

"There always will be a class that wants adventure and mystery stories regardless of the trend of reading of any particular time," said B. A. Hostage, treasurer of the Womrath Rental Library, largest of its kind in the country.

Hostage placed the romantic novel first in popular preference as denoted by rentals. At the same time it was agreed that adventure, at least incidents of adventure, are a factor in the novel of this classification. He quoted the sales manager of the library organization as placing the exclusively adventure and mystery type of book as 25 to 30 per cent of all fiction in rental popularity.

"Western adventure stories are coming back into popularity," said Frederick T. Yates of the publicity department of Brentano's, one of the leading book retailing companies of the United States.

"There are still people who read a mystery story a night," he declared, "though the mystery rage is falling off." He pointed out that the interest shifts with the appearance of an outstanding book in any particular field and with seasons.

"The average life of mystery stories, from the standpoint of quick sale, is shorter than for other types of fiction," Yates said. "For the average mystery it is one and one-half to two months. For fiction in general it is not over a season, a well known British critic said, but for the better type I would say it is more than two years.

"From a geographical and racial standpoint, it is likely that in New York and the larger Eastern cities the more sophisticated type of story is the more popular. Probably in the Middlewest a translation of a good German writer would sell well, and in the Northwest the work of outstanding Scandinavian authors."

Yates said the mystery story market is spread out more widely now, with the huge number of writers of that school, and for that reason Brentano's buys in smaller quantities.

Interest Growing Since War

There are 20 to 25 magazines in the national field that are devoted solely to adventure stories, said an executive of American News Company, one of the largest companies dealing in magazine circulation as well as organizer of 10,000 private circulating libraries. The executive, who asked that his name be withheld because his comment represented individual opinion not based upon any particular survey, called attention to the fact that "all read magazines, while not all can afford to buy books." Comparative estimates, he said, were difficult because of the falling off in newsstand circulation of magazines due to the general economic situation. He made one exception, however. Women's magazines have not shown the drop registered in other publications' circulations, he declared. These women's magazines, he said, are of a "very high order and with the highest priced writers." In this connection, Aley raised the question whether it is not true that women, after all, are the nation's readers.

"Interest in the adventure and mystery story—and mostly the mystery story—has been growing since the World War," according to Robert Coles, assistant executive secretary of American Book Publishers' Association. Coles would not attempt to estimate the total market for such writings, but did emphasize the huge growth of the circulating libraries and their contribution to development of the reading public.

One definite indication of the trend, as cited by Miss Phillips of William Morrow Company, was the selection by the Associated Press of Charles C. Booth's "The Gold Bullets" for serial publication, the first time that news service had adopted a novel for syndicating. That was a year and a half ago.

"There are a good many mystery stories on the market and they have done very well," Miss Phillips said.

"Mystery stories sell faster than other types of fiction. A mystery story, if it catches on, goes right away. The average life of such a story, that is, the period of volume sale, is six months to a year. Our plan now is to issue one mystery story a month, in order not to overdo.

"There is always a great demand for the mystery novel and the book of adventure."

"ALL QUIET" AWARDED MEDAL BY PHOTOPLAY

Allied Suspends Kinograms Reel After 3 Months

Kinograms Newsreel, sponsored by Allied States exhibitors, has been suspended after less than three months of production due to inability to obtain suitable advertising for screen presentation. The newsreel will be revived, the producers of Kinograms announce, whenever a suitable volume of acceptable advertising becomes available.

Under Allied State's contract with Kinograms, Allied theatres booked the newsreel with the proceeds from rentals apportioned to Allied national and unit treasuries. Advertising income was divided between the producers of the reel and Allied's national treasury. In addition, Educational was paid a fee for physical distribution of the reel. Lack of acceptable advertising cut off the principal source of income for all agencies and resulted in making the project too burdensome for both the producers and Allied.

Exercise of Allied's right to pass on all advertising in advance of its acceptance by Kinograms resulted in cancellation of the bulk of available material and finally led to suspension of the reel.

Radio Commission To Decide Local vs. Chain Unit Status

The Federal Radio Commission at Washington is expected this week to decide the important question as to whether radio audiences in the future will receive programs from local stations or over nationwide chains.

The issue is involved in the application of the Columbia Broadcasting Company for authority to build a "booster" or amplifying station in Washington as an outlet for WABC in New York. The application is being fought by station WOL of Washington.

Niblo Signed to Direct 3 Hakim Will Make for MGM

Erik Hakim, in London, has signed Fred Niblo, American director, to direct the three features he is scheduled to make for MGM. Niblo, in Hollywood, leaves immediately for England.

The signing is seen as pointing to practically certain American release for the films, and as one of the most important moves in recent British production.

Consolidated Preferred Dividend

The regular quarterly dividend of 50 cents on the preferred was voted at a meeting of the board of directors of Consolidated Film Industries this week. The dividend is payable January 2, 1932, to all stockholders of record December 10.

Quirk Presents Medal to Laemmle; Fourth Honor for Film Which Took Academy 1930 Prize

"All Quiet on the Western Front," Universal's Academy Award winner in 1930, has been awarded also the Photoplay Magazine Medal, as the best production of 1930.

James Quirk, editor of *Photoplay*, this week presented to Carl Laemmle, Universal president, at the home office, the solid gold insignia of the award. Inscribed on the reverse side is the legend: "Presented to Universal Pictures Corporation by Photoplay Magazine for the production, 'All Quiet on the Western Front,' the Best Photoplay of the Year 1930."

This is noted as the fourth symbol of merit accorded the Universal film, based on the Erich Remarque story of German soldiers in the Great War. Plans have been made by various organizations to show the film on Armistice Day of 1932, 1936 and 1940. Universal has agreed to keep the negative and prints necessary for these showings in good condition. Arrangements for these showings were made through the National Student Federation of the United States. The Magazine conducts a voting contest over a number of months and awards the prize a full year after the release.

Opera Shorts on Educational List

Grand opera condensed from three and five hours to 18 minutes of actual "meat" is the latest thing musically to come out of Hollywood, according to Kendall-de Vally Operalogues, which organization has completed the first of six two-reel opera shorts for Educational release.

Antoine de Vally, a Belgian opera tenor and impresario, is originator of the idea, which was tried out on the stage of the Fox theatre in San Francisco. H. Kendall is a capitalist and business man. Charles Fallon, for years in French opera management, is technical director. Lou Seiler is screen director.

The first production, "Vendetta" (Vengeance)—suggested by Mascagni's "Cavalleria Rusticana"—begins at the end of the opera instead of the start(!)—the entire production is musically inverted.

The series will be in English with the Japanese opera soprano, Sugi Machi, featured. Madam Machi has been signed for "The Mikado." In addition to this and "Cavalleria," others will be "Martha," "Faust," "Il Trovatore" and "Lakme." These will be synchronized in French, Italian, Spanish and German.

Joe Brandt Back in New York

Joe Brandt, Columbia Pictures president, arrived in New York on Tuesday from the Coast. He was accompanied by Sam J. Briskin, Columbia unit producer.

The Presentation



James R. Quirk, editor of Photoplay Magazine, presents the Photoplay Medal to Carl Laemmle.

Royal Studios Formed at Jersey

Negotiations having been completed with Lowell V. Calvert, manager of recording operations, for installation of RCA Photophone sound recording equipment, production activities will begin on December 1 at the Royal Studios, Grantwood, N. J.

The Royal has a main stage 96 feet by 65 feet by 26 feet high, a small stage 64 feet by 36 feet high, completely equipped carpenter shop, dressing rooms, cutting rooms, projection rooms, two scoring rooms and a television stage. The company has acquired an RCA Photophone truck and equipment for location work.

Andrew J. Brislin, president of Royal, was for many years identified in an executive capacity with Westinghouse Air Brake. He is secretary and trustee of the East New York Savings Bank and treasurer of Empire Title & Guarantee, both of Brooklyn. Leo Beck, chief engineer of Claud Neon Lights, is vice-president; Cornelius A. Brislin, trustee of the Richmond Hill Savings Bank, treasurer, and John Brislin, Jr., vice-president of the Brislin Lumber Co., Inc., is secretary.

Carl Laemmle Returns to Coast

Carl Laemmle has completed his business trip to New York and returns to California on Thursday for the winter. He will be accompanied west by Paul Kohner, who arrived on Tuesday on the Europa, after a two months' trip in London, Paris, Berlin and Vienna. Kohner is an associate producer at Universal City.

While in Europe Kohner signed Dr. Arnold Fanck, producer-director of "White Hell of Pitz Palu" and other productions. Dr. Fanck is writing his own story and will arrive in this country about February 1 with cameramen and several Alpine climbers.



The live-wire West Coast service magazine "Here's How" shows how to take advantage of these new sensational short subjects—

A SUCCESS STORY!



PETE SMITH inaugurated a new idea in short subjects only a few months ago. Given the interesting photographic material in **M-G-M's SPORTS CHAMPIONS** and **FISHERMAN'S PARADISE** series, he provided a freshness and sparkle by way of presentation and dialogue which have brought these shorts overnight fame. We urge every exhibitor in America to book these shorts at once. They are a riot wherever played, and it should be your aim to be among the first to recognize their importance for your town. **ASK** *(as usual)* **METRO-GOLDWYN-MAYER!**

RKO IN DILEMMA OVER REFINANCING

(Continued from page 9)

needed to meet present and future obligations and to provide for operating expenses of Radio and RKO Pathe. RKO has volunteered or offered to underwrite the issue.

The new plan for refinancing was submitted to stockholders in a letter dispatched from headquarters in New York last week in which was officially made known a fact which has been common knowledge within the industry for some little time: that RKO and its picture affiliates have been in a difficult financial position since September 1, of this year.

The proposed plan in effect is a reorganization of the capital structure of RKO, with a scaling down of holdings of stockholders to one-fourth of present holdings. Stockholders who subscribe to the new issue of debentures will receive three-fourths of a share of new stock for each share now held and will then have the same number of shares in the company as before.

Would Increase RCA Holdings

Radio-Keith-Orpheum at present has outstanding 2,328,250 shares of Class A stock, and 500,000 shares of Class B held by Radio Corporation which were issued, according to Kahane, to RCA in exchange for licenses to use RCA Photophone equipment and various Radio cooperations. In the new capital structure there will be issued 582,065 shares of new stock in exchange for the 2,328,250 shares of old stock; 125,000 going to RCA in exchange for its 500,000 shares of B and 1,740,000 to stockholders who subscribe to the debentures, in the ratio of three-quarters of a share for each share of old stock now held.

Debentures and common stock not subscribed to by stockholders will be purchased by Radio Corporation on the same terms as described. This would increase the holdings of RCA in the company from a minority control to what may develop into majority ownership. This fact found unfavorable reaction when a group of minority "A" stockholders, under leadership of one Joseph Jordan of Forest Hills, Long Island, and Ray Bolton, press agent and secretary, of New York, formed an RKO Stockholders' Protective Committee on Monday, retaining the law firm of Emerson & Sperling as counsel to fight what the committee terms is a move on the part of RKO officials to "stampede" the "A" stockholders into paying "an involuntary assessment of $5 per share," which is the cost of the debentures, or failing to do this lose an equity of three-fourths of a share of present holdings, and thereby give to RCA the opportunity of obtaining at low cost the major control of the company.

Committee Planned Fight

The committee drew plans to fight adoption of the plan and authored statements belittling the statement as presented by RKO executives that RKO must inevitably face receivership if the plan is defeated on December 10. The protective committee stated that the plan was in effect a move to give RCA control of a company having assets of $127,414,981, by underwriting the $11,600,000 issue.

RKO officials who were left in charge of engineering the new refinancing scheme by President Hiram Brown, after Brown suddenly departed for Hollywood to assist in reorganizing studio forces, on Tuesday invited all New York financial editors and trade paper representatives to RKO headquarters where the RKO version of the plan was presented.

Accordingly, Mr. Kahane, general counsel, summoned the press and a meeting was arranged for in Mr. Kahane's office.

Where Pathe Deal Was Closed

It was in this same high vaulted and oak paneled room, with its stained glass windows and cathedral atmosphere, high up in the Palace theatre building, where one midnight eleven months ago RKO and Pathe Exchange, Inc., closed the transaction by which the production machinery, players and various Pathe assets passed to the Radio group for some four and a half millions in cash and notes.

Mr. Kahane and Herman Zohbel, treasurer of RKO, sat in the press session as parallel spokesmen. Mr. Siegel, a representative of Lehman Brothers, sat in the meeting as an observer.

The newspaper response to the announcement of the meeting was prompt and remarkably complete. Thirty reporters and financial writers trooped into the meeting, a significant recognition of the importance of the motion picture and of the Radio Corporation's part in the present plays on the checkerboard of amusement world finance. It was such a gathering as might have been had a few years ago only for a vital announcement from the House of Morgan or United States Steel. Today the motion picture is a part of the big news of Wall street.

Kahane Surprisingly Frank

Eugene Clifford of the *New York Times* fired the opening question, followed by Louis A. Fink of *Wall Street Journal,* and then came queries, some pertinent, many impertinent, from a cub of the *Herald Tribune,* Don Hancock of *Film Daily,* a financial statistical expert sent by *Standard Statistics,* Charles Hynes of *Motion Picture Daily,* a Hearst representative, Lou Guimond representing the London trade press, James Cunningham of MOTION PICTURE HERALD, and a dozen others.

Kahane stood up under the heavy barrage and shot back surprisingly frank statements, each made "with an honest desire to tell all." The picture of RKO's current financial and corporate structure was painted dark and when the news men departed they took away with them the conviction that stockholders must approve of the new plan, or the company ends its present ownership after December 10, when the bankers now holding outstanding obligations will be asked, according to Kahane, to "protect" their interests—"which means receivership."

Cites Economic Handicaps

Kahane began the news session by tracing the history of the company during which he pointed out the various unfavorably reactionary economic handicaps which have befallen its operation.

"Up to and including May of 1930, RKO boasted of an average daily bank balance of $800,000. Little did we think then, that economic conditions and business activities within the company would make it so difficult for us in May and again in September of 1931 to secure financing," said Kahane.

"In September," Kahane stated, "we foresaw a slump in grosses to the point that a $4,000,000 loan by January 2 was seen necessary to the company's continued operation. This loan, with other notes which will fall due later, made imperative a reconstruction of the company's financial structure. For many months we had been attempting to interest various banking institutions in a refinancing program."

Kahane, apparently, was leading up to RCA's entrance as underwriter of the refinancing program. Answering reporters he denied that RCA "stole" the underwriting privilege, which he declared was no privilege after all, nor did RCA intend to "steal" RKO through purchase of unsubscribed debentures and stock of the new issue, which it is privileged to acquire as underwriters under the terms of the new plan.

"RCA would doubtless welcome a more favorable plan to stockholders than the one now offered, which is to our mind the only way out," Kahane said.

A reporter at this point asked Mr. Kahane if it were not true that "reduction of the equity of stockholders by 75 per cent meant that the 75 per cent would be handed to Radio Corporation of America on a silver platter." Kahane denied that the company has any such purpose in view.

During the session with reporters it was indicated as likely that the current feature program of RKO Pathe is its last. It was said to be probable that upon completion of the 1931-32 feature group, there will be a single schedule for RKO and RKO Pathe, similar to the Warner-First National procedures. If so, about 42 features will make up the initial release schedule of the combined group, for 1931-32.

Kahane told the press representatives that RCA will probably withdraw its refinancing support if the plan is turned down by stockholders at the December 10th meeting.

The stock holdings of Radio Corporation in RKO include 9 per cent of the A in addition to the entire 500,000 issue of B, which gives to RCA 25 per cent voting power. This figure is said to be surprisingly low in view of Radio's predominating spirit in the RKO set-up, which was thought to have been backed by a voting power estimated to reach as high as 40 per cent.

$1,000,000 Temporarily Advanced

Kahane observed that if the stockholders accepted the plan they would then have the alternative of subscribing to the debentures or failing that to gain from the remaining 25 per cent of their holdings a probably much greater value than their present holdings could amount to under a receivership.

RCA already has temporarily advanced $1,000,000 at 6 per cent pending adoption of the plan.

RCA's purchase of 200,116 shares of A stock, made in 1929 and 1930 when the stock was offered to stockholders, cost RCA between $30 and $35 per share.

Operating costs of the present combined

structure of RKO, and amortization of debts outstanding, runs between $3,000,000 and $4,500,000 monthly, Zohbel said, dependent upon the amount of notes due in the respective months.

There are at present 26,000 stockholders on the books of the corporation, including dozens of brokerage houses, each listed as one, but which hold over 1,000,000 shares in "street names," indicating, said Kahane, a total of between 30,000 and 40,000 stockholders.

Stockholder Not Obligated

Voting for the plan does not obligate a stockholder to purchase the debentures, Kahane informed the press audience in reply to queries which he said have been received from dozens of stockholders. Several thousand proxies voting "yes" on the new plan already have been received at the home office.

There is nothing known about the strength of the new minority protective committee, nor of whom it represents, although both Kahane and Minority Attorney Sperling denied rumors that Pat Powers or J. P. Kennedy was interested in it.

Powers is known to have called upon RKO officials early this week in an attempt to trace down the source of reports which credited him with backing the minority group.

Doubt Receivership

In important financial circles it was observed on Wednesday that it is hardly possible that the Radio Corporation will permit a receivership. Another way out will be decided upon if necessary, insiders feel, but control, of course, would go to RCA. In the same circles it was felt that the minority group would be unable to interest a banking house in a new plan.

A Wall Street report yesterday had it that Sidney R. Kent, vice president in charge of sales for Paramount Publix, was considering resigning from that company to go to RKO. When asked about this rumor, Kahane said: "It's the first I have heard of such a report; I know nothing about it."

Radio Corporation, under ordinary circumstances, could scarcely afford to underwrite the new debentures. On December 31, 1930, it had a net working capital of but $36,354,605, which is not so large for a $170,000,000 concern. Of this, approximately $20,000,000 was in cash. It owed General Electric and Westinghouse more than $18,000,000 and if they endeavored to collect on a moment's notice it might embarrass Radio. It is felt, however, that these companies would be inclined to be lenient with a concern in which they have such a large interest, so it would seem that RCA is on fairly safe ground in making the proposal to underwrite RKO.

No Dividends on Class A

Since incorporation in 1928 RKO has paid no dividends on the Class A shares. Class B shares are not entitled to dividends. Although in liquidation Class A is entitled to all tangible assets, both classes of stock share equally in intangible assets. The A and B shares have cumulative voting power, each shareholder being entitled to as many votes as the total number of shares held, multiplied by the number of directors to be elected.

In the meantime, distribution and production units of the combined Radio and

RADIO AND PATHE TO DELIVER '31-'32 FILMS

RKO Pathe divisions continued to work out the physical amalgamation started two weeks ago when Selznick was placed in charge of production, with his aides including Joseph I. Schnitzer, in charge of business affairs at the Hollywood studio; Charles R. Rogers, handling RKO Pathe production, and William LeBaron supervising a four-picture unit. Hiram Brown's trip to the Coast, away from all the din and roar of refinancing problems, is expected to bring about many important changes in the new production administration.

Le Baron Denies Resignation

Reports this week again mentioned Le Baron's resignation, which he denied to MOTION PICTURE HERALD in a wire from Hollywood which said: "No truth in the report that I will resign. I am tremendously pleased with the new setup and welcome the opportunity to make five or six big pictures next year." Le Baron will make "Girl Crazy" as his first.

It is freely admitted that wholesale slashes throughout the entire production forces will be forthcoming within two weeks, probably beginning with Brown's arrival on the Coast late this week.

The ax began to fall on Monday when Harry Hoyt, Radio director-writer, was asked to resign. Following came the resignations of Miles Connelly, producer; Tim Whelan, writer, and Joseph Miles, all from the roster of the "Rooster." The next group, likewise from Pathe, included Anthony Coldeway, writer; Paul Stein, director; Charles Whittaker and Graham John, both writers.

Physical Merging December 15

Physical merging of the RKO and RKO Pathe lots will begin on December 15. In cases where a player or director refuses a salary cut the regulation notice of dismissal will be forthcoming. The combined unit is "knee deep" in personnel and RKO officials believe it will be an easy matter to make eliminations.

On the other hand, many performers and other professionals of the production force will be relieved immediately by new recruits to the Radio lot. The move toward this end was started this week with the signing of John Barrymore as a key star of the new program.

Herman Mankiewicz, author, dialogue writer and scenarist, was given a new contract; likewise Pandro Berman, associate Radio producer, who becomes Selznick's assistant. Berman will be active in the amalgamation of studio properties and production staffs.

New contracts this week were given to Norman McLeod, director, and Jane Murfin, scenarist.

Elimination of one set of exchanges, saving $2,000,000 annually, and numerous salesmen and managers has started the distributing phase of the new combination on the road to "bigger and better" sales drives under Lee Marcus, assisted by Ned Depinet, handling the entire West, and Charlie Rosenzweig, in charge of Eastern territory.

There Will Be No "Foolish" Economies Sacrificing Quality Or Efficiency, Declares Marcus

Despite the turmoil of the week on Wall Street and along Broadway over RKO's plan for refinancing, the operations of the company's motion picture subsidiaries, RKO Radio Pictures and RKO Pathe, are essentially unaffected.

Lee Marcus, general manager of the operations of the combined film companies, spoke confidently and frankly of the company's plans in an interview this week.

The studio readjustments resultant from the recent appointment of David Selznick have been effected. The sales departments of Radio and Pathe have been combined. The physical distribution facilities of the two companies are being rapidly thrown together.

Will Deliver 1931-32 Program

Important among the things he said was the statement that RKO Radio and RKO Pathe would complete and deliver the 1931-32 production programs outlined at the beginning of the season and that there would be no "foolish" economies sacrificing either negative quality or distribution efficiency.

The difficulties of normal operations in the midst of the turmoil of refinancing and the difficulties of consolidating were recognized by Marcus in his statement, but he said that these had been considerably overcome by the enthusiasm with which Seth Parker's "Way Back Home" and Pathe's "Suicide Fleet" had been received and the highly favorable advance reports from Hollywood on "The Dove."

"Only five of Pathe's major productions remain to be made," said Marcus, enumerating two Hardings, two Bennetts and a Twelvetrees. "These are all box-office pictures on which it will be impossible to effect any material economies, as any attempt to do so would result in endangering the quality of the productions. Pictures apart from these will be of less importance and of smaller cost."

Not Sacrificing Quality

Marcus declared emphatically that there was "no indication and no desire" on the part of the company to sacrifice quality to cost in completing its production schedule. He added that no curtailment of production would be made in the original programs of both Radio Pictures and RKO Pathe.

"Nothing in the present situation will interfere with production and release," said Marcus. "Each company will complete its full production schedule as originally announced."

"The best talent and general facilities of both studios are now mutually available," he said. "This in itself will do much to produce general improvements in forthcoming pictures. In addition, the best productions of both studios are yet to come. The cumulative effect of their release through one distributing organization, in a steady stream, will benefit gross business immediately. Moreover, the merger will result in vital savings on operations."



Hess Files Suits Against Churchman and Pete Harrison

A second libel action was filed this week by Gabriel L. Hess, general counsel for the MPPDA, asking $150,000 damages of *The Churchman,* national religious publication. Hess several days ago filed a similar suit against Pete Harrison, publisher of *Harrison's Reports,* a trade pamphlet. Both actions are based on publication of statements that Hess, Adolph Zukor, Will Hays and C. C. Pettijohn had been indicted for conspiracy to restrain competition in Ontario during the recent Canadian government combines investigation. The suit against Harrison also asks damages of $150,000.

Hess' action against *The Churchman,* a weekly magazine published in New York, which describes itself as the "oldest religious journal in the English speaking world," is based on an editorial article in the November 14 issue which repeats the statements concerning the indictments of the executives which first appeared in *Harrison's Reports.* Hess said that *The Churchman's* editorial was "even more libelous than Harrison's," and that it contained additional injurious material.

In both suits, which were filed in New York county court, Hess denies that any of those mentioned in the articles had been indicted and contends that his reputation as an attorney has been injured to the extent specified in the suits.

It is understood that the complainant has in his possession numerous articles published by both organs which will be introduced in court for the purpose of showing malice on the part of both defendants over a long period. Guy Emery Shipley is editor of *The Churchman,* which has been exceptionally critical of industry affairs for years.

Harrison's Reports published a retraction of its original statement this week, in which it was explained that the statements on which Hess' suit is based were published without malicious intent and on a report which later proved to be erroneous.

Hess declared that the retraction "merely aggravates the situation and in no way affects the original damage or liability."

Phillips and Nizer, attorneys for Hess, said that both actions are "personal to Mr. Hess and have no reference whatever to his position as general attorney for the Motion Picture Producers and Distributors of America."

To Modernize All English Equipment

RCA Photophone has inaugurated a plan in England whereby theatre sound equipment which has in a sense become obsolete, is to be brought up to date with a view to reducing operating cost and raising the standard of sound reproduction in theatres. A similar plan has been in effect in the United States for about one year. The modernization of English equipment will be completed at a minimum cost to the exhibitor.

New Jersey Exhibitors Plan To Have Offices In New York

Allied Theatre Owners of New Jersey has launched a new "finance plan" for the setting up of offices in New York. All members are expected to contribute to the fund. The unit also plans to retain a legal advisor on an annual basis.

Sidney Samuelson, addressing a bulletin to members, said: "When the gloom enveloping this business is dispelled, the independent exhibitors will be stronger than ever."

Kansas City Fight With Union is Key To Fox Settlement

The truce between the Operators' union and Fox Theatre interests enters its second week with settlement at Kansas City imminent. The Fox union difficulties were an outgrowth of the Kansas City exhibitors' fight for one man in the booth and led to a strike order being issued against all Fox Theatres by William Canavan, president of the IATSE. The order was rescinded, however, on the eve of its becoming effective, a week ago.

Harry Arthur, general manager of Fox Theatre interests, is in Kansas City this week and will attempt to effect a settlement of the situation there. W. H. Lollier, Fox representative in charge of labor negotiations, whose presence in Kansas City was vigorously objected to by the operators' local there, has been recalled. Lollier was described by union representatives as "an agitator imported to stir up trouble."

Canavan issued a statement in New York this week in which he said an understanding had been reached with Fox and that an early settlement of the "lockout" of operators at 10 Fox Midwest houses in Kansas City suburbs was expected.

Talking Film Proves Guilt Of a Bootlegger in Court

Talking motion pictures proved their worth in Kansas City this week when eight reels shown in federal court forced a plea of guilty from Joe Pasano, alias Joe Pete, as head of a group of rum runners, and caused a sentence of two years and $10,000 fine.

Federal agents, more than a year ago, took the films, with sound, when they secreted themselves with a camera in a wooded spot close to the hangout of the bootleggers. The case was the first in which dry agents had used motion pictures and was pronounced a great success.

Technical Awards To Erpi, RCA, DuPont, Eastman, RKO

The Academy of Motion Picture Arts and Sciences has announced awards for the past year for the best scientific or technical achievement, as follows: Noise reduction recording equipment, Erpi; RCA Photophone and RCA Radio Pictures together.

For super-sensitive panchromatic film, duPont and Eastman Kodak; honorable mention went to Fox Film for synchro-projection composite photography.

Loew, MGM Employees Give Part of Salaries For Relief

Following the suggestion of Nicholas M. Schenck, president, employees of Loew's and Metro studios and exchanges are contributing one-seventh of a week's salary to the Loew-Metro Unemployment Fund. The money contributed will go directly to unemployment relief committees in various cities in which Loew's theatres and M-G-M studios and exchanges are located.

"Judge a picture by the company it keeps"



OF COURSE IT'S A FITZPATRICK TRAVELTALK

with "The Champ" at the $2 Astor!

When the time came to pick a fitting accompanying program for the $2 presentation of "The Champ" at the Astor Theatre, the short subject chosen was a Fitzpatrick Traveltalk "Colorful Jaipur."

The especial merit of Fitzpatrick Traveltalks, which sets them apart from all other travel films, is that not only are they $2 Road-show class, but they pack thrills that make them welcome entertainment everywhere.

FITZPATRICK TRAVELTALKS are the pride of METRO-GOLDWYN-MAYER

BOX OFFICE CHAMPIONS FOR OCTOBER

Interest aroused by MOTION PICTURE HERALD'S presentation of the BOX OFFICE CHAMPIONS of 1930-31 now leads to a monthly presentation of the six best box office performers elected in the same manner, by the dollar verdict of the consumers. The rating is on the calendar month, which may debar some few pictures of excellent performance, starting too late or finishing too early in their first run careers. The list for October, presented here, is as diverse as the array of last season's champions. In the order of their box office records, the leaders for the month were Metro-Goldwyn-Mayer's "Susan Lenox: Her Fall and Rise," Universal's "The Spirit of Notre Dame," United Artists' "Palmy Days," First National's "Five-Star Final," Paramount's "Monkey Business" and Warner Brothers' "Alexander Hamilton."



THE SPIRIT OF NOTRE DAME

UNIVERSAL

Directed by Russell Mack. Art director, Danny Hall. Adaptation by Richard Schayer. Cinematographer, George Robinson. Cast: Lew Ayres, Wm. Bakewell, Andy Devine. Harry Barris, Sally Blane, Adam Walsh, Frank Carideo. Released October 13. 1931.



PALMY DAYS

UNITED ARTISTS

Story and dialogue by Eddie Cantor, Morris Ryskind and David Freedman. Directed by Edward Sutherland. Continuity by Keene Thompson. Cinematographer, Gregg Toland. Cast: Eddie Cantor, Charlotte Greenwood, Spencer Charters, Barbara Weeks, George Raft, Charles B. Middleton. Released September 26. 1931.

SUSAN LENOX

M-G-M

From the novel by David Graham Phillips. Directed by Robert Z. Leonard. Adaptation and continuity by Wanda Tuchock. Dialogue by Zelda Sears and Edith Fitzgerald. Stars: Greta Garbo, Clark Gable, John Miljan, Helene Millard, Jean Hersholt, Cecil Cunningham, Alan Hale, Hale Hamilton. Released August 29, 1931.



FIVE STAR FINAL

FIRST NATIONAL

From original play by Byron Morgan. Directed by Mervyn LeRoy. Art director, Jack Okey. Adaptation by Robert Lord. Cinematographer, Sol Polito. Cast: Edward G. Robinson, Marion Marsh, Ona Munson, H. B. Warner, Frances Starr. Released September 26, 1931.



MONKEY BUSINESS

PARAMOUNT

Screen story by S. J. Perelman and Will B. Johnstone. Directed by Norman McLeod. Chinematographer, Arthur Todd. Additional dialogue by Arthur Sheekman. Cast: Four Marx Brothers, Thelma Todd, Ruth Hall, Tom Kennedy. Released September 26, 1931.



ALEXANDER HAMILTON

WARNER BROTHERS

Based on play by George Arliss and Mary Hamlin. Directed by John Adolphi. Adaptation and dialogue by Julian Josephson and Maude Howell. Cinematographer, James Van Trees. Cast: George Arliss, Doris Kenyon, Dudley Digges, Alan Mowbray, June Collyer, Montagu Love, Ralf Harolde. Released September 12, 1931.





Held Over for Second Week at N.Y. Paramount!

"TOUCHDOWN!"

RICHARD ARLEN—PEGGY SHANNON—JACK OAKIE
REGIS TOOMEY—CHAS. STARRETT

From Francis Wallace's Novel "Stadium"
Directed by Norman McLeod

NATIONAL MOTION PICTURE WEEK · NOV. 18th to 25th · give him a lift · FOR LOCAL UNEMPLOYMENT RELIEF

CHEERING throngs at weekly change N. Y. Paramount demand second week of "TOUCHDOWN". The grandest entertainment to reach movie screens in months. Everywhere it's a box-office hit! Thrilling, exciting, romantic! Just what the fans are crying for! Good old S. R. O. days if you play with PARAMOUNT.


Swell Entertainment!
The finest football film ever made! —Chester B. Bahn, Syracuse Herald
One of the outstanding football pictures of all times! N.Y. World-Telegram
Funny!
Stark Realism!
You could show "TOUCHDOWN!" during Christmas week or dog days of July and it still would be a great, stirring picture! —Kansas City Star
"Touchdown!" is fan entertainment worth an hour of anyone's time! —N. Y. Telegraph
What a Story!
Everything a popular entertainment needs. Oakie comes into his own again. —New York Sun
Certainly the best of the photoplays dealing with football. An earnest and intelligent film. —N. Y. Herald-Tribune

PARAMOUNT

MINORITIES FORCE SPREAD OF POLICY

(*Continued from page 13*)

the remaining 85 per cent to adopt the double bill defensively and unwillingly.

Chicago provides a notable example. Of that city's 200 double featuring theatres, not more than 30 or 35 are maintaining the policy by choice. The remainder, according to independent and circuit theatre leaders, are not only willing but anxious to abolish the practice, but are unable to do so until it has been eliminated from the Publix-Balaban & Katz theatres, which command the competitive situation there and in which the policy is being voluntarily maintained.

A similar situation has been revealed at Providence, Rhode Island, where the Fay theatres are reported to be unwillingly engaged in the practice. At the offices of M. E. Comerford, in New York, partner in the Fay enterprises, it was said that double featuring competition in Rhode Island, together with the large number of feature of running time of one hour or less, forces the Fay houses to maintain the policy despite the fact that the management is anxious to abolish the practice.

Similar situations have been reported in other hotbeds of double featuring, notably New York, Cleveland and Northern California.

Has Definite Following

However, regardless of their personal opinions of the policy and in spite of whatever local situation has been brought about by the practice, exhibitors everywhere freely admit that double featuring has a definite following in every community. It appeals, they say, to the "bargain" instinct of the public, particularly in these days.

Several impressive examples of this definite audience appeal of double features are afforded. In a single Chicago neighborhood, an audience poll on double featuring was taken by two competing theatres, one of which had used the policy for some time while the other never had. The poll had been occasioned by a falling off in attendance at both theatres. The results showed that an overwhelming majority of the patronage at both houses favored continuance of the policy already in vogue at each. This vote was taken to indicate that double features command as definite an audience as single features.

Numerous other audience polls in Chicago and other double feature centers produced the same results, indicating there is considerable box office justification for adoption of the policy, particularly in overseated neighborhoods and cities. In overseated situations, many exhibitors declare, the policy not only is justified, but under certain protection circumstances might prove a real benefit to trade.

The "protection circumstances" which would justify the practice were said to be restricting double featuring to subsequent-runs. Thus, the definite patronage commanded by double features would be served without placing an unfair competitive weapon in the hands of the theatre management. In overseated situations, it was pointed out, this might act as a general benefit to trade by retaining for the subsequent-run the definite, additional double feature patronage, whereas patronage would not be sufficient to support two houses competing on either a simultaneous double or single feature policy.

Efforts so to regulate double featuring are being made in several sections where the practice has grown to large proportions. Among these are Cleveland and Northern California, where first-runs and, in several instances, subsequent runs, are not permitted to double feature. The method appears to be generally satisfactory to the local exhibition field and also minimizes the dangers to production and distribution activities which are believed to be attendant upon unregulated and widespread use of the policy.

An effort was made to relegate double featuring to the tenth week of general release in Chicago at the uniform zoning conference held there 16 months ago. Oddly, the independent theatre owners of that city, who now stand most firmly opposed to double featuring, were responsible for the rejection of this plan. It's rejection since has made it possible for B & K to inaugurate the policy in 20-odd pre-release de luxe theatres, and now leaves the subsequent-run independent houses suing—along with competing circuit houses—for relief. The proposed Chicago plan would have relegated double featuring to approximately four months after first-run.

Chicago independents were the first to introduce the practice into that city. When petitioned by the circuits to abolish or regulate it, they turned the same deaf ear that now is being turned to the pleas of the independents by B & K.

Inauguration of the practice by Chicago independents is generally accredited to what is described there as the "lengthy and, in some cases, unfair protection accorded circuit first-runs in Chicago." This explanation is shared by circuit operators there.

James E. Coston, Chicago district manager of Warner Theatres, presents his belief that "double featuring was brought on a great deal by the unfair and unethical long protection demanded of the subsequent-runs by the priority-run houses, which also have a selection of all the product plus stage shows."

Coston adds that the Warner Theatres in Chicago were forced to adopt the policy when it became general throughout the city.

"The reaction of the public," he says, "is that, although they patronize the theatres showing double features, instead of going to the theatres two or three times each week, they now go only once."

Coston believes that, while the practice may "temporarily benefit some of the distributors, as they now have a wider distribution of product, in time it will affect almost all the big producers as it is humanly impossible to produce pictures in quantity and still concentrate on quality."

He reports that the practice has already brought about a shortage of product in Chicago; that it has hurt distributors' gross rentals by reducing the sale of short subjects to a great extent and by bringing about "slight" reductions in film rentals; that it has adversely affected theatre admissions, "particularly at those small houses in the zones of the de luxe theatres which are double featuring, as the small theatres are unable to compete with them"; that, due to the length of the show, "which makes it prohibitive to exhibit any more than two features and a newsreel, it has eliminated all music, including organists and stage shows" from the theatres; and that he believes the practice is on the increase, impelled by an economic situation which forces theatres either to reduce admissions or to devise another means of stimulating business.

High Overhead a Factor

Coston contends that high overhead limits the extent of admission reductions possible, so that most theatres instead will turn to double featuring. It is here, apparently, that the dangerous aspect of the policy lies.

The practice is most often introduced by the small theatre, on which the competitive pressure is greatest. "It increases business for a while," says Coston, but eventually it is adopted by still other theatres which have remarked the business stimulus at one house or a small group of theatres. Eventually, the large priority-run theatres inaugurate the practice; the smaller theatres, unable to compete, cease to be benefited, but are still unable to drop the practice for fear of suffering even greater losses. The practice is then established on city-wide scale, and in volume of this kind soon visits its dangerous influence on other branches of the industry in the form of lowered rentals, product shortages which influence the quality of future productions, serious loss of short subject sales, and what is generally described as "an intangible cheapening of motion pictures and the theatre."

Coston believes that "to completely eliminate double features at the present time would mean a drastic reduction in admission prices, as the public in its present frame of mind shops for quantity as well as for quality."

Correspondingly emphatic opinions on the practice are voiced by Abram F. Myers, president and general counsel, Allied States Association, who says that "to exhibit two feature pictures for the price of one, except under the whiplash of competition, is plain stupidity. The practice may stimulate business temporarily (I have no proof of this), but in the long run the result is greatly to increase the cost of doing business without a corresponding increase in patronage."

"The practice," says Myers, "tends to cheap-

Cut Budgets for Shorts

Lowered rentals from short subjects due largely to the increases in double featuring throughout the country are forcing producers to pare production budgets on the shorts accordingly.

Production of Laurel-Hardy comedies, which ordinarily cost in the neighborhood of $55,000, probably will be pared to $40,000, in keeping with corresponding reductions in rentals. Other Hal Roach two-reel comedies likely will be kept within a $30,000 production budget. In this category will probably be Charlie Chase comedies, Our Gang and Boy Friends.

Other producers of shorts also are reported lopping off production costs, with the average being spent for a two-reeler now around $25,000, or about $10,000 under similar appropriations of a year ago.

FOUND BENEFICIAL IN FEW SITUATIONS

(*Continued from preceding page*)

en and degrade the business. It robs the movies of the glamour that has been their chief appeal. It is a contagious disease which spreads like wildfire, carrying other evils in its train. It will inevitably result in triple featuring, price wars and other insane practices. This is not wild speculation but the expression of a settled opinion based on numerous conferences with Allied leaders in the field."

Myers charges that where, as in Chicago, the practice is employed by both the large chain and small independent houses, it becomes unfair competition.

"The large chain houses," he says, "with enormous seating capacity, and with only one change a week, can keep their audiences entertained for three hours or more and still not be at the mercy of the exchanges. The small house, with six changes a week, required by competitive conditions to double feature, is up against it for product."

Sees Shortage Inevitable

Myers, like others, believes that product shortages are inevitable wherever the practice is engaged in to any extent, and that eventual lowering of the quality of product must follow. "It will greatly increase the demand for cheap pictures," he says, "and I think all will agree that nothing should be done to stimulate the production of that grade of films. It has already forced the showing of bad pictures which otherwise would go unbought or unshown."

Myers also believes that the practice was first adopted by subsequent-runs to offset the lengthy protection of first-runs, their choice of product, and for economic reasons. "First-runs are now resorting to it as a means of bolstering their business during the depression," he says.

Myers sees a further harmful influence on production in that the practice "tends to shorten the length of features. Any trend having to do with the mere length or shortness of a picture is bound to affect its quality. Good pictures cannot be made by the yard."

Some Allied Favor Twin Bills

From his discussions with Allied leaders Myers has come to the conclusion that the practice has had little if any effect on total admissions. He is also of the opinion that the trend of double featuring is toward an increase, and realizes that where these increases are among Allied exhibitors his views and theirs clash uncompromisingly.

"I realize," he says, "that (in my views on double featuring) I am out of line with the views of some Allied members. I am confident, however, that they are a minority and I feel that they are mistaken."

Myers recalls that Allied, with the aid of Sidney Kent, of Paramount, was instrumental in checking the practice when it threatened to become general in Detroit. He indicates that cooperation of the sort may accomplish a similar result in Chicago, "where," he says, "conditions are probably worse than in any other city."

"Chicago presents an opportunity to inaugurate a great reform in a very auspicious way," Myers says, "and I am appealing to the industry to join with us in accomplishing it."

Ned E. Depinet, western sales manager, Radio Pictures and RKO Pathe, sees a serious shortage of product threatened if the practice increases throughout the country, and, following such shortage, a product of lowered quality forthcoming.

He sees in it an evil to all branches of the industry which has decreased distributors' gross rentals and, he believes, probably increases patronage only temporarily. He believes that the outcome would be to make features shorter and decrease the number of short subjects produced. The trend, Depinet says he is "afraid," is toward an increase in double featuring.

Concluding, he says: "I consider double featuring a bad and dangerous practice and hope that all the constructive forces of the industry will use their influence to stop the practice."

Plan Four-Reelers

Hal Roach and other producers of short subjects are reported ready with plans for a series of three and four-reel "shorts" to be included in next year's production plans in order to offset further loss of playing time to double featuring theatres.

The move, it is believed, will be followed by all major producers of short subjects, which have been suffering loss of rentals with the spread of the double feature policy. It is pointed out that the three and four-reelers, running 35 to 45 minutes, could be sold in place of a second feature and, at the same time, would leave a place on programs for single reel subjects.

Production plans of this kind would materially reduce the number of short subjects to be made next year and anticipate a further spread of the double feature practice.

Benefit "In a Way"—Feist

Felix Feist, general sales manager, MGM, believes that the practice is a benefit to producers and distributors "in a way"—to use his own words. In spite of this opinion, he declares it to be his belief that the practice ultimately will bring a shortage of product and will lower the quality of productions. He also points out that it has hurt both the playing time and gross rentals of short subjects.

Feist does not believe that the length of features will be affected but, rather, that shorts will be made longer, possibly supplanting the second feature eventually. In his opinion the trend of double featuring is toward an increase.

Feist's opinion that the practice is a benefit to producers and distributors appears to be based on the fact that it increases playing time for product. The opinion appears to be at odds with MGM's policy to discourage double featuring, as announced at the company's national sales convention in Chicago this year by Feist himself. Moreover, it does not appear to be consistent with Metro's method of selling "Trader Horn" this year. The company sold the picture on a special contract which prohibited its being used on a double feature bill.

Acute Problem Says Lichtman

Al Lichtman, vice president and general manager of distribution, United Artists, sees an acute rental problem developing for distributors.

"Double featuring," he says, "has caused a material shrinkage in gross rentals in every situation where the practice is widespread because exhibitors there are endeavoring to buy two pictures for the price of one, in some instances paying less for two than they formerly paid for one." Lichtman sees in this a danger to the quality of future productions.

"If, through this practice, the returns to the producer and distributor continues to shrink," he says, "it will undoubtedly eventually force a lowering of the standard of pictures."

Lichtman believes that the practice results in a shortage of good product and that the shortage will become more acute in time; he believes that it increases gross admissions only temporarily, only while the practice remains a novelty, and that it eventually will hurt grosses even on good pictures, "because the policy usually makes for a bad show." He also believes that the practice increases playing time for bad pictures but not for good ones, and that it in time will reduce the length of features.

In Lichtman's opinion the practice is on the increase.

Varies Programs, Says Freuler

John R. Freuler, president of Big 4, sees in the policy "a new hope for the industry, pointing the way toward variety programs at low overhead and at a time when the industry stands in need of novel offerings."

Freuler believes that the short subject portion of the program should be retained in addition to the double feature. He thinks that this will be accomplished in time and will result in no change in the position of the short subject producer.

Norman Moray, Vitaphone sales manager, while condemning the policy in no uncertain terms, declares that only in Chicago has the sale of short subjects been seriously affected by the practice. He says the market for two-reel subjects is the first to be affected by double featuring, but that good, single reel subjects with an outstanding name are little affected. Illustrating, he said that Vitaphone had increased its sales in the New England territory this year by more than 100 per cent, accomplished largely through circuit bookings of the Bobby Jones series.

Adverse Opinions Predominate

Scores of opinions from distributor and exhibitor leaders follow the same lines of thought. An impartial invitation to comment on the practice was extended in each case to officials in all divisions of the industry, but the response revealed an overwhelming number of adverse opinions. In spite of this, however, it appears certain that there are individual theatre situations which could not survive on any other policy, and that there are entire communities engaged in the practice to the satisfaction of all in those communities.

In conclusion, and according to the evidence gathered, it appears that, locally or individually followed, the practice may be both satisfactory and, even, beneficial. However, according to the expressed conviction of leaders in the trade, there are obvious and undeniable dangers attendant upon a widespread or unregulated use of the policy, and these are dangers which would adversely affect all branches of the industry. Due to the contagiousness of the policy, the factors which cause it to envelope entire communities and regions once it has been introduced, these ultimate dangers are made more immediate and the practice, even in its present status, becomes a vital problem.

Gifford Urges Public to Attend Benefits in Motion Picture Week

The motion picture industry, with the gratis cooperation of both the National Broadcasting Company and Columbia Broadcasting Company offered on Sunday evening, November 15, a nation-wide program from New York, Chicago, Los Angeles and Seattle, introducing National Motion Picture Week, November 18 to 25, when thousands of theatres the country over will give the entire proceeds of benefit performances to the cause of unemployment relief.

Walter S. Gifford, director of the President's Organization on Unemployment Relief, issued a statement to the press of the nation on Tuesday concerning Motion Picture Week, in which he said, in urging attendance at the theatres during the benefit performances: "The benefit shows that will be given during the week represent the united effort of the motion picture industry throughout the country in making a practical contribution to the relief cause, and it is hoped that the proceeds will add substantially to the funds that are being raised by the local unemployment relief agencies. It is a splendid service in behalf of a great humane cause and it deserves public encouragement and patronage."

Will H. Hays made the principal address during the Sunday broadcast. The chief of the MPPDA said in part: "The certainty of our future would make cowardice out of hesitancy now. Today the necessities are recognized and with that knowledge the discharge of immediate responsibilities is certain. It will be a prelude to basic economic readjustments which must come and which will go far toward preventing the recurrence of present conditions. Meanwhile this our chore shall be performed. Six million out of work men will be fed and clothed and put to work . . . their spirit will be maintained, their pride preserved, their courage bolstered, their patriotism justified. We shall give them food for faith and by our performance again justify the reason for America."

In addition to the address of Hays, D. W. Griffith made a stirring appeal, and numerous stars, from the various cities, did their part, introduced in New York by S. L. (Roxy) Rothafel and in Los Angeles by Conrad Nagel. Douglas Fairbanks, Nancy Carroll, William Boyd, Bebe Daniels, Tom Mix, Irene Dunne, George Arliss, Maurice Chevalier, Jeanette MacDonald, Lionel Barrymore, Marie Dressler, Seth Parker, Ben Bernie and orchestra, Paul Whiteman and his orchestra, and Erno Rapee, all joined in the broadcast. To conclude, from New York, Morton Downey, Harry Richman, Eddie Cantor and George Jessel rendered songs, comedy and voiced appeal.

Already set are 1,052 theatres in the Metropolitan New York area, of which 599 are in New York City. Broadway houses have set Monday, November 23, as the date for midnight performances.

Half-Submerged Polar Submarine No Place for Timid Cameraman

Especially So When Rudder Had Broken Off, Says John Dored, Paramount Man With Wilkins

Taking pictures through a four-inch window of a submarine half-submerged in the ice of the God-forgotten wastes of the Arctic Circle may be interesting, but not necessarily happily so when all on board realized that the rudderless subsea craft might not be able to fight its way back to the surface. And that was not the only experience reported to the home office by John Dored, Paramount Sound News cameraman, who accompanied Sir Hubert Wilkins in his unsuccessful dash to the North Pole aboard the Nautilus.

"When the Nautilus reached Bergen, Norway, coming from England," wrote Dored, "I was surprised as I prepared to join her to see on her bridge several men who looked like negroes. They were absolutely black. But soon I found out they were perfectly good white men. They had simply become so black from naptha fuel smoke, oil, grease and the terrible living conditions.

"From Bergen to Spitzbergen there was still a possibility of sleeping on the bunk undressed, but from Spitzbergen to the polar ice and back, during a period of three weeks, undressing for sleep became impossible, due to the very low temperature on board. Due to condensation, water was dripping everywhere and on everything from the submarine's ceiling.

"Very soon after we reached the ice edge, the pipe of our fresh water supply froze and thereafter we were forced to use water out of the fuel tank. This tank had been painted with tar which had not dried before the trip, so the water from it stank.

"On our passage from Tromsoe to Spitzbergen we ran into a storm and our Nautilus rolled with a 47 degree side declination. Everything was thrown about the place from one side to the other. During the night, in order not to fall out of my top bunk, I had to put my belt around my neck and fasten it to a pipe. I also had to hold on with both hands or risk hanging myself if the lower part of my body slipped down. Fortunately I am not subject to sea sickness. Otherwise the suffering would have been terrible.

The First Dive

"But there were pleasant things, too. They were the interest for the outcome, the everchanging sights of the Arctic, the charming people on board, with everybody a friend, from Wilkins to the mess boy. Music was provided by our gramophone. On hard days Captain Danenhower served to everybody a cup of rum to keep our lungs warm. In spare moments we enjoyed ourselves with a game of rummy.

"The most serious and interesting moment was the one when Capt. Danenhower gave the command to get ready for our first dive under the ice. I am sure everybody felt that they might never come up and see the world again. This was due to the fact that the Nautilus had lost her diving rudder on the very first day of our contact with the ice. From that moment the ship had to be regarded not as a submarine but as an ordinary surface vessel. All she could do, and even then only with great risk, was to make an awash dive, that is, submerge halfway only. Wilkins allowed this maneuver three times for the sake of the pictures. He and myself had a hard job persuading the captain to make that awash dive.

"When the dive began I took my station in the escape hatch at the eye port—a round window of about four inches in diameter. Through this port I could see what was going on outside and through it I took pictures while submerged. The big drawback was that I was not able to see at the same time I was photographing, the eye port being entirely occupied by the camera.

An Unforgettable Sight

"The sight of the Polar ice, as viewed from underneath the water, is unforgettable. The everchanging ice formations, their coloring from pure white to bluish deep green, with a dim background, gave an impression of unreal dreamland.

"After making several dives and realizing that we could not reach the Pole without a rudder, we left the pack-ice and were under way back to Spitzbergen. In the open sea we encountered three floating icebergs and finally ran into a heavy storm. The periscope being frozen in and ice-covered long ago, we could see nothing outside and went blind for 24 hours in a storm and iceberg-ridden sea."

Fairbanks Sails to Film the Far East; Mary to Hollywood

Douglas Fairbanks left on Tuesday for the Far East to film a feature similar to his latest "Around the World in Eighty Minutes." Robert Fairbanks, his brothers; Lewis Milestone, director and "Chick" Lewis, production manager and a technical staff accompanied him. He will film Switzerland, Siberia, Manchuria and Mongolia. Half of the product may be in color.

Mary Pickford left Wednesday for Hollywood to set plans for her next film, an original designed to bring children back to the theatre. Fairbanks will be gone about two months, leaving for Central and South America in the late spring.

American Record Acquires Brunswick Radio-Record Unit

American Record Company this week acquired the Brunswick radio and record division of Warner Brothers. American Record is an operating unit of Consolidated Film Industries. It is understood that the new owner will start production of prologue and organlogue records for theatres.

The Brunswick division, which manufactures and sells talking machines, phonograph records and radio receiving sets, was acquired in 1930 by Warner Brothers at a reported purchase price of $5,000,000.

The recent Warner financial statement for the fiscal year showed a loss of $2,399,-161.88 from operations of the radio, record and music divisions, a special writedown of $3,373,368.53 in respect of inventories and accounts receivable of the radio and record division, and charges of $2,475,515.82 made direct during the year to surplus representing a special writedown of the plant and equipment of the radio and record division and loss on other capital assets.

Declares Our Films Give a "Distorted View" To Others

Dr. Stephen P. Duggan of the Carnegie Foundation, in an address at the opening of the World Affairs Institute at White Plains, N. Y., this week deplored the motion pictures which are going into foreign countries of gangsters and "showing the alleged night life and cowboy scenes of the country."

He conceded that films "are excellent mediums for spreading information," but said such films as he described as objectionable gave a "distorted view of Americans" and left "an almost permanent impression on the minds of people in other countries."

Schenck Laughs at Rumor Goldwyn May Go With MGM

Nicholas M. Schenck, in New York, laughed when the Coast rumor to the effect that Sam Goldwyn may join M-G-M was repeated to him at the home office.

His characterization of the report was: "One hundred per cent wrong. Not even the slightest suggestion of such a thing."

Schwartzes Take Two More

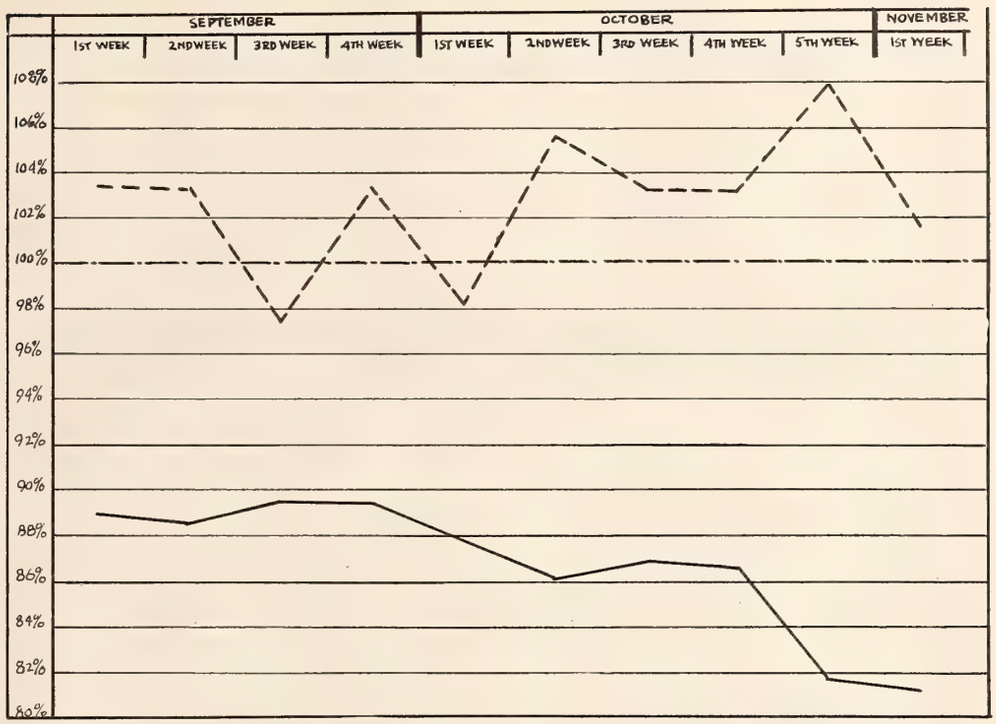
Abe and Jules Schwartz, owners of the Park and Utopia at Painesville, Ohio, and who are forming a circuit, have taken over the Ohio and State from Jay Guthrie at Uhrichville, Ohio.

Named Production Manager

Carl Grosswendt has been appointed production manager of the Pacent Electric Company, Inc., by Louis G. Pacent, president.

Sophie Tucker Makes Radio Debut

Sophie Tucker, star of stage and screen, makes her debut over the air on WEAF on Thursday evening.



This chart shows a comparison of box office receipts for ten weeks in September, October and November, this year and last. The evenly broken line (- - - - - - - - -) represents receipts for the ten weeks in 1930. The unbroken line (————————) represents receipts for the same period in 1931. The unevenly broken line (— · — · —) 100% represents average box office receipts during 1930.

MANY NEW DEVICES FOR SOUND IN FIELD

Four Reproducers, Two Recorders, Two Volume Controls, Arc and Projection Lamps, Metal Screen

Four new types of sound reproducers, two recorders and two sound volume controls, new arc and projection lamps and a metal screen are included in the current crop of motion picture equipment which has emerged from the laboratories of engineers and technicians and been made available for marketing.

A young Frenchman, Rene Nublat, at Paris, claims to have invented a device which permits of instantaneous recording of sound on film. Nublat says that his process will save large sums to producers. It records mechanically, aided by a new type of electrical apparatus.

Publix Address Service, equipment manufacturers, will market the "Paseo," junior and senior portable sound-on-film reproducers.

Universal Sound System (not connected with the Universal Film Company) has made available for houses seating between 250 and 5,000 a new sound-on-film reproducing unit which will be marketed direct from the Universal plant at Philadelphia.

Blue Seal Products of Brooklyn is making in two models a new type of carbon arc lamp working on 110 volts a. c. One model, it is claimed, gives light of an equivalent of two 1,000-watt incandescent bulbs, operating at from 10 to 12 amperes, while the second gives the equivalent to 3,500-watt and operates at 18 amperes, both on a. c. and d. c., it is said.

From Germany comes word of a new recorder, the Braun System, manufacturers of which promise minimum costs of operation. This device is said to be particularly adaptable to needs of small producers. It requires but one-tenth watt for operation, say the makers.

Essannay Electric Manufacturing Company of Chicago offers a new "Strong Remote Volume Control," for RCA equipment. By operation of a pushbutton, the device will regulate sound volume control instantly, the company says.

Whiting & Davis, maker of women's metallic handbags, claims to have perfected a process for manufacturing an all-metal screen made on the same principle as mesh bags, with millions of little aluminum squares linked together so that the whole fabric is flexible.

Eugene S. Halford, New Orleans, has received a patent on the Rototone, which, he says, automatically controls sound volume on recorders and reproducers.

A. E. Morrison & Sons, Ltd., of Leicester, England, announces a new type of reproducer for theatres seating up to 500. No batteries are used.

A new G-E Mazda projection lamp of 300 watts which, it is said, does not require any form of lamp resistance, will be marketed for use in Victor nontheatrical projectors.

SETH P
SMASH
TEST S

HELD-OVER WASHINGTON
SHOW WORLD'S BEST ST
PROVIDENCE..DES MOINES
RECORD GATE!...YEAR'S SUPREME NOVELTY

FEATURE ATTRACTION! CRITICS RAVE! OLD FOLK AND YOUNG
FLOCK TO SEE THE NEW COLOSSUS OF RADIO..."20th CEN-
TURY MIRACLE MAN IN A WORLD TURNED UPSIDE DOWN"
WATCH FOR EXHIBITION AND PROMOTION PLANS

ARKER IN SIX POTS...

AND HOUSTON!...TOPS
ANDARD ATTRACTIONS IN
..BOSTON..OMAHA..WITH

RKO Radio PICTURES

SETH PARKER

AND HIS JONESPORT NEIGHBORS IN THE

SMASH MELODRAMA "WAY BACK HOME"

NAIL IT AND LUBRICATE THOSE TURNSTILES!

What, No Theatre? It's No Place For Store Then, Say Merchants

Milwaukee Has Communities Where Tradesmen Prosper Because They Have Managers' Cooperation

A modernistic display room recently was erected on Milwaukee's north side by the Wisconsin Ice & Coal Company. Only a few doors from the show rooms, the concern erected a modern roller rink and dance hall, which is brightly lighted and equipped with a huge electric sign.

"I consider the location for our showroom here as good as any in downtown Milwaukee east of the river," one of the officials of the concern said. "East of the river downtown there are no theatres and as a result you won't find many people window shopping in the evening. Here, located on a car line, hundreds of people are attracted to the roller rink and cannot help but be attracted to our showrooms."

No Theatre Dissension!

It is in this light that many business men regard the theatre. Not only is this true of the downtown houses, but the community theatres as well. There are communities in Milwaukee where the merchants have prospered and cooperated because of a theatre and there are just as many others where dissension and poor cooperation have been prevalent because there was no theatre or at the very best only a small rundown house.

Theatres have been particularly anxious to extend cooperation in community movements in Milwaukee during the past year. Perhaps it is an outgrowth of the policy adopted by the managements of both the Fox and Warner circuits, who have been laying stress upon the desirability of their managers participating in the activities of their community. In numerous instances managers of community theatres in Milwaukee are members of their advancement association, some even holding offices in these associations. For example, Louis Orlove, manager of Fox's Uptown, is second vice-president of the North Avenue Advancement Association.

The merchant today is thinking more strongly in terms of cooperation than he has in many a moon. The enterprising theatre manager has something to offer which the merchant is not capable of obtaining without the theatre's assistance. The theatre knows how to advertise and publicize itself, and by cooperating with the theatre the merchant has benefited accordingly.

Merchandise Awards Available

Formerly the theatre manager was obliged to purchase his own gift offers. Today, with the cooperation of the community merchants, capable at the same time of arousing a greater public interest, he promotes merchandise awards, which results in advertising for the merchant and also pleases the public. At the same time the theatre benefits at no cost to itself.

Treasure Hunts, Better Times Weeks, advancement association theatre parties and the like have been promoted by Milwaukee community managers with good success. Only recently two south side Milwaukee houses, the Riviera and the Kosciuszko, members of the Warner circuit, cooperated in an event which continued for a week. Twenty-two merchants participated, each paying $4.50 for window cards, banners, newspaper advertisement and screen trailer, in addition to donating two prizes valued at not less than $5 apiece. The coupons they presented with each 50 cent purchase or each 50 cents applied against an outstanding account.

It marked the first time that they had cooperated with their theatres in this manner. They were delighted with the results, and were anxious to know when the theatre would stage a similar movement. Ted Stanford and Phil Kielpinski are managers of the Riviera and Kosciuszko, respectively.

Theatre Parties Successful

Orlove was instrumental in staging two thearte parties on successive Saturday nights at the Uptown with the cooperation of the North Avenue Advancement Association, prizes donated by the merchants being given away at each party. Fox Midwesco has been particularly active in supporting a program of this kind for its managers. Its Uptown theatre, at the time Stanley Gross and Wallace James were managers, was partly responsible for the formation of the Upper East Side Advancement Association, and today the association is still functioning with Joseph Kinsky, the present manager, taking an active part in it.

The Warner Wisconsin theatres likewise are cooperating with their community merchants and both circuits are following this procedure not only in Milwaukee neighborhood houses but in theatres in other cities in the state as well. Skeptical at first, the merchant of today is learning that the theatre manager is shooting straight and that his efforts are for the mutual benefit of all concerned.

German Industry In Seasonal Revival, But Attendance Off

The film business in Berlin has experienced its usual seasonal revival in all branches, according to the report of Trade Commissioner George R. Canty at Paris. Attendance, however, has fallen somewhat below previous years by reason of economic stress.

Studios are generally busy, but distributors in Germany report the liquidation of many previous contracts, reorganization and failure of theatres as a source of unsatisfactory financial return.

Constance Bennett To Wed

Constance Bennett and Henry James La Bailly, Marquis de la Falaise de la Coudraye, have filed intention to wed in Los Angeles. The marriage is expected to take place on November 22.

New Union Organized

The United Projectionists' Union of America, newly formed organization in Pennsylvania, with headquarters in Philadelphia, has 40 members, and expects shortly to receive a charter from the state.

How It's Done in Chicago

Herewith are typical programs shown at double featuring houses in Chicago. All theatres listed, with the exception of the independent Palace, are in the pre-release protection classification, and play from three to seven weeks ahead of the first general release theatres. The preponderance of Publix-Balaban & Katz theatres, which double feature throughout the pre-release classification, is illustrated in these random selections of programs the week of November 1.

TERMINAL (Fox)
Pagan Lady
Confessions of Co-Ed

SENATE (Publix-B. & K.)
Last Flight
The Spider

CENTRAL PARK (Publix-B. & K.)
Guilty Hands
Mad Parade

NORSHORE (Publix-B. & K.)
American Tragedy
The Bargain

AVALON (Warners)
Honor of Family
Road to Singapore

CAPITOL & HARDING (Warners and Publix-B. & K.)
Sidewalks of N. Y.
Street Scene

PALACE (Independent)
Daughter of the Dragon
Merely Mary Ann

MARYLAND (Publix-B. & K.)
Star Witness
Pagan Lady

GROVE (Warner)
Star Witness
The Spider

SHERIDAN (Fox)
Caught Plastered
Shanghaid Love

GRANADA & MARBORO (Publix-B. & K.)
Road to Singapore
Sidewalks of N. Y.

STRATFORD (Warner)
Bad Girl
The Bargain

New York, Chicago SMPE Sections Elect Officers

The Society of Motion Picture Engineers' New York and Chicago sections have elected officers for the ensuing year. In New York officers are: P. H. Evans, Warners, chairman; Donald E. Hyndman, Eastman Kodak, secretary-treasurer; managers, M. C. Batsel, RCA Photophone and J. L. Spence, Akeley Camera.

In Chicago new officers are: R. Fawn Mitchell, chairman; Burton W. Depue, secretary; governors, Robert P. Burns and Oscar B. Depue.

Cameraman Films Lake Placid

Charles Cajiano, motion picture photographer, has made a film, titled "High Spots in New York," which will be released shortly. Numerous of the sequences, taken from the air, show scenes in and around Lake Placid.

Franklin Takes Another

J. J. Franklin has added a theatre in National City, suburbs of San Diego, to the Franklin circuit. Roy Reid, manager of the Spreckles in San Diego, first Franklin theatre in the district, will supervise the new house.

Tiffany Adds Two Westerns

Tiffany has added two Ken Maynard westerns to its 1931-32 schedule. They will be first-run specials, as a result of the growing popularity of outdoor films. The first of the two will be "The Texas Gunfighter," original by Ben Cohn.

THEATRE RECEIPTS

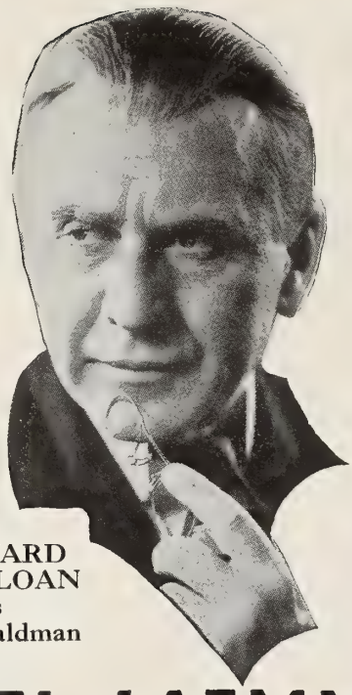
Theatre receipts in the MOTION PICTURE HERALD'S weekly compilation for the current calendar week ending November 14, reached a total gross of $2,333,693, a gain over the previous calendar week, ended November 7, of $104,000, the preceding week's total figure having been $2,229,627 for 28 cities. Three new high individual theatre totals and 11 new lows were recorded for the current week, which compares with two new high and nine new low individual figures from the previous seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"The Yellow Ticket" (Fox) ..... (6 days)	9,700	"The Cisco Kid" (Fox)..... (6 days)	9,460	High 1-24 "Reducing"	$ 18,500
							Low 4-4 "Passion Flower"	6,100
Leland	1,350	25c-35c	"The Squaw Man" (MGM)..... (6 days)	6,340	"Sob Sister" (Fox)..... (6 days)	5,100	High 5-2 "Strangers May Kiss"	8,100
							Low 7-11 "Daddy Long Legs"	2,900
Ritz	1,146	25c-35c	"The Beloved Bachelor" (Para.).. (6 days)	3,900	"Susan Lenox" (MGM)..... (6 days)	4,175	High 10-31 "East of Borneo".....	4,950
							Low 6-6 "Party Husband".....	3,190
RKO Palace....	4,000	25c-60c	"A Dangerous Affair" (Col.) ..... (25c-50c-3 days)	9,250	"Spirit of Notre Dame" (U.)..... (3 days)	10,200	.....	
			"Once A Lady" (Para.) ..... (3 days)	9,700	"Silence" (Para.) ..... (3 days)	9,200		
Strand	1,900	35c-50c	"The Ruling Voice" (F.N.)..... (6 days)	6,100	"Get Rich Quick Wallingford".... (MGM) (6 days)	6,300	High 10-24 "Susan Lenox".....	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Europa	267	25c-50c	"Karamazov" (Tobis) ..... (6 days)	1,300	"Troika" (Foreign) ..... (6 days)	800	.....	
Hippodrome	2,250	25c-50c	"Leftover Ladies" (Tiff.)..... (6 days and Sun. midnite show)	14,500	"The Homicide Squad" (U.) ..... (6 days and Sun. midnite show)	16,700	.....	
Keith's	2,500	25c-50c	"Once A Lady" (Para.) ..... (6 days and Sun. midnite show)	6,320	"Girls About Town" (Para.) ..... (6 days and Sun. midnite show)	5,680	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"Honor of the Family" (F. N.).... (6 days)	18,000	"The Beloved Bachelor" (Para.) (6 days)	20,000	High 4-11 "Tailor Made Man".....	30,000
							Low 3-21 "Conquering Horde"	17,000
Loew's Parkway	987	15c-35c	"Sin of Madelon Claudet" (MGM) (6 days)	5,000	"Susan Lenox" (MGM) ..... (6 days)	4,200	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"The Cuban Love Song" (MGM) .. and "Beau Hunks" (MGM) (4 days)	14,000	"The Ruling Voice" (F. N.) ..... (6 days)	17,000	High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon".....	15,000
Loew's Valencia	1,487	25c-35c	"Sin of Madelon Claudet" (MGM) (6 days)	3,800	"Susan Lenox" (MGM) ..... (6 days)	3,500	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Heartbreak" (Fox) ..... (5 days)	7,500	"Ambassador Bill" (Fox) ..... (6 days)	8,000	High 1-10 "Man Who Came Back"	18,000
							Low 7-11 "Their Mad Moment"	6,000
Rivoli	1,982	20c-40c	"Bad Company" (Pathe) ..... (6 days)	3,000	"Friends and Lovers" (Radio).... (6 days)	4,500	High 1-10 "Criminal Code".....	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Way Back Home" (Radio).....	20,000	"Platinum Blonde" (Col.)	17,000	High 2-14 "Cimarron"	26,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-60c	"Secret Service" (Radio)	19,500	"The Tip Off" (Pathe)	19,000	High 1-10 "Danger Lights"	22,000
							Low 7-18 "Up for Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Unholy Garden" (U. A.)	21,000	"Susan Lenox" (MGM).....	19,000	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"The Guardsman" (MGM).....	20,000	"Sin Of Madelon Claudet" (MGM)	24,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Girls About Town" (Para.)	33,000	"The Mad Genius" (W. B.)	37,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"Yellow Ticket" (Fox)	12,000	"The Cisco Kid" (Fox)	13,000	High 1-3 "Blue Angel".....	18,000
							Low 11-14 "Yellow Ticket"	12,000
Scollay Square.	1,800	25c-50c	"The Cisco Kid" (Fox)	11,000	"Road To Singapore" (W. B.)	12,000	High 1-17 "Right to Love"	25,000
							Low 11-14 "The Cisco Kid"	11,000
Uptown	2,000	25c-60c	"Yellow Ticket" (Fox)	11,000	"The Cisco Kid" (Fox)	12,000	High 9-26 "Monkey Business"	15,000
							Low 11-14 "Yellow Ticket"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Once A Lady" (Para.).....	25,000	"Susan Lenox" (MGM).....	28,000	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"The Ruling Voice" (F. N.)	7,000	"Homicide Squad" (U.).....	12,000	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mothers Cry"	5,900
Court Street....	1,800	25c	"The Bargain" (F. N.)..... (3 days)	1,900	"Riders of the Purple Sage" (Fox) (3 days)	2,000	.....	
			"Expensive Women" (W. B.)..... (4 days)	2,100	"Skyline" (Fox) ..... (4 days)	3,100		
Great Lakes ...	3,000	25c-50c	"Five Star Final" (F. N.)	16,800	"Palmy Days" (U. A.).....	17,900	High 8-8 "Politics"	35,100
							Low 9-26 "American Tragedy"	16,000
Hippodrome	2,100	25c-50c	"Heartbreak" (Fox)	15,900	"Smart Woman" (Radio).....	20,000	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
Hollywood	300	20c-40c	"Mystery of Life" (U.) ..... (2nd week)	1,700	"Mystery Of Life" (U.)..... (1st week)	1,900	.....	
Lafayette	3,300	25c-35c	"Gay Diplomat" (Radio)	7,400	"Murder At Midnite" (Tiff.).....	11,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Platinum Blonde" (Col.) ..... (3 days)	3,500	"The Big Gamble" (Pathe) ..... (3 days)	3,200	.....	
			"The Ruling Voice" (F. N.) ..... (3 days)	3,000	"Honor Of The Family" (F. N.) .. (3 days)	3,000		
Carolina	1,441	40c-50c	"Sin of Madelon Claudet" (MGM) (3 days)	4,500	"Sidewalks Of New York" (MGM) (3 days)	5,500	....	
			"Once A Lady" (Para.) ..... (3 days)	6,000	"Girls About Town" (Para.) .... (3 days)	5,000		

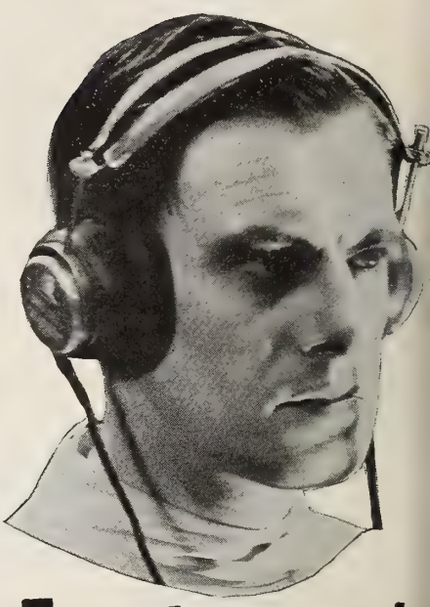


BORIS KARLOFF
as the Monster



EDWARD
VAN SLOAN
as
Dr. Waldman

COLIN CLIVE
as Frankenstein





HELP THE UNEMPLOYED!

CARL LAEMMLE presents

FRANKENSTEIN

no man has ever seen his like...

Directed by
JAMES WHALE

Produced by Carl Laemmle, Jr.
from the story by Mary Wollstonecraft Shelley . . . Adapted by John L. Balderston from Peggy Webling's play.

. if you've got the monster
you've



MAE CLARKE
as the bride of Frankenstein



DWIGHT FRYE
as the Dwarf



JOHN BOLES
as the other man

he UNIVERSAL SUPER ATTRACTION

EINSTEIN

no woman's kiss has touched his lips!

EIN

hat Frankenstein made
got the thriller of the year !!!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Once A Lady" (Para.)	45,000	"Sin Of Madelon Claudet" (MGM)	44,000	High 2-28 "Father's Son"	62,235
McVickers	2,285	35c-85c	"Five Star Final" (F. N.) (45c-80c-2nd week)	24,000	"Five Star Final" (F. N.) (1st week)	23,000	Low 7-18 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"Platinum Blonde" (Col.)	28,000	"Side Show" (W. B.)	31,000	High 2-7 "Doorway to Hell"	38,170
Palace	2,509	35c-85c	"Heartbreak" (Fox)	25,000	"Friends and Lovers" (Radio)	24,000	Low 10-24 "Alexander Hamilton"	21,000
Roosevelt	1,591	35c-85c	"The Cisco Kid" (Fox)	25,000	"The Mad Genius" (W. B.) (2nd week)	17,500	High 3-7 "My Past"	46,750
State Lake	2,776	35c-85c	"A Dangerous Affair" (Col.)	21,000	"Devotion" (Pathe) (2nd week)	18,000	Low 6-27 "Party Husband"	19,450
United Artists	1,700	35c-85c	"The Age For Love" (U. A.)	13,500	"The Unholy Garden" (U. A.) (5th week)	17,500	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
							High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
							High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,280
							High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Sidewalks of New York" (MGM)	8,500	"The Squaw Man" (MGM)	5,000	High 11-14 "Sidewalks of New York"	8,500
RKO Albee	3,300	35c-75c	"The Spider" (Fox)	35,000	"The Last Flight" (F. N.)	23,377	Low 8-22 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"The Yellow Ticket" (Fox)	10,196	"The Beloved Bachelor" (Para.)	11,844	High 11-14 "The Spider"	35,000
RKO Family	1,140	15c-25c	"The Tip Off" (Pathe) (4 days)	2,730	"Homicide Squad" (U.) (4 days)	2,665	Low 3-7 "Once a Sinner"	20,645
			"Reckless Living" (U.) (3 days)	1,470	"Sunset Trail" (Pathe) (3 days)	1,435	High 10-24 "Susan Lenox"	18,661
RKO Lyric	1,400	30c-50c	"Sin of Madelon Claudet" (MGM) (7 days and Sat. midnite show)	16,088	"Consolation Marriage" (Radio) (7 days and Sat. midnite show)	9,855	Low 8-8 "Hush Money"	8,551
RKO Palace	2,700	30c-50c	"Once A Lady" (Para.) (7 days and Sat. midnite show)	13,380	"Girls About Town" (Para.) (7 days and Sat. midnite show)	14,129	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
RKO Strand	1,350	25c-40c	"Rebound" (Pathe) (35c-40c)	4,200	"Susan Lenox" (MGM)	4,342	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
Ufa	400	30c-50c	"Flotenkonzert Von Sanssouci" (Ufa)	1,900	"Die Weisse Hoflle Von Pitz Palu" (Soko) and "D Zug 13" (Ufa)	1,800	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
							High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
							High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	25c-50c	"Yellow Ticket" (Fox)	19,000	"Sin Of Madelon Claudet" (MGM)	21,000	High 8-8 "Politics"	26,000
Cameo	1,200	25c-40c	"Two Hearts in Waltz Time" (German) (2nd week)	6,800	"Two Hearts In Waltz Time" (German) (1st week)	7,500	Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Once A Lady" (Para.)	13,500	"Platinum Blonde" (Col.)	14,000		
RKO Palace	3,100	25c-75c	"Bad Company" (Pathe)	22,000	"Reckless Living" (U.)	21,000	High 3-14 "Dracula"	30,000
State	3,400	25c-50c	"My Sin" (Para.)	24,000	"Get Rich Quick Wallingford" (MGM)	29,000	Low 4-18 "Unfaithful"	10,000
Stillman	1,900	25c	"Sob Sister" (Fox)	6,500	"Murder By The Clock" (Para.)	6,000	High 5-2 "Laugh and Get Rich"	40,000
Warner's Lake	800	25c-50c	"Expensive Women" (W. B.) (6 days)	3,200	"The Ruling Voice" (F. N.)	6,000	Low 7-18 "Arizona"	18,000
							High 11-7 "Get Rich Quick Wallingford"	29,000
							Low 6-20 "Vice Squad"	14,000
							High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Once A Lady" (Para.)	17,500	"Girls About Town" (Para.)	16,500	High 8-8 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"Platinum Blonde" (Col.)	6,000	"The Cisco Kid" (Fox)	9,000	Low 6-6 "Laughing Sinners"	13,000
Huffman's Tabor	1,900	25c-50c	"The Mad Genius" (W. B.)	8,500	"Sob Sister" (Fox)	9,000	High 4-11 "Connecticut Yankee"	12,000
Paramount	2,000	25c-50c	"Touchdown" (Para.)	12,500	"Cuban Love Song" (MGM)	12,500	Low 4-9 "Gods Gift to Woman"	4,500
Rialto	1,040	25c-50c	"Caught Plastered" (Radio)	3,750	"Get Rich Quick Wallingford" (MGM)	3,500	High 3-21 "City Lights"	14,000
							Low 7-4 "Annabelle's Affairs"	7,000
							High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
							High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Once A Lady" (Para.)	8,000	"Five Star Final" (F. N.)	9,000	High 9-26 "Monkey Business"	12,000
Orpheum	2,000	25c-50c	"Way Back Home" (Radio)	12,000	"A Dangerous Affair" (Col.) (4 days)	3,000	Low 9-12 "American Tragedy"	6,000
					"Smart Women" (Radio) (3 days)	2,500	High 2-14 "Cimarron"	18,000
Paramount	1,700	25c-60c	"Sob Sister" (Fox) (4 days)	8,000	"Girls About Town" (Para.) (4 days)	6,000	Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
			"Road To Singapore" (W. B.) (3 days)	6,000	"Blonde Crazy" (W. B.) (3 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
Strand	1,100	25c-35c	"Star Witness" (W. B.) (4 days)	2,050	"The Last Flight" (F. N.) (4 days)	2,400	Low 9-12 "Secrets of a Secretary" and "Transatlantic"	10,000
			"Heartbreak" (Fox) (3 days)	1,275	"Penrod and Sam" (F. N.) (3 days)	975	High 3-21 "Trader Horn"	7,000
							Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"A Dangerous Affair" (Col.)	16,000	"Rebound" (Pathe)	16,000		
Fisher	2,300	25c-60c	"Cuban Love Song" (MGM)	19,000	"The Mad Genius" (W. B.)	19,000		
Fox	5,000	25c-50c	"Friends and Lovers" (Radio)	25,000	"Heartbreak" (Fox)	30,000		
Michigan	2,500	25c-60c	"Once A Lady" (Para.)	27,000	"Girls About Town" (Para.)	26,000		
Paramount	3,450	25c-60c	"Sin Of Madelon Claudet" (MGM)	25,000	"Platinum Blonde" (Col.) (8 days-2nd week)	15,000		
State	3,000	25c-50c	"Platinum Blonde" (Col.)	10,000	"Susan Lenox" (MGM)	10,000		
United Artists	2,000	25c-75c	"Age For Love" (U. A.) (9 days-2nd week)	9,000	"Unholy Garden" (U. A.) (6 days-2nd week)	7,000		
					"Age For Love" (U. A.) (3 days-1st week)	4,000		
Hollywood								
Egyptian	1,800	10c-65c	"Ambassador Bill" (Fox) (3 days)	4,570	"Yellow Ticket" (Fox) (2nd week)	4,752	High 7-31 "Trader Horn"	36,000
Pan. Hollywood	3,000	35c-65c	"Smiling Lieutenant" (Para.) (5 days)	8,622	"Monkey Business" (Para.)	8,123	Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	35c-50c	"Blonde Crazy" (W. B.)	10,500	"Honor of the Family" (F. N.)	7,000	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
							High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Road To Singapore" (W. B.)	4,200	"The Cisco Kid" (Fox)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"The Guardsman" (MGM)	7,000	"Cuban Love Song" (MGM)	10,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Once A Lady" (Para.)	7,600	"Sob Sister" (Fox)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Way Back Home" (Radio)	10,000	"A Dangerous Affair" (Col.)	4,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Mad Genius" (W. B.)	5,700	"The Cisco Kid" (Fox)	5,750	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Once A Lady" (Para.)	7,000	"The Ruling Voice" (F. N.)	7,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Platinum Blonde" (Col.)	18,000	"Honor Of The Family" (F. N.)	16,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Heartbreak" (Fox)	8,000	"Reckless Living" (U.)	9,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Unholy Garden" (U.A.)	7,250	"The Sin Of Madelon Claudet" (MGM)	8,500	High 5-2 "Trader Horn"	22,000
							Low 11-14 "Unholy Garden"	7,250
Kansas City								
Liberty	1,200	25c-50c	"Local Boy Makes Good" (F. N.)	5,000	"The Cisco Kid" (Fox)	6,250		
Mainstreet	3,067	35c-60c	"Consolation Marriage" (Radio)	15,000	"Fifty Fathoms Deep" (Col.)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"The Guardsman" (MGM)	16,200	"The Unholy Garden" (U. A.)	16,000	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Once A Lady" (Para.)	15,000	"Platinum Blonde" (Col.) (7 days and Sat. midnite show)	13,750	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Mad Parade" (Para.)	5,400	"Homicide Squad" (U.)	6,900	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Strictly Dishonorable" (U.) (4 days)	4,798			High 3-21 "Strangers May Kiss" (5 days)	28,000
							Low 10-24 "Consolation Marriage" ($5 Premiere)	8,500
Fox Criterion	1,652	35c-65c	"Ambassador Bill" (Fox) (3 days)	7,448	"Yellow Ticket" (Fox) (2nd week)	4,914	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-50c	"Derelict" (Para.)	3,200	"La Luces De Buenos Aires" (Para.)	3,500	High 1-10 "El Hombre Malo"	8,000
							Low 3-28 "La Fruta Amerga"	3,000
Loew's State	2,418	35c-65c	"Riders of the Pudple Sage" (Fox)	26,000	"The Sin Of Madelon Claudet"	18,601	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Convicted" (Artclass)	9,500	"Skyline" (Fox) (MGM)	8,500	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Platinum Blonde" (Col.)	6,500	"Spirit of Notre Dame" (U.) (3rd week)	9,000	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"Once A Lady" (Para.)	24,000	"Girls About Town" (Para.)	18,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Woman of Experience" (Pathe)	17,500	"Pagan Lady" (Col.)	14,000	High 10-31 "Homicide Squad"	18,000
							Low 8-1 "Arizona"	11,000
United Artists	2,100	35c-65c	"Unholy Garden" (U. A.) (2nd week)	8,500	"Unholy Garden" (U. A.) (1st week)	16,200	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Blonde Crazy" (W. B.)	12,000	"Alexander Hamilton" (W. B.)	7,800	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Five Star Final" (F. N.) (2nd week)	19,000	"Five Star Final" (F. N.) (1st week)	19,000		
Milwaukee								
Alhambra	2,660	25c-60c	"Reckless Living" (U.) (25c-50c)	8,000	"Get Rich Quick Wallingford" (MGM)	10,500		
Garden	1,150	25c-60c	"Sherlock Holmes' Fatal Hour" (First Division) (15c-50c)	8,000	"The Unholy Garden" (U. A.) (9 days)	12,800		
Palace	2,587	25c-60c	"Monkey Business" (Para.) (2nd week)	8,200	"Monkey Business" (Para.) (1st week)	11,500		
Riverside	2,180	25c-60c	"Secret Service" (Radio)	14,000	"Consolation Marriage" (Radio)	15,000		
Strand	1,406	25c-60c	"Sidewalks of New York" (MGM) (25c-50c)	6,900	"The Road To Reno" (Para.)	5,000		
Warner	2,500	25c-60c	"The Mad Genius" (W. B.)	12,000	"I Like Your Nerve" (F. N.)	15,000		
Wisconsin	3,275	25c-65c	"The Cisco Kid" (Fox) (25c-60c)	13,500	"This Modern Age" (MGM)	16,300		
Minneapolis								
Aster	812	20c-25c	"The Dreyfus Case" (Col.)	1,750	"The Mad Parade" (Para.)	1,200	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Beloved Bachelor" (Para.)	3,000	"Road To Reno" (Para.)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Once A Lady" (Para.)	21,000	"24 Hours" (Para.)	21,000	High 6-27 "Daddy Long Legs"	32,000
							Low 2-28 "Dance Fools Dance"	18,000
Pantages	1,500	25c-50c	"Street Scene" (U. A.) (2nd week)	4,600	"Street Scene" (U. A.) (1st week)	6,500		
RKO Orpheum	2,900	25c-50c	"Platinum Blonde" (Col.)	15,500	"Spirit Of Notre Dame" (U.)	16,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Spirit of Notre Dame" (U.) (3 days)	1,200	"Five Star Final" (F. N.) (3 days)	1,200		
			"The Tip-Off" (Pathe) (4 days)	1,200	"Shanghied Love" (Col.) (4 days)	1,000		
State	2,300	25c-50c	"Cuban Love Song" (MGM)	9,500	"Alexander Hamilton" (W. B.)	7,500	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"24 Hours" (Para.) and "Personal Maid" (Para.)	12,500	"Spirit Of Notre Dame" (U.) and "The Bargain" (F. N.)	14,000	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Gay Diplomat" (Radio) and "Lasca of the Rio Grande" (U.)	4,900	"Skyline" (Fox) and "Alias The Bad Man" (Tiff.)	4,500	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"The Spider" (Fox)	14,500	"Side Show" (W. B.)	14,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-50c	"Front Page" (U. A.)	4,900	"The Viking" (J. D. Williams)	5,600		
Palace	2,600	25c-99c	"My Sin" (Para.)	16,000	"Alexander Hamilton" (W. B.)	14,500	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"The Miracle Woman" (Col.)	10,500	"Palmy Days" (U. A.) (3rd week)	10,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Silence" (Para.) and "The Girl Habit" (Para.)	4,700	"Guilty Hands" (MGM) and "The Brat" (Fox)	4,200	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM)	18,759	"The Guardsman" (MGM) (9th week)	9,000	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Broadway	2,000	35c-$1.00	"Leftover Ladies" (Tiff.)	17,940	"The Tip-Off" (Pathe) (2nd week)	17,902		
Capitol	4,700	35c-$1.50	"Sin of Madelon Claudet" (MGM) (2nd week)	58,617	"Sin Of Madelon Claudet" (MGM) (1st week)	84,234	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,585	All Newsreel	8,637	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Hollywood	1,549	50c-$1.00	"The Mad Genius (W. B.) (3rd week)	12,721	"The Mad Genius" (W. B.) (2nd week)	18,013		
Mayfair	2,300	35c-85c	"Bad Company" (Pathe)	16,750	"Consolation Marriage" (Radio)	11,000		
Paramount	3,700	40c-$1.00	"Once A Lady" (Para.)	62,200	"Girls About Town" (Para.)	52,200	High 2-14 "Millie"	44,200
							Low 11-7 "Consolation Marriage"	11,000
Rialto	1,904	40c-$1.00	"Unholy Garden" (U. A.) (3rd week)	19,300	"Unholy Garden" (U. A.) (2nd week)	33,500	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
							High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Monkey Business" (Para.) (6th week)	14,200	"Monkey Business" (Para.) (5th week)	21,600	High 10-17 "Monkey Business"	57,400
							Low 7-11 "Newly Rich"	15,800
Roxy	6,200	50c-$1.50	"Friends and Lovers" (Radio)	54,600	"The Yellow Ticket" (Fox)	82,100	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Compromised" (F. N.)	11,451	"Platinum Blonde" (Col.)	10,702	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"The Speckled Band" (First Division)	8,511	"Fanny Foley Herself" (Radio) (2nd week)	1,546	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"The Ruling Voice" (F. N.) (2nd week)	21,472	"Five Star Final" (F. N.) (6 days-8th week)	19,951	High 9-19 "Five Star Final"	59,782
					"The Ruling Voice" (F. N.) (1 day-1st week)	5,280	Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Once A Lady" (Para.)	7,000	"Girls About Town" (Para.)	6,000	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Blonde Crazy" (W. B.)	7,200	"Sin Of Madelon Claudet" (MGM)	8,000	High 2-21 "Cimarron"	15,500
							Low 8-1 "Magnicent Lie"	5,500
Liberty	1,500	10c-35c	"Riders of the Purple Sage" (Fox) (5 days)	3,300	"Bad Company" (Pathe)	3,900	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"A Dangerous Affair" (Col.) (6 days)	5,000	"The Cisco Kid" (Fox)	5,600	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Way Back Home" (Radio)	16,500	"A Dangerous Affair" (Col.)	12,000	High 2-14 "Cimarron"	25,550
							Low 6-20 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Alexander Hamilton" (W. B.)	7,000	"Five Star Final" (F.N.)	6,750	High 6-20 "Daddy Long Legs"	12,000
							Low 1-31 "Bachelor Father"	6,000
State	1,200	15c-35c	"The Spider" (Fox)	2,850	"Riders Of The Purple Sage" (Fox)	2,500	High 3-14 "Trader Horn"	10,000
							Low 9-26 "Tabu" and "Children of Dreams"	1,325
World	2,500	25c-40c	"24 Hours" (Para.)	6,350	"My Sin" (Para.)	6,300	High 4-11 "Men Call It Love"	16,000
							Low 8-1 "Women Love Once" and "Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Song O' My Heart" (Fox) (3 days)	1,650	"Side Show" (W. B.) and "Viennese Nights" (W .B.) (3 days-2nd week)	1,550	High 5-30 "Hells Angels" and "Body and Soul"	3,300
			"Five Star Final" (F. N.) (3 days)	1,550			Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
					"Sporting Blood" (MGM) (3 days)	1,450		
Capitol	2,592	15c-60c	"My Sin" (Para.) (6 days)	10,000	"Squaw Man" (MGM) (6 days)	8,500		
Centre	1,142	15c-60c	"Palmy Days" (U. A.) (6 days)	6,000	"Get Rich Quick Wallingford" (MGM) (6 days)	5,500	High 5-16 "Devil to Pay' "	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Murder At Midnite" (Tiff.) (3 days)	1,400	"Salvation Nell" (Tiff.) (3 days)	1,600	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Five and Ten" (MGM) (3 days)	1,700	"High Stakes" (Radio) (3 days)	1,800		
Regent	1,225	15c-60c	"Tell England" (British) (6 days)	5,300	"24 Hours" (Para.) (3 days)	2,300	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
					"Beloved Bachelor" (Para.) (3 days)	2,600		
Philadelphia								
Arcadia	600	50c	"Palmy Days" (U. A.) (6 days-2nd week)	3,600	"Palmy Days" (U. A.) (6 days-1st week)	4,900	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"Sin of Madelon Claudet" (MGM) (6 days)	23,000				
Earle	2,000	25c-65c	"A Dangerous Affair" (Col.) (6 days)	13,000	"Expensive Women" (W. B.) (6 days)	13,000	High 1-3 "Divorce Among Friends"	26,000
							Low 11-14 "A Dangerous Affair"	13,000
Fox	3,000	35c-75c	"The Cisco Kid" (Fox) (6 days)	25,000	"Sob Sister" (Fox) (6 days)	22,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Susan Lenox" (MGM) (6 days)	5,500	"The Mad Parade" (Para.) (6 days)	3,800	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Guardsman" (MGM) (6 days)	18,500	"The Unholy Garden" (U. A.) (6 days)	15,000	High 1-3 "Tom Sawyer"	24,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Five Star Final" (F. N.) (6 days)	23,000	"Smart Woman" (Radio) (6 days)	14,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"The Ruling Voice" (F. N.) (8 days)	10,000	"My Sin" (Para.) (4 days—2nd week)	5,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Yellow Ticket" (Fox)	6,300	"Cuban Love Song" (MGM) (6 days)	4,700	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Once A Lady" (Para.)	13,200	"Get Rich Quick Wallingford" (MGM)	12,700	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"The Ruling Voice" (F. N.)	4,200	"Expensive Women" (W. B.)	4,800		
RKO Orpheum	1,700	25c-50c	"A Dangerous Affair" (Col.)	10,400	"Devotion" (Pathe)	9,300	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-50c	"Age For Love" (U. A.)	4,000	"Unholy Garden" (U. A.)	4,800	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	15c-50c	"Flying High" (MGM)	16,000	"Sin Of Madelon Claudet" (MGM)	18,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"The Cisco Kid" (Fox) and "Sob Sister" (Fox)	10,000	"Honor Of The Family" (F. N.) and "The Ruling Voice" (F. N.)	9,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Once A Lady" (Para.)	7,000	"Girls About Town" (Para.)	5,500	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Way Back Home" (Radio)	9,500	"A Dangerous Affair" (Col.)	4,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Leftover Ladies" (Tiff.) (4 days)	900	"Murder At Midnite" (Tiff.) (3 days)	700	High 2-14 "Last Parade"	11,000
							Low 10-24 "The Dreyfus Case"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Cuban Love Song" (MGM)	9,000	"24 Hours" (Para.)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"The Cisco Kid" (Fox)	5,500	"The Road To Singapore" (W. B.)	4,500	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Platinum Blonde" (Col.)	13,500	"Spirit Of Notre Dame" (U.)	15,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President	1,200	15c-35c	"Spirit of Notre Dame" (U.) (3 days)	1,100	"Five Star Final" (F. N.) (3 days)	1,200		
			"The Tip-Off" (Pathe) (4 days)	1,000	"Shanghaied Love" (Col.) (4 days)	1,000		
Tower	1,000	15c-25c	"Guilty Hands" (MGM)	2,100	"Get Rich Quick Wallingford" (MGM)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Merely Mary Ann" (Fox)	12,800	"Guilty Hands" (MGM)	12,000	High 8-15 "Daddy Long Legs"	16,750
							Low 11-7 "Guilty Hands"	12,000
Fox	4,600	35c-60c	"Cuban Love Song" (MGM)	35,000	"The Yellow Ticket" (Fox)	34,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"The Big Gamble" (Pathe)	14,000	"Lady From Nowhere" (Security)	13,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Consolation Marriage" (Radio)	5,000	"Platinum Blonde" (Col.)	7,500	High 2-14 "Cimarron"	20,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-50c	"Once A Lady" (Para.)	15,500	"Girls About Town" (Para.)	15,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Unholy Garden" (U. A.)	10,500	"Palmy Days" (U. A.) (3rd week)	7,800		
Warfield	2,700	25c-50c	"Touchdown" (Para.)	20,500	"Get Rich Quick Wallingford" (MGM)	23,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Five Star Final" (F. N.) (2nd week)	10,600	"Five Star Final" (F. N.) (1st week)	18,225	High 11-7 "Five Star Final"	18,825
							Low 8-22 "The Viking"	4,850
Seattle								
Blue Mouse	950	25c-75c	"Platinum Blonde" (Col.)	8,500	"Expensive Women" (W. B.)	6,500		
Fifth Avenue	2,750	25c-75c	"Once A Lady" (Para.)	13,000	"Get Rich Quick Wallingford" (MGM)	13,500	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Convicted" (Artclass) and "I Surrender Dear" (Edu.)	7,000	"In Line Of Duty" (Monogram)	6,500	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"The Mad Genius" (W. B.)	7,000	"Unholy Garden" (U. A.) (3rd week)	6,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Cuban Love Song" (MGM)	11,500	"The Yellow Ticket" (Fox)	11,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Consolation Marriage" (Radio)	13,500	"A Dangerous Affair" (Col.)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Beloved Bachelor" (Para.) (6 days)	20,500	"Devotion" (Pathe) (6 days)	18,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"The Guardsman" (MGM) (6 days)	12,000	"Get Rich Quick Wallingford" (MGM) (6 days)	11,500	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"Skyline" (Fox) (6 days)	16,500	"The Big Gamble" (Pathe) (6 days)	15,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Mad Genius" (W. B.) (6 days)	7,500	"Cisco Kid" (Fox) (6 days)	9,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Spirit of Notre Dame" (U.) (6 days)	12,500	"East Of Borneo" (U.) (6 days)	12,200	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"TOUCHDOWN." If Paramount can keep feeding us pictures like this, both our theatres and Paramount will enjoy a large, healthy measure of profitable business. Packed with every necessary element of entertainment, it is going to race down the home stretch to the tune of S.R.O. as sure as you're a foot high.

If you can spot it while football is still the topic of the day, then the title is surefire "box-office"; after the fans stop talking about the gridiron, you'll have to push it a little more. But it IS a whale of a picture and one that should start them talking about it from the very first show. As for its "audience" value, don't worry about it one bit. They'll like it enough to go out cheering.

Here is a picture that can be backed with one of those campaigns that tends to create and build up interest and then pack them in. Kids and adults will go for it equally as strong. Maybe some of the youngsters will find their faith in certain football stars a little dimmed because of the suspicion that they were subsidized, but they'll forget all about that in the course of the picture's progress.

Everyone in the cast does a peach of a performance with Jack Oakie running away with the comedy slants, but you'll like him better in this than in some of his past starring role. Proving that he can help make a picture even if he can't always carry an entire picture.

For the full cast, credits and other necessary dope, just turn to the informative review carried in the HERALD of October 31. Then get your dates set and go out to break a record or two. Sell it with all the enthusiasm and pep that you have and let them know that they're in for a grand show at your theatre. Any day of the week is O.K. and if you've got a local team in your town, make them guests of honor for the opening night. Let them bring a band and perhaps you can sell them on the idea of marching to the theatre. But no matter how you go about it, make the showing of this picture a gala engagement for your house. This picture will do more for Paramount's prestige than anything they have offered so far this season. In other words; they score a peach of a touchdown with "Touchdown."

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"PHANTOM OF PARIS" is no doubt the best thing that Gilbert has had since the talking picture made its debut, and although some of the newspaper critics keep harping at the shortcomings of his recording voice, we're happy to announce that it is plenty good enough for any spot, Times Square included.

Our own reaction seems to be that much more could have been made from this story, but somewhere or other they lost a lot of its entertaining slants. But don't take that to mean that this is a poor picture. We found it interesting and really absorbing in some spots. The kids may feel bad because Gilbert stops doing the disappearing act after the opening shots. But the adults will feel quite satisfied.

The title possesses plenty of fine "box-office" angles, and backed up by a good campaign should bring out enough patrons to count up at the end of the run to real money. "Audience" appeal should be OK for the majority of spots throughout the country where they are not inclined to pick their entertainment to pieces to see what makes the wheels go 'round.

Not too good for kids but can get by for Sunday if you prefer to use it on that day. Just make up your mind to play up the thousand and one angles suggested by this b.o. title and we feel safe in saying that it will create the interest you desire in your community. Gilbert's past flops make it rather risky to throw the full burden on his shoulders, so while giving him top billing you might just as well play up the several others in the cast who really rate billing. But stick to that title while you are framing your selling campaign; it will get you far more dough than any other slant you can inject.

For novel exploitation, few pictures offer the possibilities of this one. So get out your "bag of tricks" and go to work. There's some money in this picture and the showman who gets the most out of it is the man who knows how to play upon the imagination of his particular community.

▼

"ARE THESE OUR CHILDREN" is a fairy tale pure and simple. If anyone actually believes for one moment that such things are typical of present day life as it is lived among the high school boys and girls of this country, then they are laboring under an illusion.

The production clearly demonstrates the oft-used expression that it takes more than a well directed or well acted picture to constitute a perfect evening's entertainment and the most that can be said about it, so far as its actual value at the box office is concerned, is that it possesses plenty of working material for any livewire showman to go out and sell.

The title, at first glance, carries a wallop that ought to get far above par at the b.o. Naturally, it is chockfull of magnetism for most spots because it strikes home. But the theatre that really turns them away for the run of the picture will be the house where a showman knows how to take a title like this and sell it for all it's worth without creating adverse sentiment among some of the long-nosed keepers of the town's morals.

As for its "audience" strength, it is absorbing entertainment from start to finish, but bordering on the morbid side, especially towards the finish where the author and director seemed determined to out-Dreiser the "American Tragedy." Yep, the young hero, hardly out of high school, gets the chair.

While one must watch his advertising carefully to avoid pitfalls, we advise that he stick to "preaching the moral of clean living for our growing generation if they would avoid the fate of the boys and girls in the picture." That may silence the few who would hold that such a picture is bad for the community.

It would be best to play away from kids and Sunday. It's an adult story in my estimation and adults alone will reap the full benefit of its entertaining angles. Bringing the youngsters into your advertising may prove a boomerang. But you're the best judge of your own situation, so be guided accordingly. Just remember, —getting drunk and killing an old friend of the family is not considered exactly uplifting.

Try to get a look at this picture before you start your brain a-working on a campaign; it will help tremendous in framing it along lines best suited to your theatre and patronage. At any rate, don't get too excited about it, it's far from being an "epic," or any other worn-out phrase that this industry loves to tack onto anything that comes along.

▼

"AMBASSADOR BILL" being a Will Rogers picture means that you must sell the star as the chief stock in trade that you are offering when it plays your house. Aside from Rogers this picture has little to boast about. And even Rogers' wit and wisecracks are going to find the sledding tough with the many spots where subtle humor flies thick and fast. Maybe they won't get all the fun out of the dialogue, but if they go for the star in a big way they may be satisfied with the show.

The boy king of this mythical kingdom is nothing to brag about and may not rate so hot with the kids in your town, but with all other slants, including a couple of revolutions, it might get over OK.

The title has no particular "box office" strength; whatever power may lie in that direction must be solely through the way you sell Rogers along with it. A well-planned campaign is very essential and one that will not give them any too much to look for in the way of amusement.

As for its "audience" pull, we doubt whether they will go into ecstasies over it. The plot is rather weak and the entire picture is not particularly well done in any direction.

It is suitable for youngsters and Sunday showings if you want it for those reasons, but the most important thought we can attempt to plant in your minds is to get behind it. This one needs plenty of help if it is going to bring anything like a decent return to your box office. We're hoping that your customers are nice Rogers fans; if they are, then you won't be too sorry that you're playing it.

CHARLES E. LEWIS.

Arrowsmith

(United Artists)

Drama

(Seen at Hollywood)

Samuel Goldwyn's screen version of Sinclair Lewis' novel "Arrowsmith" is one of the most unusual attractions of the season. Its star, Ronald Colman, gives one of the most sincere and convincing performances of his distinguished career. He is supported by an extraordinarily capable cast, members of which obviously became deeply imbued with the spirit and purpose of the story and hence gave to it a noteworthy realism of presentation.

"Arrowsmith" as a novel, like most of the works of Sinclair Lewis, enjoyed wide popularity. Whether its appeal to motion picture audiences will be broad enough to make it a general success is quite another question. It is a serious psychological treatise concerning the scientific mind. It pokes sharp satire at the allegedly ballyhoo methods of great endowed medical research foundations. An attempt is made to point out what happens when scientific empiricism hears the wail of human suffering. It dwells at times upon the microscopic studies of tiny but deadly germs. Again it deals quite intimately with the weaknesses and the strength of the human heart. It points up the tolls and the rewards of personal sacrifice.

To many minds which, even occasionally, are actually devoted to thought, these earnestly done studies will prove entertaining and interesting. To the minds who prefer to turn on the radio and listen to a broadcast phonograph recording of "The Peanut Vendor" the reaction is not likely to be especially enthusiastic. It took nerve to invest a large sum of money in the making of this psychoanalytical study of the scientist and his problems. It will be interesting to observe the response of the public.

Undoubtedly the great popularity of Ronald Colman will have an important bearing upon the results. And in this he does such splendid, sincere work that he is certain to win high praise. Helen Hayes, as his wife, is another

in the distinguished cast who make of "Arrowsmith" a particularly high grade production. Two other sterling performances are also given by A. E. Anson as the venerable scientist, Doctor Gottlieb, and by Richard Bennett as the crusading Doctor Sondelius.

With uniform excellence other roles are played by Alan Hale, Alec Frances, Claude King, Beulah Bondi, Myrna Loy, Russell Hopton, DeWitt Jennings, Bert Roach, John Qualen, Adele Watson, David Landau, Lumsden Hare and Clarence Brooks, truly an unusual cast of players.

The adaptation was done by Sidney Howard and the direction by John Ford, both of whom deserve praise because they dealt with the subject understandingly and with appropriate dignity.

Produced by Samuel Goldwyn, for release by United Artists. Directed by John Ford. From the novel by Sinclair Lewis. Adapted by Sidney Howard. Edited by Hugh Bennett. Photography by Ray June. Settings by Richard Day. Release date, December 26, 1931.

CAST

Dr. Martin Arrowsmith	Ronald Colman
Leora	Helen Hayes
Dr. Gottlieb	A. E. Anson
Sondelrus	Richard Bennett
Dr. Tubbs	Claude King
Mrs. Tozer	Beulah Bondi
Joyce Lanyon	Myrna Loy
Dr. Terry Wickett	Russell Hopton
Mr. Tozer	De Witt Jennings
Bert Tozer	Bert Roach
Henry Novak	John Qualen
Mrs. Novak	Adele Watson
Sir Robert Fairland	Lumsden Hare
Oliver Marchand	Clarence Brooks

Leo Meehan

Expensive Women

(Warner Brothers)

Romance

The beauty of Dolores Costello, back on the screen after an absence of almost two years, vied with her soft yet distinct screen voice in winning and holding the interest of the audience at the Strand on Broadway at the opening of her latest picture.

Miss Costello plays a somewhat different role in this production. Here we have her as a wealthy modern girl whose two successive infatuations stir up trouble a-plenty, whereupon she learns that in the first instance it was true love, and returns to him.

Three men are in love with her, a situation which provides for many complications. There is the young composer played by William Warren, rapidly winning his spurs in talking pictures since his comparatively recent entry from the New York stage. There is Anthony Bushell, Oxford graduate who left the stage for a part in Warners' "Disraeli" in 1929. And there is Joe Donahue, who accompanied "Sunny" from the musical comedy stage to screen.

Miss Costello, as Constance Newton, is captivated by Neil Hartley (William Warren), musical genius, but later becomes infatuated with Arthur Raymond (Anthony Bushell). Raymond's determination to divorce his wife is beaten down by the stern dominance of his father and Connie promises to give him up. Bobby Brandon (Joe Donahue), at a convival New Year's Eve party, threatens to tell the guests and Arthur kills him. Connie says she will take the blame, and Arthur's father, played by H. B. Warner, successfully applies his talents as a criminal attorney and wins her freedom by "proving" that Brandon took his own life. This was a deviation of plot that carried its element of suspense.

Connie realizes that her love is all for Neil and she goes to become his wife.

Release date October 24. Running time, 63 minutes. Author, Wilson Collison. Adaptation and dialogue by Harvey Thew and Arthur Caesar. Director, Hobert Henley. Cameraman, William Rees. Film editor, Desmond O'Brian.

CAST

Constance Newton	Dolores Costello
Neil Hartley	William Warren
Arthur Raymond	Anthony Bushell
Bobby Brandon	Joe Donahue
Melville Raymond	H. B. Warner
Young Man	Allan Lane
Young Man	Morgan Wallace
Molly Lane	Polly Walters
Irene	Mae Madison
Martha	Adele Watson
George Allison	William House

The Phantom of Paris

(MGM)

Dramatic Mystery

John Gilbert, star particularly of the silent days of the motion picture, here comes to the screen with what may well be called a new voice, one which is powerful, versatile and effective. He offers a characterization of Cheri-Bibi, famous French conjurer, in the screen adaptation of the Gaston Leroux story of that name, and one which was sufficiently strong, it readily appeared, to engage the full attention of a large audience at the New York Capitol.

Gilbert was given, in the opinion of those present, able support, particularly in the persons of Leila Hyams as the wealthy girl who falls in love with Bibi; Lewis Stone as the detective who believes Bibi guilty of the murder; Jean Hersholt, old friend and teacher in mysticism of Bibi. The balance of the cast was termed entirely adequate.

Bibi, after taking Paris by storm with his powers of escape from irons, handcuffs and the like, is refused permission by the father of Miss Hyams to marry her. The father at the same time discovers certain facts about the life of the Marquis to whom the girl is engaged. Shortly after Bibi leaves the room, during a party at the girl's mansion home, the father is found dead in his wheel chair.

Costaud, detective, who had been outwitted by Bibi on the stage, directs the evidence toward the conjurer and Bibi is thrown into the death cell. But, as expected, in his strange way, he makes good his escape, goes to the chamber of the Marquis, now the girl's husband, and forces a confession from him. But the Marquis, dying, passes away before the confession can be taken. Bibi takes the body to a doctor friend, and there has his own countenance transformed into that of the dead Marquis. Away for six months, he returns to take up his home where the Marquis left off.

Costaud suspects, and forces Bibi to confess that he is not the Marquis. Bibi, however, has already succeeded, through his disguise, in extracting what amounts to a confession from the Marquis' lover, who is an attendant in the house, and at the last moment, through a ruse, traps the girl into an admission of the dead Marquis' guilt.

Bibi and the girl are reunited to conclude the film, which was thought an able adaptation.

Produced and distributed by M-G-M. Directed by John S. Robertson. From the story, "Cheri-Bibi," by Gaston Leroux. Continuity by Bess Meredyth. Dialogue by Edwin Justus Mayer and John Meehan. Photography, Oliver T. Marsh. Edited by Jack Ogilvie. Release date, September 12, 1931. Running time, 74 minutes.

CAST

Cheri-Bibi	John Gilbert
Cecile	Leila Hyams
Costaud	Lewis Stone
Herman	Jean Hersholt
Bourrelier	C. Aubrey Smith
Vera	Natalie Moorhead
Marquis du Touchais	Ian Keith
Dr. Gorin	Alfred Hickman

The Great Gay Road

(Butchers)

Weak British Plot

Tom Gallon's story of the rich man's prodigal son with a call for the "great open road" offers prospects of a motion picture of more vital screen purpose than Sinclair Hill has achieved with it.

Direction has been concentrated upon a form of symbolism which, if aimed at obscuring inherent weaknesses, has merely served to exaggerate them. A rich old father has turned his only son adrift 20 years before the story opens; he has repented long since and through the years has kept a burning lamp by the open window inviting the prodigal to return. When finally he does return the old father fails to identify him, but having been convinced he lavishes kindness upon him.

But wander lust has eaten into the young man's system, and after a time he goes off again to join a traveling fairground company. He is traced by his father's ward (central figure in the vague love interest) and returns a second time, only to be denounced by an ex-army officer friend of his father as an imposter. Challenged by the old man as to whether or not he is really the son who left home over 20 years ago, he replies, "No, sir," and again takes his departure. The girl again traces him to his fairground lair, but this time because he realizes that she does not really reciprocate his love he decides to keep up the deception and pass out of his father's life as the imposter and army deserter for which he was branded by the old army officer.

Too much insistence is placed upon the fairground scenes, and the principal characterization takes on unreality because Stewart Home as the prodigal son never for one moment yields polish to the rugged environment of his self-chosen countryside. There is, too, constantly present incongruity of perfect accent and unshaven beard, or of wanderlust and immaculate dinner jacket. Although this is a serious attempt to live up to recent Butcher achievements, it fails to rise to the level and can scarcely make the grade in America.

Produced by Butchers Film Service. Directed by Sinclair Hill. Scenario by Leslie Howard Gordon. Recording Visatone (Marconi British). Running time, 90 minutes.

CAST

"Guv-nor" (the prodigal)	Stewart Rome
Crook Perkins	Frank Stanmore
Nancy	Pat Paterson
Sir Crispen (the father)	Arthur Hardy
Colonel Trigg	Frederick Lloyd

Wm. H. Mooring



Michael and Mary

(Gaumont-Gainsborough)

Drama

(Seen at London)

Here is a clear indication that Britain can take a deep sociological theme, build up a powerful story, and tell it with a frank directness and an absence of tosh sentiment, making for a great film. It is a gem with which to adorn the string of recent pictures from the Gaumont subsidiaries. Victor Saville, whose prestige leaped on his recent achievement with "Hindle Wakes," has added to his laurels.

For America not only the strength of the story and the direction, but the acting, and the definite stellar appeal of this one should presage success. For the name parts of Michael and Mary are interpreted beautifully by Edna Best and Herbert Marshall.

Tale begins away back in the Boer war of 1898-1901. The girl Mary is married to a scoundrel, who deserts her penniless in London. She meets Michael in the British Museum, a friendship springs up, and they take up separate quarters at the same address. Scandal tongues force them to put up the conventional signs of respectability, and they pretend to be married—in fact, to placate the gossips, rather than their own consciences, they commit bigamy.

Because they feel that their son may not share their views upon the all sufficiency of real love, they tell both him and his sweetheart the whole truth. The son listens, and then, influenced by the terrific example of devotion versus decree which his parents have set him, assures them that he is content. His sweetheart shares his views and the happiness of Michael and Mary is complete.

The beauty of the moral is put over without the slightest effort, or attempt to preach. It is just a fragrantly sincere story of two people whose love for each other was supreme to them: lack of ecclesiastical benedictions, even the thought of illegitimacy as the world regards

it, were swept into insignificance by the greater and grander things. Yet in the end there was justification as well as justice. Marshall has never been better: the transformation in Edna Best (to mark the passing of time) is remarkably well done, and the acting of Frank Lawton and Elizabeth Allan, as the two youngsters, is well up to standard. Supporting players, notably D. A. Clarke-Smith as the husband blackmailer, never present one single weakness. Here is another film which will help America to forget the bad British productions it has been asked to make room for in the past.

Produced by Gainsborough Productions. Distributed by Gaumont-Ideal. Directed by Victor Saville. Scenario, Angus MacPhail. Photography, Lesie Rowson. Running time, 85 minutes. Recording, RCA.

CAST

Mary Rowe ..... Edna Best
Michael Rowe ..... Herbert Marshall
David ..... Frank Lawton
Romo ..... Elizabeth Allan
Price ..... D. A. Clarke-Smith
Tullivant ..... Ben Field
Mrs. Tullivant ..... Margaret Yards
Violet Cunliffe ..... Sunday Wilshin

Wm. H. Mooring

Morals for Women

(Tiffany)
Drama

Bessie Love and Conway Tearle share the lead in this Tiffany dramatic effort concerning the girl who is more than a secretary to her employer, comes to a realization of the wrong she is doing through the intervention of an old flame, and finally straightens herself out with her small-town family and the world, not to mention the man who loves her.

An audience at the Moss Broadway seemed to find the film of interest and it was generally agreed the performances of the featured players were capable and intelligent.

When John Holland, old friend of Miss Love, suddenly appears on the scene, the secretary extraordinary becomes in a measure conscious stricken, gives up her work and her boss, and returns to the old home in the small town, where she is greeted affectionately, but where she finds numerous hands outstretched for one reason or another. Her young brother, David Rollins, defends her honor from the remarks of a boy he meets at a dance, and the result is the necessity of $1,000 to keep the brother from jail.

Seeing no other way out, the girl returns to her boss and job, sacrificing Holland by the action. Holland had meanwhile returned from a trip, and seeking Miss Love at her office, meets Tearle. He discovers that the girl is no longer his in any sense of the term and stages a punishment for her by taking Holland to the party at Miss Love's apartment, which is being given that night. Unexpectedly and adding immeasurably to the girl's discomfiture, her parents, one of whom, played by Edmund Breese, is in a perpetual state of intoxication, suddenly arrive at her apartment. An amusing incident takes place when the mother, before the arrival of the girl, serves the guests with lemonade.

Holland leaves the apartment, and Miss Love gives up the city, boss and the rest, returning with her parents to the small town home. More or less as expected, Holland arrives for the concluding sequence and the two are united.

Breese gives what little comedy turns are imparted to the effort to offset the rather unrelieved drama.

Produced and distributed by Tiffany. Directed by Mort Blumenstock. Produced by Phil Goldstone. Story by Frances Hyland. Release date, October 25, 1931. Running time, 70 minutes.

CAST

Helen Hutson ..... Bessie Love
Van Dyne ..... Conway Tearle
Paul Cooper ..... John Holland
Flora ..... Natalie Moorhead
Mrs. Hutson ..... Emma Dunn
Lorraine Hutson ..... June Clyde
Mr. Hutson ..... Edmund Breese
Bill Hutson ..... David Rollins
Claudia ..... Lina Basquette
Maybelle ..... Virginia Lee Corbin

Hughes Featured

In a review of "A Private Scandal," Headline feature picture, in the issue of November 14, Lloyd Hamilton was named as the leading player, opposite Marion Nixon, instead of Lloyd Hughes, who actually played the role.

Carnival

(Gaumont)
Drama

(Seen in London)

This story, filmed by the British company Alliance just 10 years ago, proved one of the greatest successes of the silent screen. This new talk version, produced on far more lavish lines, will surely make a still bigger mark.

Matheson Lang, who played the chief role in the silent film, is again the star, but he is played with Joseph Schildkraut in the role which Ivor Novello filled, and Dorothy Bouchier in that played by Hylda Bayley. Herbert Wilcox takes Miss Bouchier after a string of more or less mediocre pictures, and turns her into a thing of beauty and vivacity; this one shows it can be done, and that some British producers are alive to the vital necessity for creating stars if they are to sell in America. Lang is Lang all through the picture, but his work will be appreciated by admirers of the old school of histrionics. Schildkraut of "Showboat" and lesser fame should help the film over in the States. Spectacular scenes presenting a Venetian Carnival are exquisitely handled, and with the exception of the early sequences, there is an easy zip about the whole thing.

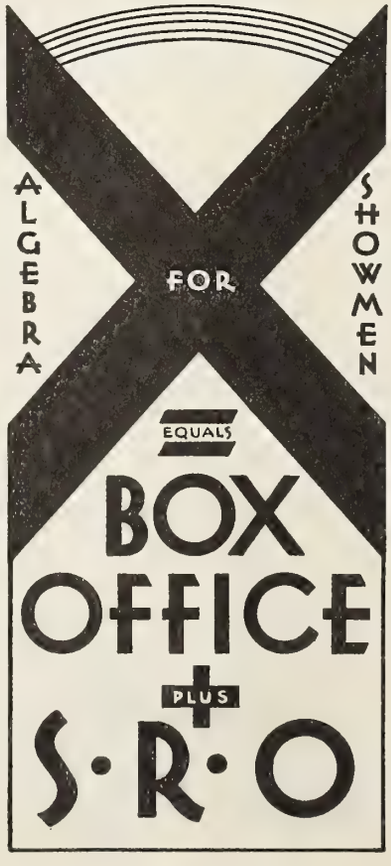
Story will be recollected as one of jealousy and flirtation. Silvio Steno, an elderly husband and actor, is devoted to his young actress wife, Simonetta and their son, Nino. Simonetta is a flippant flirtatious thing and has a slight though innocent affair with Count Andrea, with whom she goes against her husband's wishes, to the Carnival in Venice. Fanned by the suggestions of certain friends, the jealousy of the husband grows in intensity, till one evening, when he and his wife are playing the killing scene in Shakespeare's "Othello," he actually tries seriously to strangle her. His nerve fails, however, and he collapses, the performance being abandoned in confusion. There are explanations and protestations of innocence on the part of the wife and reconciliation follows.

Produced by British and Dominions Films. Distributed by Gaumont-W and F. Directed by Herbert Wilcox. Adaptation and dialogue by Donald Macardle. Photography, F. A. Young. Edited by P. Maclean Rogers. Recorded on Western Electric.

CAST

Silvio Steno ..... Matheson Lang
Count Andrea ..... Joseph Schildkraut
Simonetta Steno ..... Dorothy Bouchier
Italia ..... Lilian Braithwaite
Nella ..... Kay Hammond
Lelio ..... Brian Buchel
Nino ..... Dickie Edwards

W. H. Mooring



Branded

(Columbia)
Western

Buck Jones was accorded an excellent reception, attesting to his popularity, when this latest western was shown at Loew's New York recently. The crowded house gave the film its undivided attention during the suspense sequences and gave vent to uproarious laughter when John Oscar, playing the Swede partner of Jones and the comedy role, went through a few of his amusing antics.

Though the story holds pretty well to the accepted and usual formula of western film yarns, the audience at the New York gave every evidence of the fact that the picture was at least vastly entertaining.

Jones as Tom Dale, falls heir to a stretch of land, which is of importance, since cattle must pass over this strip to be routed in the general direction they must take. Dale cuts off the land to outsiders and thereby makes an enemy of Lou Preston, played by Ethel Kenyon, who owns the adjoining ranch. Al Smith, playing Miss Kenyon's foreman, frames Dale as a cattle rustler, but Jones vindicates himself and makes things more than a little difficult for the villains of the piece.

The two owners and the two ranches are brought together to end the film. Hard riding, shooting and real rough and tumble scraps with plenty of action, were chiefly responsible for the high degree of entertainment as indicated by the audience reaction.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Randall Faye. Adaptation and dialogue by Randall Faye. Assistant director, Mack Wright. Film editor, Gene Milford. Cameramen, Benjamin Kline, Elmer Dyer. Sound, George Cooper. Release date, September 1, 1931. Running time, 61 minutes.

CAST

Tom Dale ..... Buck Jones
Lou ..... Ethel Kenyon
Starett ..... Wallace MacDonald
First Sheriff ..... Philo McCullough
Moore ..... Al Smith
Swede ..... John Oscar
Tex ..... Bob Kortman
Second Sheriff ..... Fred Burns

Splinters in the Navy

Gaumont-W and F
Comedy

(Seen in London)

This one comes from the Twickenham Studios operated by Julius Hagen on independent lines. The fact that it is sold to the Gaumont subsidiary for distribution says something, though not as much as the film itself, which is among the niftiest comedies turned out this side of the Atlantic.

It exploits the famous and effeminate British concert party started as a war-time entertainment joke, and carried on with success ever

since—the "Splinters." These boys first broke into celluloid with British and Dominions and figured in one of the first talkers made here. This time they are among the navy. The Admiral of the Fleet has just announced his belated engagement, and the boys of the lower deck get Lew Lake playing his "Splinters" company in the home port, to stage a show on board in honor of their chief. In the blending of incidents of routine aboard, and the high jinks of the gala night, a fair ripple of comedy is kept up, with at times touches of real brilliance in the translation of gags. Sydney Howard as the most slothful sailor in the British navy is about as funny as he ever can be, and in a boxing bout staged by the ship's company as a counter attraction to the "Splinters" special show, he is a wow.

There is room for cutting here and there to sharpen up the action, but any United States distributor would find it easy to adjust to American tastes. Chief strength of the picture lies in its originality, and in the skillful creation by Walter Forde—best of British comedy directors—of convincing atmosphere. Scenes aboard a warship are realistic enough, and the sailors are mainly true to type. There is no attempt whatever at propaganda, so the picture is unlimited in appeal. Whether or not the "Splinters" female impersonators mean anything outside Britain doesn't matter much: the comedy should get it over anywhere. Photography and settings are first rate, and the whole thing is done on a big scale, with good tunes and songs from the "Splinters" company.

Produced by Twickenham Studios, Ltd. Distributed by Gaumont-W. and F. Directed by Walter Forde. Story by H. Fowler Mear. Art director, James Carter. Sound, Baynham Honri. Running time, 77 minutes.

CAST

Sailor Joe Crabbs.....Sydney Howard
Sailor Bill Mivvens.....Frederick Bentley
Sailor Spike Higgins.....Alf Goddard
Lottie ..... Helena Pickard
Mabel ..... Paddy Browne
Admiral ..... Rupert Lister
Lew Lake, Hal Jones, Reg Stone, Wilfred Temple.....“Splinters” chorus

Wm. H. Mooring

SHORTS

Bosco's Soda Fountain
(Vitaphone)
Fast Comedy

Bosco has a lively time at and away from his soda fountain in this cartoon. When the little imp of a piano pupil doesn't like the vanilla ice cream cone and throws it into Bosco's face, the pursuit is on. Bosco meets one reverse when the youngster swings on the pendulum of the clock and administers a vigorous kick on the return swing. He also takes a bumping ride down the banister when the "villain" pulls off the rail.—Running time, 7 minutes.

Voice of Hollywood
(Tiffany)
Good

Number eight of the series, with Monte Blue featured as the guest announcer. The Wampas Baby Stars are seen, in all their budding ability, which is of some account, and their unusual pulchritude, which is of more account, at least as far as the effectiveness of this particular short is concerned.—Running time, 7 minutes.

Land of the Shalimar
(Capital)
Travel

Were there nothing else commendatory about this picture there would be praise enough in the fact that the music accompaniment has been sufficiently subdued as to perform the background duties to which it is dedicated. Too often in short features the music is projected at such volume as not only to subordinate the picture or at least nullify it, but also to drown out the dialogue. Not so in this production, which treats of the princedom of Kashmir in India, and the Taj Mahal. The freshest bits, however, are of the pottery making.—Running time, 17 minutes.

Words and Music
(Vitaphone)
Good Singing

A considerable sketch has been built around the singing of two songs by Ruth Etting, supported by Don Tomkins, but the singing by the Ziegfeld Follies star is the picture. In the round of the music companies in search for new songs, Miss Etting first finds "Falling in Love." Then comes the bit of story, with the young composer seeking a buyer in order that he may marry his sweetheart, the offer of Miss Etting's accompanist to "collaborate" which really means the stealing of the song, "Now That You're Gone," and the final discovery of the scheme.—Running time, 17 minutes.

Out Where the West Begins
(Picture Classics)
Novel

Something rather novel in travelogue subjects. The number features a trip to the Canadian Rockies, being characterized by numerous beautiful scenic effects and unusual photography. In accompaniment, a quartette sings a song based on the Harold McCracken poem which suggested the short's title. This is the first of a series of six "Musical Poems" which this company is making.—Running time, 8 minutes.

Skimpy
(Tiffany)
Fair

This is hardly up to the usual standard of the previous Tiffany Chimp comedies, lacking in addition to the novelty of the idea, a sufficiently clever story to be really amusing. There are not many laughs in the number.—Running time, 18 minutes.

Canine Capers
(Educational)
Fine

Numerous varieties of dogs are here pictured, with accompanying interesting comment by Bill Cunningham, *Boston Post* sports editor. Sport lovers and any one who likes the likeable animals will enjoy this number without reservation. A fine finish is provided with a whippet race.—Running time, 9 minutes.

Of All People
(Vitaphone)
Buoyant

Thelma White and Fanny Watson keep the ball rolling in this comedy, which concerns the efforts of the buxom telephone girl to take Cupid by the wings and pin him down. The millionaire whom she shanghais to her home for the surprisingest dinner he ever had, with TNT cocktails and farflung pies, almost pays $50,000 for the experience, but at the trial the forceful Juliet's papa spoils it all with his plea for "justice."—Running time, 22 minutes.

Jailbirds
(MGM)
Clever

A Flip the Frog cartoon number, which is very clever of its kind, which offsets the fact that the laughs in the piece are not too plentiful. It burlesques a prison break, with the guard finally succeeding in bringing back his man. Synchronization of musical score and sound effects is unusually good.—Running time, 9 minutes.

Believe It Or Not
(Vitaphone)
Interesting

Robert L. Ripley in this issue takes us to Africa and to the Holy Land. We see the veiled Tuaregs, fierce robbers of the desert, a famous mosque in Algeria, a waterfall with a constantly increasing drop caused by the mineral residue, the building struck by a shell from the deck of the Breslau, "the first shot fired in the World War," the "Nilometer," with its markings to gauge the tax rate according to the amount of water available for irrigation, the first "tabloid," with an entire wall used as the paper stock for the inscriptions from the reign of Rameses III, the tree of Abraham, the olive tree in the Garden of Gethsemane where Jesus had his great hour of trial, and finally scenes of Morocco.—Running time, 8 minutes.

Oh! Marry Me
(RKO Pathe)
Slapstick

Daphne Pollard in another of her comedy efforts, and of course, slapstick from the word go. Jimmy Finlayson and Dot Farley are leading the support. Trying to win her neighbor, Daphne drives his cab for him for a day, and does numerous stunts with the car. Dot Farley is a rival for the hand of Finlayson and finally wins him, but Daphne is hardly sorry, when she hears the commotion just after the marriage.—Running time, 18 minutes.

Outposts of the Foreign Legion
(Educational)
Interesting

Claude Fleming travels with the audience to Morocco in this number of the series, showing them what the Multicolor camera has seen on the way, in natural colors, which turns out to be decidedly effective. Native customs and people are of interest, but the Legion posts with their unusual characters are the best bits in the short.—Running time, 10 minutes.

Sealed Lips
(Universal)
Real Action

This is the third of the Shadow Detective series and, if action means anything, here it is. Three murders in the first reel start things moving. There are plenty of thrills, but as in the previous numbers, the story loses out because of the shadow figure which imposes itself at regular intervals throughout the short to declaim in a throaty tone a warning against crime, pointing the end as the gallows, jail and death.—Running time, 17 minutes.

One Good Turn
(MGM)
Rather Weak

Despite the two able comedians, Laurel and Hardy, who attempt the amusing things in this Hal Roach comedy effort, the story is too weak to make it a really amusing number. The situations are old and the pace not very fast. The gags, too, are hardly up to the standard expected in an effort from this pair of comedy lights. A rather unfortunate lapse from a usual standard.—Running time, 21 minutes.

Lucky 13
(Vitaphone)
Amusing

Fanny Watson and Thelma White in the first of a new comedy series, the "Girl Friend." The short, found amusing by an audience at the New York Strand, concerns a cross-country automobile race in which the girls enter, when the sweetheart of one of them falls ill. The pair win the tournament when an escaped lunatic takes possession and drives the car into first place, of course in reckless and hair-raising fashion.—Running time, 21 minutes.

STRICTER CENSORSHIP IS FACED BY BRITONS

Committee May Add to Nationalism —Premier Betrays Fears of Too Sudden Recourse to Tariffs

By WM. H. MOORING, London

A move started by the late home secretary, the Rt. Hon. J. R. Clynes, to clean up the British film censorship, has resulted in the appointment of a consultative committee representative of municipal authorities, to cooperate with the existing British Board of Film Censors with a view to reconciling on a broad basis the decisions of the censor and the separate views of local licensing bodies.

Hitherto it has often been the case that films not passed by the British Board of Film Censors—a non-statutory institution—have been passed in some localities by the licensing justices, and rejected in others. Now, to make for uniformity, the new committee will assist the Censor.

It can only be regarded as a retrograde move as far as the promotion of a progressive censorship code is concerned. For the new committee will bring to bear on the censor an influence which is not altogether sympathetic to the cinema as an institution, and which may harden tendencies already too marked, of tinging the censorship with nationalistic color.

Matters are also likely to prove unwieldy in the hands of so large a company.

The New Cabinet

The return to Parliament of such a colossal conservative majority has provided the prime minister with a heap of trouble. His House of Commons shows a crushing majority in favor of the whole-hog policy of protection, though among his ministers there is a strong element of Liberalism, which though partially converted to a fiscal turn towards tariffs, is still far from convinced that indiscriminate application of this remedy is in the interests of the nation.

The prime minister has betrayed his fears of a too sudden recourse to tariffs, by selecting Walter Runciman, former free trader and now lukewarm protectionist, to act as president of the Board of Trade, in place of Cunliffe Lister, acknowledged tariffist with definitely anti-foregn instincts. Cunliffe Lister was responsible for the introduction of the Films Act (Quota) in the last Conservative Government.

Government on Educationals

The Empire Marketing Board has just compiled a catalogue of over 130 films of varying lengths for showing in schools. They are available free of charge and are intended as a preliminary test, which will be followed by a more wholesale onslaught if things work right.

Another Price Breaker

Will Evans, just appointed joint managing director of Moss Empire Circuit—with forty-odd halls and others to add—will give another headache to distributors here. He will rank third biggest chain in the country, and those who dealt with him as chief of the Gaumont concern will appreciate best his system of film booking.

Simon Rowson, managing director of Ideal Films (Gaumont-British) and a leading film trade economist, commenting on an article in MOTION PICTURE HERALD of September 26 wherein "Analyst" discussed the general effect upon America's film earnings, of the British abandonment of the Gold Standard, says in his opinion the writer was "unduly optimistic." "His suggestion that the decrease in U. S. film earnings in Britain will result in a drop of only 1¼ per cent of her total income is rather 'bullish'," said Mr. Rowson. "I say without fear of contradiction that it will mean a drop of at least 10 per cent and may mean as much as 15 per cent. Taking America's earnings here as roughly £6,000,000 to £7,000,000 per year, it will mean a drop of roughly six to seven million dollars."

This will have the definite and almost immediate effect of losing the British market entirely to the cheaper American productions which will not now earn sufficient to warrant selling.

Rowson for Reciprocity

Then there is the further possibility of an imports tariff, which would have to be a specific one and not *ad valorem*. Such a tariff would operate also to the detriment of the cheaper pictures which would have to bear as much tax as the more expensive productions.

"I am certain that at this juncture a reciprocal trading agreement between the producer-distributors of America, and the producer-distributors of Britain would do far more to help forward the motion picture industry operating in the English speaking markets, than a policy of tariffs," Mr. Rowson added.

He agrees, however, that reciprocity—and quickly—is the only probable alternative to the imposition of an imports tariff on films. Every indication is that the free trade group will be in a heavy minority in the next House of Commons, and the Government will be committed to a tariff policy. Remembering that Britain hitherto has stood by the free trade principle, it might be as well to ponder the possibility that a "new fiscal toy" of the kind about to be introduced into the political nursery may very well come in for pretty heavy usage in its earliest days.

MGM British Production Plan

Plans for British productions to be sponsored by M-G-M take the form of an initial schedule of three to be produced by Eric Hakim, who made "The Outsider," now taken for American release by Metro. He is to start at once, his first subject being "Two White Arms," a play by Harold Dearden, which is to be written for the screen by Paul Schofield of "Beau Geste" fame.

Eric Hakim is a theatre owner with a great ambition to make fine films. His first attempt, "The Outsider," to be seen in U. S. A. shortly, gives certain indications he may succeed. He is backed by the Rothschild family, but in these three pictures he has a 70 per cent guarantee from M-G-M right away.

SIGNED . . .

Fox

David Howard, contract as director. . . . John Boles, Claire Maynard, Edward Crandall, Raul Roulien in "Widow's Might," Kenneth MacKenna, direction. . . . Ralph Bellamy, Violet Heming, Victor McLaglen, Alexander Kirkland, Robert Mindin in "Circumstance," William Cameron Menzies, direction. . . . Victor McLaglen, Helen Mack, Lucille LaVerne, William Bakewell, Claire Maynard, Rita LaRoy, Jack LaRue, Paul Porcasi, Eddie Dillon, Maurice Black, Dot Farley in "While Paris Sleeps," Allan Dwan, direction. . . . James Dunn, Sally Eilers, Ralph Morgan; Claire Maynard, Edward Crandall, Nora Lane, Charles Williams in "Dance Team," Sidney Lanfield, direction. . . . Warner Oland, H. B. Warner, Alexander Kirkland, James Kirkwood, Ann Dvorak in "Charlie Chan's Chance." . . .

MGM

Wallace Ford, Leila Hyams, Henry Victor, Harry Earles in "Freaks," Tod Browning, direction. . . . Walter Huston, Jean Harlow in "City Sentinel," Charles Brabin, direction. . . . Roland Young, Robert Montgomery, Madge Evans in "Courage," Robert Z. Leonard, direction. . . . Marion Davies in "Polly of the Circus," Al Santell, direction. . . . Johnny Weissmuller, Doris Lloyd, Maureen O'Sullivan in "Tarzan," W. S. VanDyke, direction. . . .

Paramount

Stephen Roberts, new contract, director. . . . Arthur Kober, new contract, writer. . . . Frances Starr in "Second Chances." . . . Raul Lukas, Carole Lombard, Juliette Compton, Frances Moffett, Marjorie Gateson, George Barbier, Arthur Pierson in "No One Man," Lloyd Corrigan, direction, from Rupert Hughes' novel. . . . Stuart Erwin, Stanley Fields, Miriam Hopkins, Phillips Holmes, Wynne Gibson, Irving Pichel in "Two Kinds of Women," William C. DeMille, direction; Benjamin Glazer, adaptation.

Radio

Suzanne Fleming, long-term contract. . . . Richard Dix, Art Goebel, Frank Clarke, Leo Nomis, Arnold Grey, Arthur Housman, Erich von Stroheim, Joel McCrea, Eric Linden, Paul Hurst in "The Lost Squadron," Paul Sloane, direction. . . .

RKO Pathe

Constance Bennett, Myrna Kennedy, David Manners, Astrid Allwyn in "Lady With a Past," Edward H. Griffith, direction. . . . Nancy Drexel in "Partners," Fred Allen, direction. . . . Ann Harding in "District Nurse," from Faith Baldwin's new novel. . . . Reginald Owen, Pola Negri in "A Woman Commands." . . . Bill Boyd, Hobart Bosworth, Fred Kohler, Harry Sweet, Edgar Kennedy, Joe Marba, Ed Chandler in "Bad Timber." . . . Ann Harding, Ian McLaren, Adolphe Menjou, Melvyn Douglas, Guy Bates Post in "Prestige," Tay Garnett, direction. . . .

Kentucky High Court Reverses Decision In Local Sunday Law

The court of appeals at Frankfort, Ky., has reversed decision of a lower court which convicted the Strand Amusement Company of operating film houses in Owensboro on Sunday. The case is one of the most important and hard fought in the state courts in years.

The fight has been going on now for two years, during which numerous arrests were made and fines imposed. A special ordinance was passed in Owensboro which would prevent utility companies from furnishing water and power to firms violating the alleged Sunday closing law.

BOOK REVIEWS

Projecting Sound Pictures, by Aaron Nadell. New York: McGraw-Hill. 265 pp. $2.50.

Any treatise on sound written at this stage of its usage enjoys distinct advantages, and they are at once apparent in this volume on reproduction in the theatre. The author, in this case himself a projection and sound engineer working within the commercial theatre, can safely take for granted the projectionist's knowledge of equipment variations and simple mechanical details, and go directly to the principles of sound, subjectively and in practical application.

In providing the theatre man with a suitable textbook on this rather mystic intruder upon the less subtle affairs of motion picture exhibition, the problem is always present as to how theory and practice, principles and function, should be adjusted to each other. Part of this problem has been derived from the wide variation in the amount of basic knowledge possessed by those concerned with reproduction, and part from deficiencies in the authors themselves, some lacking practical experience, others being poorly versed in theory.

Pleasing Approach to Problem

The present volume's approach to this problem results in what the reader probably will find to be one of its most pleasing characteristics. The novice, of course, can scarcely be expected to cope with the treatment employed, since acquaintance with the general mechanical nature of sound equipment in general and with simple practical electricity is assumed. But even in the discussions of theoretical photoelectrics and electrodynamics, the method of presentation is attuned to both the average projectionist and the manager who has concerned himself to some extent with the processes of the projection room.

At the same time, the range of material, including both principles and functions, elicits the interest of the more advanced projectionist even though he no longer requires the elementary and analogous style to which the author has painstakingly resorted. Indeed, it is quite probable that while he need not be asked to stand to one side and "watch" sound pass in order to appreciate its condensations and rarefactions, or to consider a freed electron as "leaving home," he yet will get a clearer picture than he may have had of what is actually going on under his poor worldly vision as he goes about his daily business in the projection room.

A Practical Feature

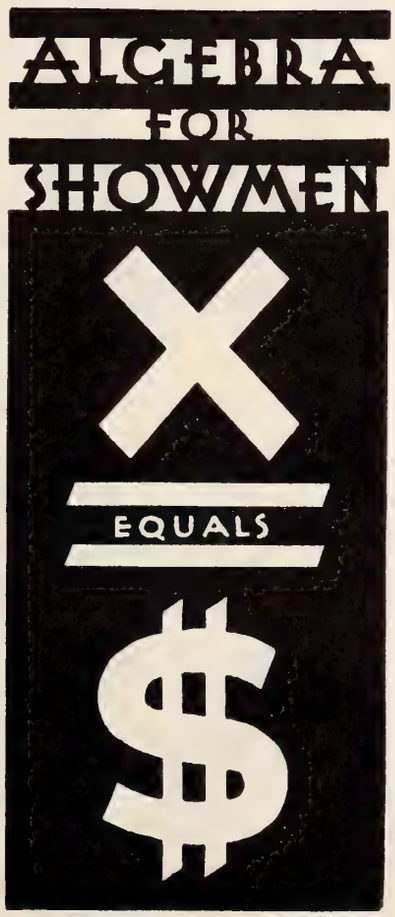
This primer-like "description" of principles, moreover, is really but a phase of the discussion on practice, and both principles and practice are treated integrally. Rejecting the method whereby intangible fundamentals are presented first, dissociated from operation, the author closely follows his presentation of the laws behind the processes with what happens, or may happen, in the processes themselves. And here lies one of the most practical features of the book: When what *may* happen would mean trouble, that trouble and its detection is immediately pointed out, and its cure prescribed. Each division of the discussion, therefore, possesses a high degree of unity, which makes the reader's "picture of the situation" very complete as he proceeds.

In arrangement, the author goes from the general to the particular. Reversing chronology, he begins with sound-on-film reproduction, and, as with all other divisions, the discussion is complete even at the expense of minor repetitions elsewhere.

In addition, there are two chapters dealing directly with the care of sound equipment, precautions that may prevent trouble, and methods for tracing trouble. These discussions are highly practicable and are immediately accessible augmentations to instruction and advice given in the exposition of processes. The author will be thanked many times for going still further in this direction by supplying two special indices, one called a "trouble index," the other a "precaution index," both listing types of reproduction faults by their common names with the numbers of all pages on which they are in any way discussed.

There is, in addition, a subject index, a chapter touching upon the more casual considerations in acoustics, another on motors, generators and speed control, and another on symbols used in technical drawings that the more ambitious will find much use for.

Illustrations are profuse and directly associated with the text. Halftone reproductions of actual photographs outnumber the diagrams, but since they are themselves rendered somewhat diagrammatic by inscriptions naming the part shown, they are probably as effective, while of course they have the merit of being more graphic.



PLAGIARISM: The Art of Literary Stealing. By Maurice Salzman, attorney of California. Parker, Stone and Baird Co., Los Angeles, Cal. Price $2.50.

For several centuries the case against plagiarism has been simmering in the pot. Now, it has boiled over. At the psychological moment a book on the subject is fresh off the presses with a full degree of information on a puzzling subject. Maurice Salzman, with a legal mind, and an eye on the motion picture problem of copyright and legal protection, has compiled a book which has several definitely informative chapters. It is more of a compilation than an original work of fresh viewpoint, and for this, the author may be more or less excused. The subject he had to deal with is necessarily one to which the case in point is important.

Foreword by Rupert Hughes

The book is prefaced by a foreword by Rupert Hughes, in which the capital I looms, perhaps, too largely. But Mr. Hughes has been a target, and expresses himself with righteous indignation. The chapters following contain really valuable information reflecting wide and thorough research, but the essential facts are sandwiched in between so many and varied cases that one wishes for the literary agility of a mountain goat, to leap from peak to peak.

To every person engaged in creative writing, or to those who in any way contribute to the published word, this book is of sufficient importance to merit possession and thoughtful reading. The author definitely outlines the Copyright Law of America and the difficulties attendant on International Copyright. He goes to considerable trouble to trace the ultimate source of the word "plagiarism," making it easy to understand the present confusion in the courts in legally defining it. This confusion, not unlike the vagaries of the several states on censorship, varies with each presiding justice, and in every locality.

Draws Distinctions

The author draws a distinction between "conscious" and "unconscious" plagiarism and the interpretations of the law on infringement and possession, quoting the lawsuits that famous authors and the leading motion picture producers have had to face with grave worry. Among the many who have suffered from the plagiarism charge have been Fannie Hurst, Ben Ames Williams, Clyde Fitch, Cecil DeMille, Albert Einstein, Theodore Thomas, David Belasco, Peter B. Kyne, Zona Gale, Eugene O'Neill, Theodore Dreiser, Harold Lloyd and Charles Chaplin. The details of these cases make interesting and frequently surprising reading.

"Plagiarism: The Art of Literary Stealing" has much to commend it, particularly to every writer connected with the making of motion pictures, for they, because of the money value the motion picture industry places upon originality and plot, are the fairest targets for literary sniping.—R. C. McG.

WABASH AVENUE

CHICAGO

Carl Lesserman, who has been assistant to the western sales manager of Warner Brothers, is making Chicago his headquarters again. Mr. Lesserman has been named district manager with jurisdiction over seven offices.

▼

Physical distribution of the special emergency relief fund reel sponsored by the Hays office is being handled in Chicago through United Artists. Exhibitors who desire to run this film may obtain it there. Other plans under consideration as the local industry's part in relief work include two hours of show prior to the usual opening time on November 21, the proceeds to go to the fund. This arrangement, it is said, meets with the approval of the majority of theatre owners.

▼

Word comes to us that Phil Baker, who used to do a swell job selling Universal product in Chicago and, as a consequence, won himself the post of Detroit branch manager, has again been promoted.

▼

Johnny Mednikow, whose reputation as a live-wire is too well established to need further mention, breezed into Chicago last week after an absence of some six weeks in the Badger state on the Master Art organlogue. And he put the film, which is a single reeler designed to give patrons a chance to exercise their vocal cords in community singing to organ music, right on Milwaukee's main stem—at the Alhambra.

▼

Jerry Abrams will open his own exchange here with a lineup of independent productions that include Buffalo Bill Westerns and Sherlock Holmes tales and M. H. Hoffman's pictures.

▼

The Avon theatre is about to pass into new ownership and it is reported that Aaron Saperstein will be the new sponsor of this house.

▼

Over at National Screen Service we are sure of an unfailing news item for this "colyum." It is that Hal Young spent the week-end in St. Louis or Indianapolis or Detroit or somewhere. Indefatigable worker that he is, Young has figured out a program of week-end trips to the company's branch offices, thus finishing up the week with a 1,000 per cent batting average against old man work. Last week-end it was Omaha and Lincoln, Neb., for Hal.

▼

D. R. Hochreich, general sales manager of General Talking Pictures Corporation, is in Chicago in connection with increased sales activity on the company's equipment.

▼

Invitations were being mailed, as this was written, for a special midnight showing at United Artists theatre last Tuesday of the film which Douglas Fairbanks made on his world tour, "Around the World in Eighty Minutes," or "Around the World with Douglas Fairbanks," as the invitations labeled it. If you attended this showing we venture the suggestion that you will be interested in reading the comments on it by Mr. Terry Ramsaye which appeared in last week's MOTION PICTURE HERALD.

▼

Felix Feist, sales manager of Metro, held a meeting here of branch managers and salesmen from Milwaukee, Indianapolis and Minneapolis.

▼

Frank Mellinger, well known in Chicago and owner of the Varsity theatre, Champaign, Ill., passed away last week. Operation of the theatre will be continued by his widow.

HOLQUIST

SHORTS ON BROADWAY

Week of November 14

ASTOR
- Sharks and Swordfish ..... MGM
- Jaipur ..... MGM

CAPITOL
- Come Clean ..... MGM

HOLLYWOOD
- Bosco, the Doughboy ..... Vitaphone
- The Road to Mandalay ..... Vitaphone
- The Musical Mystery ..... Vitaphone

MAYFAIR
- Jungle Jam ..... RKO Radio
- Mellon Drama ..... RKO Radio

PARAMOUNT
- You're Driving Me Crazy ..... Paramount
- Retire Inn ..... Paramount

RIALTO
- I Surrender Dear ..... Educational
- Jack and the Beanstalk ..... Paramount

RIVOLI
- Screen Souvenirs ..... Paramount
- I Surrender Dear ..... Educational
- Busy Red Riding Hood ..... Paramount

ROXY
- The Clock Shop ..... Columbia

STRAND
- Of All People ..... Vitaphone
- Bosko's Soda Fountain ..... Vitaphone

WARNER

WINTER GARDEN
- Words and Music ..... Vitaphone
- The Eyes Have It ..... Vitaphone
- Believe It Or Not No. 1 ..... Vitaphone
- Ya Don't Know What You're Doin' ..... Vitaphone



NEWS PICTURES

FOX MOVIETONE NEWS—No. 15—President proclaims Thanksgiving Day—Notre Dame still on top—Chinese attempt to take life of boy emperor—New York police on dope crusade—British wrestlers get rough—War flags wave on New York's Fifth Avenue.

FOX MOVIETONE NEWS—No. 16—Naval inquiry upholds President Hoover—John N. Garner, Texas Democrat, may lead House of Representatives—President Hoover honors war heroes—China and Japan approach war in Manchuria—Royalty launch ocean liner in Italy.

HEARST METROTONE NEWS—No. 214—President Hoover dedicates capital war memorial—Skiing season opens in London—Royal launching for giant Italian liner—Here's John N. Garner, possible leader of the House—English show newest in swimming tanks—Thrills from the big games—War flames in Manchuria.

PARAMOUNT SOUND NEWS—No. 31—New amphibious tanks for British Army tested in England—Modern Crusoes return after six months on desert island—Red Grange shows orphan youngsters how he does it on the gridiron—McDonald government wins in England—President Hoover upheld on navy stand—Paramount pictures longest flight, from United States to Africa.

PARAMOUNT SOUND NEWS—No. 32—Test water skis on the ocean at Miami, Fla.—Grandi, Italian foreign minister, interviewed as he leaves Italy to visit President Hoover—Hotel Exposition in New York a pastry paradise for youngsters—15,000 attend Canada's first Armistice Day ceremonies—President Hoover dedicates District of Columbia war memorial—New keepers set out to relieve watchmen at English lighthouse—Notre Dame again wins as Navy falls, 20-0.

PATHE NEWS—No. 32—27,000 men back at work in Pennsylvania coal mine—Grandi of Italy greets American people—Girl messengers use roller skates in New York Western Union headquarters—Typical Chinese and Japanese leaders discuss Far East situation—12-year-old Washington girl recovering after imprisonment in closet four years—Sing Sing football team defeats Naval Militia.

UNIVERSAL NEWSPAPER NEWSREEL—No. 90—Immigration chiefs deport trainload of undesirable aliens—California city's water supply in peril as vandals destroy aqueduct—Royal family sees wedding of Queen Mary's niece—News Paragraphs—Frenzied Naples crowds hail Duce's message—Akron makes flight as navy airship queen.

UNIVERSAL NEWSPAPER NEWSREEL—No. 92—Royal pomp marks launching of new Italian liner—Complete world's largest arch span connecting New Jersey and Staten Island—Schools close in Ohio to enable children to aid in grape harvest—News paragraphs—Crew escapes as fog sends ship on rocks off California coast—Nation honors war heroes in Armistice Day rites.

UNIVERSAL NEWSPAPER NEWSREEL—No. 93—Grandi guarded by army of police on visit to United States—$12,000,000 bonfire of bills marks adoption of silver standard by Mexico—Ice hockey fans hail opening of new season—News paragraphs—Rumanian royal family joins nation in honoring Queen Mother Marie on birthday—Sing Sing football team beats Naval Militia, 33-0.

Smirnov Succeeds Monosson As President of Amkino Co.

V. F. Smirnov, formerly in charge of the Moscow studios of Soyuzkino, the United Motion Picture Industry of the Soviet Union, has been elected president of the Amkino Corporation, Soyuzkino representatives in this country.

Smirnov succeeds L. I. Monosson, who, continuing his connection with the Russian film industry, has left for Russia and the Moscow studios. Smirnov stated he had selected a number of outstanding features for early release in the United States. He sees Russian production rapidly on the increase.

Hughes-Franklin Promotes Three to Head Divisions

Hughes-Franklin has appointed Charles Koerner as personal representative to Harold B. Franklin; Earl Crabb has been promoted to division manager in northern California, and Junior Mercy to division manager in Washington-Oregon.

Koerner, in addition to the work as Franklin's representative, has been promoted to handle the Texas division as associate division manager.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 105—What is the exact width of the RCA sound track? (B) To what extent does the light beam overlap the edges of the sound track? (C) What will happen if the light beam be out of position and what should the projectionist do if he suspects the exciting lamp light beam to be out of position or out of proper adjustment? (D) Presuming you have RCA Photophone equipment. Suppose the sound has been quite satisfactory both as to volume and clarity, but that gradually there comes a volume drop and the sound lacks the clarity it had before, with conversation not so understandable and music not so clear. Name the various things you would examine before calling in the service engineer.

Answer to Question No. 100

The question was: (A) "What is the first requirement in stabilizing motor speed? (B) By means of what device is a motor enabled to govern its own speed? (C) Describe the action of the speed governing motor."

The following made good in their replies: S. Evans and C. Rau, Lester Borst, Van Buskirk and Kroll, G. E. Doe, Bill Doe, Alex Kransonberg, T. Van Vaulkenburg, Richard Singleton, Larry Tipton, D. L. Warren, Dick Porter, Henry B. Coates, Harry Davidson, Tom Hazleton, Dan F. Grant, N. D. Garling, H. D. Taylor, Dave Tillson, D. L. Simmons, A. F. Boe, John Williams, James Devoy, L. T. Samuels, Alonzo Zerach, Thos. McGruder, Wm. Peck, Pat O'Brien, H. D. Schofield, Henry Edwards, Dan Graves, Andy Lyttle, S. Kay, Ben Granby, Peter Cermak, James Pendone, James Ledbetter, Wm. Broadbent, Frank D. Kenso, Frank Oliver, K. L. Knight, Philip C. Gardener, Dan H. Grant, H. B. Becker, Dave Lode, Wm. Bogert, Chas. G. Dale, Alec Gibson, R. B. Whitnath, M. Daniels, John Wentworth, Andrew Davis, Frank Tollman, John Williams, Ced Thompson, Dave Bittdol, Andy Bailey, Dave Rousche, T. Davis, R. G. Pinson, Frank Henderson, George T. Fridale, H. Henry Pattor, R. King, F. U. Doyle, Richard S. Gregeson, H. R. Wright, J. Davis and Tom Little, Pat O'Mally and Joseph Sanberg.

A goodly list, from which the following deserve special mention for the excellence of their replies: Messrs. Evans and Rau, Lester Borst, Van Buskirk and Kroll, Ben Edwards, G. E. Doe, Bill Doe, T. Van Vaulkenberg, Dave Bittdol, Wm. Peck and Dave Lode.

I have concluded that while all the above named answers are essentially equal in the matter of correctness, the answer of G. E. Doe is a bit the best in the matter of its setting forth. Doe says:

"(A) In the stabilization of motor speed the first requirement is that the control box must be automatically 'advised' or 'informed' of the fact that a change in speed has occurred at the instant it begins to occur. In other words, the control box must be 'told' to function the very instant the motor speed starts to change.

"(B) Remembering that electrical action is practically instantaneous, it has been so arranged that the required 'telling' is accomplished by a small A. C. generator, which is mounted on the armature shaft of the motor to be governed.

"(C) The action is as follows: The small A. C. generator generates an A. C. current the frequency of which will, of course, be exactly proportional to the speed of the generator; hence, also to the speed of the motor it is to govern. Now, if the motor (projector motor) be running at the standard speed of 1,200 R. P. M., then the small generator will produce exactly 720 cycle current, and since what is termed the 'critical frequency' of the tuned circuit in the motor control box is 720 cycles, it follows that only a 720-cycle current can pass through, or at least a current of no greater cycle than 720 can pass; hence the instant the speed increases the current is automatically shut off until it is reduced to 720, whereupon the current again is passed through, and the speed of the driving motor is thus maintained at exactly 1,200 R.P.M.

"When the motor is started the tuned circuit does not operate until the standard speed is reached; hence the motor will take full current until it reaches the 720-cycle stage."

A BEAUTIFUL PROJECTOR

General Manager Green, of the International Projector Corporation, has just displayed to your editor one of the cleverest pieces of mechanism imaginable. Really, looking at the darned thing, I am rather astounded with the completeness of it, considering its size. It is a 16-mm. projector in a really beautiful carrying case 15 inches high, 12 inches wide by 7 inches deep.

Any one desiring to project pictures opens the right-hand door, which folds back out of the way, leaving the mechanism free for threading. He then—get this; it is clever—swings the two reel carriers forward so that they automatically lock into position. They are driven by small spring belts and their placement into working position takes about two seconds, or even less than that. The sprocket idlers look mighty efficient and are simplicity personified. There is a speed governor, and merely by moving a switch you may project a still picture, run your motion picture backwards or run it forwards. They even have the loop sizes routed into the frame and the routes painted white. Gentlemen, the thing is clever; there's no getting away from it. I compliment Green, the International Projector Corporation and whoever it was who designed this particular piece of equipment. The light source is 6 to 8 volt, 50 watt.

Incidentally, I might add that Green projected a picture for me with this outfit. It was broad daylight—about noon—and the picture showed up right good, and that's going some with a 50-watt lamp.

Going Broadway One Better

Last week the M-G-M production titled "The Champ" opened at the Astor theatre on the Great White Way. The Astor had a sign of but two words, "The Champ," in which the official inspector told me there were either 15,000 or 16,000 15-watt lamps. He could not remember which it was, but, after all, what did a mere thousand lamps amount to, for that was only a beginning. Across the street was a huge truck in which were mounted three huge 325,000,000 candlepower search lamps.

The sign letters "CHAMP" were 10 feet high. The form of each letter was so wide that 10 lamps in a string were required to reach across.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Feathered Serpent"	Story by Edgar Wallace. Director: Roy William Neill.	H. B. Warner, Walter Byron, Bette Davis, Natalie Moorhead.	Finishing
Untitled (secret service story)	Story by Jo Swerling. Director: John Francis Dillon.	Jack Holt, Constance Cummings, Boris Karloff.	Starting
"Final Edition" (Tent.)	Director: Howard Higgin.	Pat O'Brien, Mae Clarke, Mary Doran.	Starting
FOX			
"While Paris Sleeps"	Director: Seymour Felix.	Howard Phillips, Stanley Smith, Ferdinand Munier.	Shooting
"Circumstances"	Story by Alfred Soutar. Director: William C. Menzies.	Linda Watkins, Alexander Kirkland.	Shooting
"Stepping Sisters"	Story by Howard Comstock. Director: Seymour Felix.	Louise Dresser.	Shooting
"Dance Team"	Story by Sarah Addington. Director: Sidney Lanfield.	James Dunn, Sally Eilers.	Shooting
METRO-GOLDWYN-MAYER			
"Emma"	Original by Frances Marios. Director: Clarence Brown.	Marie Dressler, Richard Cromwell, Jean Hersholt, Barbara Kent.	Shooting
"Mata Hari"	Screenplay by Benjamin Glazer and Leo Birinsky. Director George Fitzmaurice.	Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone.	Shooting
"Tarzan"	Original story by Edgar Rice Burroughs. Director: W. S. Van Dyke.	Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.	Shooting
"Courage"	Original story by Frederick Lonsdale. Director: Robert Z. Leonard.	Robert Montgomery, Madge Evans, Reginald Denny, Roland Young.	Shooting
"City Sentinels"	Original story by W. R. Burnett. Director: Charles Brabin.	Walter Huston, Jean Harlow.	Shooting
"Freaks"	Director: Tod Browning.	Leila Hyams, Wallace Ford.	Shooting
MONOGRAM PICTURES			
"The Law of the Sea"	Director: Otto Brower.	William Farnum, Sally Blane, Rex Bell, Ralph Ince.	Shooting
"Galloping Thru"	Story by Wellyn Totman. Director: Lloyd Nosler.	Tom Tyler, Betty Mack, Stanley Blystone.	Shooting
"The Ghost City"	Story, adaptation and direction by Harry Fraser.	Bill Cody, Andy Shuford	Starting
PARAMOUNT			
"Ladies Of The Big House"	Original by Ernest Booth. Director: Louis Gasnier.	Sylvia Sidney.	Shooting
"Second Chances"	Original story by Lewis Beach.	Charles Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles.	Shooting
"Sooky	Original by Percy Crosby. Director: Norman Taurog.	Jackie Cooper, Robert Coogan.	Shooting
"One Hour With You"	Story by Lothar Goldschmidt. Director: George Cukor.	Maurice Chevalier, Jeanette McDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.	Shooting
"Two Kinds Of Women"	Story by Robert E. Sherwood. Director: W. C. DeMille.	Miriam Hopkins, Phillips Holmes.	Shooting
"No One Man"	Story by Rupert Hughes. Director: Lloyd Corrigan.	Carole Lombard, Allan Vincent, Arthur Pierson.	Shooting
"Shanghai Express"	Story by Harry Hervey. Director: Josef von Sternberg.	Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.	Shooting
RKO-PATHE			
"Bad Timber"	Story by Marion Jackson and Don Ryan. Director: Albert Rogell.	Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth.	Shooting
"Lady With A Past"	From novel by Harriet Henry. Director: Edward H. Griffith.	Constance Bennett, David Manners, Myrna Kennedy.	Shooting
"Prestige"	Story by Harry Hervey. Director: Tay Garnett.	Ann Harding, Melvyn Douglas.	Shooting
RKO-RADIO			
"Ladies of the Jury"	Play by Frederick Ballard. Director: Lowell Sherman.	Edna May Oliver, Jill Esmond, Rosco Ates, Lita Chevret.	Shooting
TIFFANY			
"Texas Gun Fighter"	Story by Ben Cohn. Director: Phil Rosen.	Ken Maynard.	Starting
UNIVERSAL			
"Destry Rides Again"	Story by Max Brand. Director: Ernest Frank.	Tom Mix.	Starting
WARNER-FIRST NATIONAL			
"Honorable Mr. Wong"	Play by David Belasco and Achmed Abdullah. Director: Wm. A. Wellmann.	Edward G. Robinson, Loretta Young, Dudley Digges, Leslie Fenton.	Shooting
"Union Depot"	Adapted by Kenyon Nicholson. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Joan Blondell, Mary Doran	Shooting
WARNER BROTHERS			
"High Pressure"	Unpublished novel by S. J. Peters. Director: Mervyn LeRoy.	William Powell, Evelyn Brent, Evelyn Knapp, John Wray.	Shooting

J. C. Jenkins—His Colyum

Seattle, Wash.

DEAR HERALD:

It was a great day for Seattle in two ways: it was "Umbrella Day" and there was the annual football contest between Washington and California. Ordinarily they have to call out the reserves to keep us away from a college football game, but the weather man and three bucks a ticket kept us inside right up next to the radio. Yet, a pouring down rain didn't dampen the ardor of 30,000 fans. The game resulted in 0 to 0, which wasn't much of a game as we used to understand games back in the days when we used to play baseball. In those days the more scores they made the better they thought the game was.

We remember one game between the Publicans and Sinners which went down in history as the greatest game ever played. We played with the Sinners. Old Cincinnatis was in the box, Noah was behind the bat, Nero held down first base and we played shortstop. It was a terrific contest and Marc Antony, as umpire, had his hands full trying to keep the boys out of slugging matches. The score stood 196 runs for the Publicans and 87 for the Sinners. In the ninth inning it took us three days to get those durn Publicans out. Old Cincinnatis made one wild pitch and the ball went clear over Noah's head and out into a cow pasture and hit an old cow on the jaw and that was what started lumpjaw in cattle. If it had hit a Republican there's no telling what it would have started.

Fishing on Football Field

We didn't see that game yesterday, but from the way it poured down rain we will betcha that the referee had to use a submarine to get down to the boy under the pile who was carrying the ball. The city of Seattle ought to pass an ordinance prohibiting commercial fishing on the football field during the football season.

They will tell you out here in Seattle what a wonderful climate they have, and they have. When it starts raining you wonder when it is going to quit. When the women want to do the family wash they put the clothes to soak over night in fog and they hang the clothes out in the rain to dry. They have found that there is more moisture in the fog than there is in the rain, and they will tell you that the rain won't wet you; we tried it and found that that statement is a lot of bologna. To hear these Seattle folks talk about their wonderful climate you would think that the most of 'em came from Los Angeles. If we ever see the sun again we are going to give three cheers for Nebraska.

Salesmen Sprout Fins

Today we called on some of the exchange boys, and, like other exchange boys we have met, we found them to be a mighty swell bunch of fellows except that these boys are all web-footed and have started to sprout fins and there is no way of telling yet whether they will develop into silver salmon or Elkhorn river carp. They feed largely on contracts.

Mr. Wingham, manager for M-G-M, gave us a very pleasant conference and some



valuable information regarding conditions on this western coast. His opinion is that this depression has started to give way to better conditions and that by spring the coast country will be well back to normal.

The Secret Comes Out

When we went into the Universal office and introduced ourself to Mr. L. A. Samuelson, the assistant manager, a guy who was seated at another desk, and whom we had never seen before, got up and came over to us and said: "Get up off that chair; I'm going to kick the whey out of you," and we replied, "Well, brother, there have been whole families tried that; how large is your family?" and he replied, "I have been looking for you for four years. You came into my theatre at Macon, Mo., four years ago and I happened to be out at the time and you didn't wait for me, and now, by gosh, I'm going to get even with you." Then we said to Samuelson, "Say, is this baby out on parole or have they put him in yet"? Well, anyhow, G. C. Craddock is now selling film for Universal, which no doubt accounts for why Universal service is so well represented in this Puget Sound country.

Samuelson tells us that he came from Oakland, Neb., which is another suburb of our home town. We asked him if he knew Micky Larson, who operates the theatre there, and he said he surely did. He said, "Micky and I have gone up to Nels Benson's apartment many times and helped Nels move his piano and cook stove and Nels always served it in a long-handle brass kettle." Yeah, we have helped Nels move that piano and cook stove ourself; in fact, we wouldn't mind lifting on that piano right now.



How the Tide Works

About 10 minutes ago there was a hole in the clouds about the size of a silver dollar and we caught a glimpse of the sun, but now it is pouring down rain again. It started raining as soon as we crossed the Cascades about 10 days ago and hasn't let up yet. If the sun would come out and shine for two hours these Seattle folks would start talking about the terrible drouth of the fall of 1931.

They tell us that the tide here in the Sound is influenced by the moon, but that's all applesauce. The moon don't have a durn thing to do with it. We've got it all figured out, and it's this way. The rain starts pouring down in Seattle on the east side of the Sound and the water piles up and rushes to the west side, then it cuts loose over on the west side and the water rushes back, and that's what causes the tide. It's just as plain as the nose on a Republican politician. This moon stuff is all balogna. The only influence the moon has on anything is when you are out in the park with a red-headed nurse. If this rain keeps up for a few more days we are going to load April Shower on a scow and get a tug to tow us around the Sound to call on the boys.

Here in the room where we are writing there is a plant they call "Wandering Jew" and its roots feed entirely on water. That name is a misnomer. Who ever heard of a Jew living on water; he wouldn't even try to walk on it. This being Tuesday, we are going to hang our clothes out in the rain and try to get 'em dried out for Sunday. Out here you are supposed to wear something on Sunday. We can see no reason for continuing this any further. If you can, please wire us pre-paid. Oregon will be next, which will be tough on Oregon.

J. C. JENKINS,
The HERALD Man

YOUR PUBLIC

by RITA C. McGOLDRICK

THANKSGIVING, more than any other holiday, is distinctively American. The Pilgrims, in a year that most normal persons would have labeled as a period of depression, found in their daily lives, in the coming of crops, the temporary protection from Indians, the golden beauty of the fall, enough things to be grateful for. It did not matter too much to them that the bleak winter ahead would hold unbearable hardships; that the primeval forest that surrounded them had to be invaded for fuel and food; that every small trip from beyond the boundaries of their enclosure might mean death. These things were discounted. The grain was already cut, and it had been a rich harvest. There was wild fowl in the woods and flocks of wild turkeys. And so they set a day aside for festivities, and marked it as a day upon their calendar for formal Thanksgiving.

There is Thanksgiving in the air, and while through this current period of national readjustment to another plane of living, American optimism has suffered a bad snubbing, its pride is reasserting itself and there is something courageous in the cheerful acceptance of its difficulties.

Since earliest summer the result of this national characteristic has been making itself felt. The words "depression" and "optimism" have swapped places. There are better times around the corner. There are seasonal holidays ahead that are good for the show business. There are any number of excellent pictures, finished and ready for your programs, that should eliminate most of the complaints about the quality of product. It looks as if the box office is going to have something to be thankful for.

Thanksgiving Programs

Smart theatre men anticipate public holidays by ordering appropriate programs for these occasions in advance. Thanksgiving offers a particular opportunity for every theatre manager to reach out to the representative citizens in his community. Guests of honor might include the club women interested in sponsoring Junior Shows and School and Screen Clubs, Better Films Committee, Daughters of American Colonists, members of the Society of New England Women, and leaders of club groups concerned with civic betterment. A feature Thanksgiving program is a suitable background for speeches by city officials, local educators, authors or historians. And there is no other time of the year that lends itself more gracefully to artistic lobby decoration. Autumn grains, shocks of dried corn, pumpkins, and bittersweet, the last of the tangled grape vines, and the late fall flowers, represent the season of the harvest and the Land of Plenty.

Thanksgiving week offers inexhaustible opportunities for special features for children. It would be a significant and important gesture to have a special children's matinee to which each child would be required to bring canned goods for local families in distress, and clean, good clothing to be distributed among local charitable organizations. In every school at this time of the year the children are dramatizing the holiday. School teachers doubtless would welcome an invitation to have these carefully prepared pageants, songs and tableaux presented in a larger way to the community. They might also be invited to submit the three best essays on Thanksgiving written by the school children, these to be awarded special prizes at the Junior Show. This type of activity is more far-reaching than a simple business proposition for the theatre man. It links him in a definite manner with the best interests of the patrons whom he serves.

Suitable short feature that may be ordered from exchanges in time for the holidays are:

1. *"The Pilgrims" (Chronicles of America Series) RKO-Pathe, 3 reels.*
2. *"The Puritan" (Chronicles of America Series) RKO-Pathe, 3 reels.*
3. *"Turkey for Two," RKO-Pathe, 2 reels.*
4. *"Autumn" (Silly Symphony) Col., 1 reel.*
5. *"Cold Turkey" (Oswald Cartoon) Univ. 1 reel.*
6. *"Thanksgiving Day," Fitzpatrick Holiday Shorts. All Star 1 reel.*

▼

School and Screen Profits

The definite practicability of the *"School and Screen"* plan for connecting the schools in a constructive way with the motion picture house has proved itself in a dozen places during the past week. Reports from widely separated localities bring interesting details of club and school groups that have accepted MOTION PICTURE HERALD's service and are developing it intensively among their young people.

One of the most interesting of these reports has come from Greencastle, Ind., where Mrs. Fred Lucas, of the active Indiana Endorsers of Photoplays organizations, experimented with *"School and Screen"* when Warner Brothers' "Alexander Hamilton" was scheduled for that city. The theatre manager to whom she brought her suggestion saw new possibilities for winning support for the picture. He agreed to follow through with her plan. The *"School and Screen"* questionnaires were mailed to every school in the county and prizes offered for the three best essays. The result was a little breathtaking. The schools marshaled the students to the Granada theatre where the picture was showing. One county teacher brought his seventh and eighth grades *en masse*. The essays poured in to the surprised sponsors of the project, who found it difficult to determine the three prizes winners out of the eighty best manuscripts. *The Daily Banner* carried the story in a double column spread on the first page and printed the three winning essays in full.

Mrs. Lucas, writing of the undertaking to this department, says: "Please accept our earnest thanks for the extra copies of *'School and Screen'* sent to us special delivery from your office. The picture 'Alexander Hamilton' because of this activity was a great success. The theatre management was well pleased and the teachers are unanimous in declaring this to be a truly worthwhile work."

Are *you*, Mr. Exhibitor, making the best use you can of *"School and Screen"?*

The Junior Show

Hand in hand with *"School and Screen,"* MOTION PICTURE HERALD's Junior Show plan is opening the door to new enthusiasm in many places. Within the past week letters have come to this department announcing the formation of new Junior Motion Picture clubs and asking for helpful details for their organization and plan of operation.

The New York State Federation of Women's Clubs, through its local branches in Port Chester, N. Y., and Canton, N. Y., are undertaking the Junior Show as a new work. The chairman, Mrs. Herbert L. Wallace, writes:

"Your Junior Show reprints have been sent to our various chairmen, who will work with their special exhibitors to put on Junior Matinees. We will send you the names of the principals of the various schools in these territories to whom we wish the *'School and Screen'* service to go."

The Mothers' Union, Canadian Dominion Council:

"*School and Screen*" is invaluable. We have passed it on to the minister of education and all others holding important positions in our city schools."

The Study Club of Americus, Georgia:

"Our Study Club is sponsoring a series of pictures which we shall select from your *'School and Screen'* service. We are arranging to distribute the questionnaires through all of our public schools, and the club will offer a prize for the best paper on each picture."

This Department Offers You

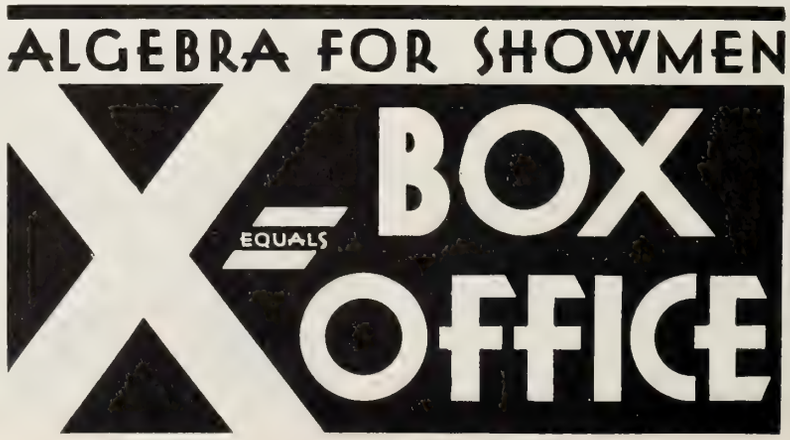
A selection of the month's best pictures. . . . A HERALD *Service.*
Report of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .
Helpful Literature for Those Making Public Addresses. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

Letters of Introduction to Club Leaders in Your Locality.
Detailed Information on the Formation and Development of Junior Motion Picture Clubs.

A postal card will bring you any one, or all, of these pamphlets without cost.



MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Rx—ONE DOSE OF CASTOR OIL!

IT is decidedly unfair to blame present unbusiness-like conditions in theatre operation and management on the popular alibi, depression. Long before this "hard-times" talk started the same evils, the same inefficient supervision and the same poor showmanship which is traceable to many so-called executives and home offices, were being practiced on as large, or even larger scale than today.

Blaming it on depression is merely a lame excuse to cover up what is very difficult to find a sensible excuse for; namely, budget slashing, reducing salaries, curtailing the mananger's activities and authority, and unfair firing of manpower.

While it is true to a certain extent that many managers find their local conditions far from pleasing, we can really rejoice and say that it's an ill wind that does not blow some good. This especially applies to those spots where the newspapers have become so damned hard-boiled that it's getting to be almost impossible to sell them an idea or a co-operative tie-up, even when they benefit by it too. Since so many theatres must depend on their local papers for support in putting over any kind of a campaign, they feel that their style is being cramped.

But not the live-wire showman who is abreast of the times and always bringing home the bacon. He'll swallow hard and turn his talents into another direction, making the newspaper just supplementary to his campaign. Not that it is always desirable to handle things along such lines, but if they won't work with you then it's up to you to find ways and means of continuing to keep your house clicking.

The best way out is Exploitation. Exploitation created to fit the particular picture you have to sell, and the kind of merchandising that will command as much, or possibly more attention than the newspaper way.

Poor newspaper cooperation compels us, by sheer necessity, to open up new lines of thought, so that we can constantly keep our attractions and theatres before the community. Possibly, as an adjunct to your form of exploitation, you may seize upon the rarely used ballyhoo idea. Don't assume that this form of show selling is old-fashioned. If we would all become a little more old-fashioned our theatres might be much better off financially. It's not a question of being modern or antique; it's merely a question of getting business and successfully doing so via the most practical means at our disposal. If it must be exploitation, ballyhoo, outdoor advertising, or a hundred and one other forms, then there's the handwriting on the wall. Take the best way out or pass out of the picture yourself because this industry has no use for clucks.

In past years it was this writer's privilege to visit many smaller towns and cities within a radius of four hundred miles or more of New York. One thing that impressed us was the many forms of show-selling being used by showmen, who in those days were not walking around with their hats on in preparation for an unexpected let-out.

Go through many of those towns and cities today and you'll wonder what the devil's the matter with the local manager. Aside from his regular newsaper advertising, his week-in-and-week-out stuff, he's doing nothing else. Talk to him and you get a most assorted variety of excuses for this condition. The dead-heads, bosses' relations and plain incompetents will tell you that circuit operation has definitely established the fact that to pull "stunts," along the lines of ballyhooing or novel exploitation, is not only unproductive of business but actually bad for the house.

Then talk to those who ought to be up and doing things and they'll start off to blame it on the depression. They must keep the expenses down to the lowest cost. Everything has been pruned and apparently their own sense of showmanship was no exception to the pruning process.

In such situations the business is decidedly off; rarely a line at the b. o. even when the outstanding pictures are being shown; front, lobby and general appearance of the theatre reflecting the "save-a-penny" idea, and a feeling around the theatre that all is not bright and prosperous. And to think that we are in the famous business of "make believe".

On the other hand, look over the spots where high-powered showmanship is still the keynote of theatre operation and show-selling and it's an entirely different story. Something going on all the time, newspaper contests, outside tie-ups, unique ballyhoos, interest-provoking exploitation, etc., etc. If the picture is anything above par you'll find the house doing a prosperous business. Brightness and comfort permeate the entire theatre from top to bottom, inside and out. Everybody around the house has a smile and a cheerful "how'dy" for the patron. Why not; business has been pretty good and it was not necessary to cut salaries. They have good reasons to smile.

It's long past the time for foolish economies, let's get back to the type of showmanship that packed our theatres in years gone by; let's make our theatre the bright spot of the town, the most comfortable retreat in the entire community, the place where the people like to frequent. Dig up some of that pep you used to be famous for, and if nothing else will get this "depression" bunk out of your system, try an extra large dose of castor oil.

"CHICK"

LOBBY LAFFS!

By DICK KIRSCHBAUM



THE PATRON IS ALWAYS—WRONG!

Bill Adams Did Not Forget Theatre When At Detroit Meeting

Even when not engaged in active theatre duties a good showman carries on, and that's just what Bill Adams did when bosses Eddie Anson and Harold Stoneman allowed him time off to attend the American Legion Convention recently held in Detroit. Incidentally, Bill manages the Colonial Theatre in Brockton, Mass., one of the Interstate group, and also finds time to act as publicity manager of the local Legion post's drum corps.

While in Detroit, he not only covered the convention for the Brockton newspaper by shooting in special dispatches but made arrangements to have about two hundred and fifty feet of film taken of the local gang on parade. A photo of the drum corps also crashed the front page of the local paper and the special film was run all of the following week.

That was a neat job you did, Bill, taking everything into consideration. Certainly, your newspaper appreciated the service you gave it and there can be no doubt but that local interest in the special film ran high. But then this Round Tabler is always doing something which reflects his worth as a good showman. Not long ago a lady was seized with an attack of illness while attending a performance at the Colonial and Bill had her taken home in his own car. He followed this favor up by forwarding two passes for another showing of the same picture and as a result of these courtesies received a letter of appreciation which beyond question will reap a future reward.

We also note that the editorial page of his paper continues to carry in a special column noteworthy mention of a current attraction from time to time. This column is conducted by a member of the newspaper's staff and the value of such notices are hard to estimate in dollars and cents. From time to time we have mentioned names of Club members who are successfully conducting movie columns for their local newspapers. These consist of notes of interest to the average fan, and the occasion often is presented when a smart manager can work in some valuable publicity on a current attraction, if not made too pointed.

A Few Gags Pulled By Moss Before He Left For Hollywood

As we write of Richard Moss he is no longer manager of the Orange Theatre in Orange, Calif., but has won a promotion to the important post of manager of the United Artists Theatre in Los Angeles. While we have not been able to get a line on his activities with the new job, at least we can acquaint you with a few gags he engineered prior to leaving his old stand.

What appears to be one of his outstanding ads followed a week's business last season when the Orange played to 9,023 people, more than the population of the city. So Moss proceeded to tell the folk about this with a large ad headed, "Let's Make History." Facts and some institutional copy were then recorded and he asked the readers to help him break this record. Then he gave a line up of the week's program.

When playing "The Black Camel" he enlisted help from the youngsters to plug this picture. Circulars were printed and ruled for 20 signatures and a note at the bottom stated that the boy or girl returning the full quota of names would be allowed to see one full performance free.

Other efforts included the issue of a small card on "Broadminded" to the effect that the theatre would be glad to see that buttons were sewed on after they were popped off laughing at the show; and special post cards mailed to members of the Mickey Mouse Club on the occasion of a Big Frolic. Pie-eating contests, a spelling bee, stage entertainment, valuable prizes and an especially arranged program were some of the treats in store for the kiddies.

That the newspaper boys and many citizens of his old town were sorry to see Moss leave there can be no doubt, if we are to pass judgment on some warm-hearted write-ups we have at hand. But this was to be expected for we've had occasion to follow this Round Tabler's activities for a long time. We'll tell you a lot more about him just as soon as he gets set in his new location.

His successor at the Orange is G. B. Pantages, reputed an up-and-doing showman, and we will also hope to hear what he is doing to fill Dick's old job.

Cliff Morrow Used Home-Made Robot To Sell His Pictures

Step right up, gentlemen, and meet one of the seven wonders of the world—at least one of the seven in Decatur, Ill. It's a mechanical man, called "Yodelling Si," and Cliff Morrow, owner-manager of Morrow's Theatre, has been using him with great success as a ballyhoo for his theatre. "Si" was constructed by a local man from parts of an old radio set and other electrical accessories.

By an ingenious remote control system this robot is made to sing hill-billy songs to the accompaniment of a guitar, his head moving naturally from side to side as his lips move in perfect time with every word. Even the eyes are made to roll at the touch of a control button. By use of a "mike" his operator makes him carry on a conversation with the assembled listeners. A hidden pick-up "mike" beneath his shirt carries replies back to the operator through a set of headphones, making possible some startling comedy situations.



During his 13 years as an exhibitor, Morrow states that the above bally attracted more attention and caused more comment than any he ever used, and he's used a lot of them. Now, this idea is a mighty good one, but just how others are going to cash in on it, we don't know. Not knowing the plans of "Si's" owner, the only suggestion we can make is that it might be made a regional undertaking by making arrangements to route the contrivance over a certain territory. Maybe others in Cliff's section of the country can get together with him if they are interested. This is his first contribution to Club pages and we'll be looking for some more.

Notice to Members:
Please be sure to notify the Chairman of any change of address.
—THANK YOU.

Brake Had Entire Newspaper Working To Sell A Picture

Practically every important department of a local newspaper cooperated with Paul Brake, manager of the Strand Theatre in Battle Creek, Mich., when he played "The Spider." Three tie-ups with the paper were made, one with the regular advertising department, another with the classified page and still another with the circulation department.

Note the reproduction of the full-page ad that was promoted by Brake and the paper's advertising manager. It hits the eye, doesn't it? And fits in well with the theme of the picture with its different kind of layout? You may see for yourselves that a series of mats were cast for use with each ad, each mat getting over a forceful message. The missing letter gag was used as the bait for guest tickets. Over 500 answers were made up and used for a lobby display and the contest netted the theatre two stories in the paper.



The automobile license number gag was used to promote the tie-up on the classified page, four numbers appearing daily and scattered among the many ads. This is being used as a regular feature at the present time and nets the theatre considerable free space. The numbers are changed each day and copy changed once a week.

The deal with the circulation department gives the theatre a two or three-column scene mat free of charge. In return, the theatre gives a Monday night pass to each carrier boy who brings in two new subscribers to the paper. The boys also distributed a matter of 5,000 special "Spider" heralds and talked up the picture when they made collections for the papers.



A new serial was being started at the time the above campaign was made and the schools were plugged by means of the "crew" system. Small crews were formed at each school, each with a crew manager, and serial handbills passed out to all school children. Some of the bills were good for a guest ticket so most of the children saved them until the following Friday. The boys in charge of distribution were rewarded with a pass.

The other photo shows a beaver-board front made for "Spider" which attracted its share of attention. Note the art work of a spider and the web effect around entrance to lobby. When screening this picture it was also found that green gelatin paper, in front of lens, greatly contributed to the effectiveness of the weird and dramatic scenes. The house was darkened when using the green gelatin.

Newspaper clippings testify to the support given Brake by his newspaper friends and we can well believe that everyone concerned was satisfied with the way the whole campaign turned out. It certainly amounted to the enlistment of thorough co-operation and bears out just what can be accomplished when a paper stands shoulder to shoulder with a theatre manager.

——ALWAYS WEAR YOUR CLUB PIN!——

"The Showman's Calendar"

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818
6th	Elissa Landi's Birthday
8th	Eli Whitney's Birthday—1865
10th	Peace with Spain signed at Paris—1898
10th	Victor McLaglen's Birthday
11th	Alfred B. Nobel's Birthday—1833 (Founder of Nobel Prize)
12th	First Marconi Wireless across Atlantic—1901
13th	Henrich Heine (German Poet) Born 1797
13th	Norman Foster's Birthday
16th	Boston Tea Party—1773
16th	John Boles' Birthday
21st	Shortest Day of Year
21st	Pilgrims Landed at Plymouth Rock 1620
24th	Ruth Chatterton's Birthday
25th	Christmas
25th	Washington Crossed the Delaware —1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday—(1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

Brown Catering To Local Interest In Seagoing Community

Down in that sea-going port of Sheepshead Bay, Brooklyn, N. Y., Maurice Brown is still carrying-on with the Sheldon Theatre and using a variety of gags calculated to whet the amusement appetites of those salty folk dwelling along this well known water front.

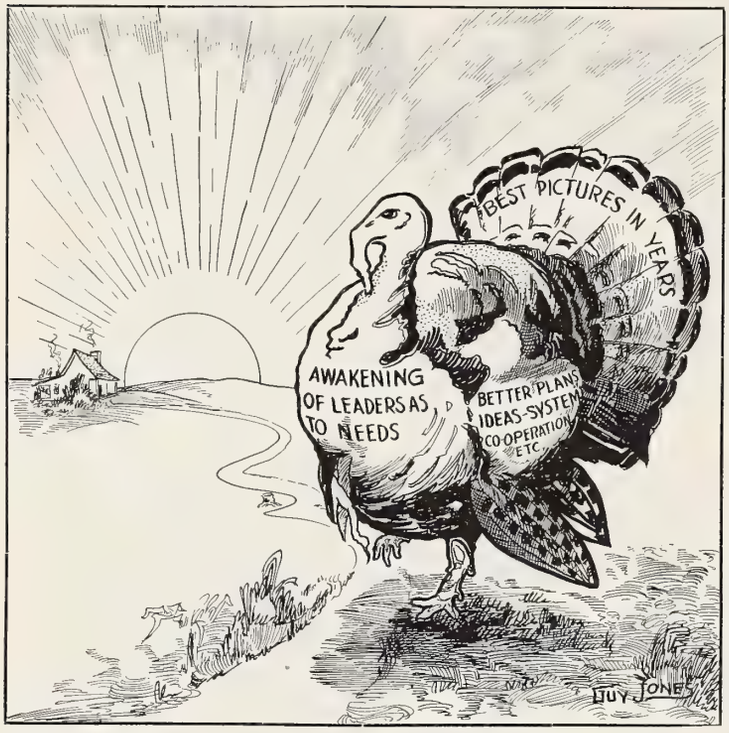
When playing "Transatlantic" he issued a "passenger ticket" with copy reading: "Smallest Cost for the Grandest Pleasure Tour on the Fastest, Longest and Most Thrilling Ride on the Screen with Transatlantic. Get on Board at the Sheldon Theatre." The stub read: "Notice! Passengers Not Familiar with the Location of the Dock—(Address of theatre followed)."

Brown is also using the familiar "Yo-Yo's" to stimulate kiddie attendance. He staged a contest among the youngsters and issued coupons in advance that entitled the holders of five of them to a free Yo-Yo.

We were mighty glad to hear from Maurice again and hope that he will continue to keep headquarters informed on what's doing in show-business in his neighborhood. There's plenty of competition down his way and he has to step on it all the time to get the desired results.

Keeping Up With The Times!

By GUY JONES



SOMETHING TO BE THANKFUL FOR!

Thomas Constructed Atmospheric Display For Under-Sea Film

A novel lobby display was used to exploit "Twenty Fathoms Deep" by E. W. Thomas, manager of the Arcadia Theatre, Savannah, Ga. He secured a piece of unbleached cotton cloth, such as bought wholesale by the bolt, and stretched it on a 24-sheet frame. This was sized with whiting and cut-outs from a twenty-four sheet were pasted on the cloth. The theatre poster artist then added an undersea background. The accompanying photo will show how it was hung in the lobby.

For additional atmosphere, a real diving suit was obtained from a local firm and inside this was stuffed an old Santa Claus left over from last Xmas. This, and all other accessories to the diving suit, was arranged underneath the twenty-four. A ballyhoo truck was used for outside work and it also carried out the same undersea atmosphere. Various pictures, depicting the general scheme, were painted on cloth stretched on frames and attached to the sides of the truck.



We have several snap-shots of the above display on hand but these are too weak for reproduction; in fact, it is our hope that readers will be able to discern details in the one that appears above. However, it made a colorful stunt and attracted attention from many people, and Thomas has passed the idea along for other Round Tablers.

Old Straw Hat Gag Successfully Used By John L. Mitchell

Here's a stunt used a short time ago by John L. Mitchell, manager of the Genessee Theatre, Waukegan, Ill., which, while unseasonable right at this particular time, can be filed away for promotion either next Spring or Fall.

It has to do with straw hats in this instance but there's no apparent reason why the same idea couldn't be applied to the old felt hat as well. Take a look at the reproduced ad and you will note that he, the newspaper and several stores conspired to rid Waukegan citizens of their old straw hats, about the time when one is supposed to get rid of a straw hat. One old hat and one paid admission entitled anyone to two paid admissions to the theatre on the occasion of "Transatlantic." Arrangement with the paper provided that the theatre secure gratis space on any future picture to equal the number of free admissions. The stunt went over big and received a front page plug in the paper. It will be repeated again next year.


BELIEVE IT OR NOT

YOUR OLD STRAW HAT

Is Good For a Free Admission To The Genesee

FRIDAY, SEPTEMBER 18th FROM 1 To 6 P. M. The Genesee Theatre Will Admit Any Adult or Child To Its Famous Show S. S. Transatlantic. All You Do is Bring a Man's STRAW HAT and Pay For One Admission and Get Two Paid Admissions.

GLOBE STORE FOR MEN

Snap Into A Mallory "Snap" Brim

$5 and $6

GENESSEE

FRIDAY AND SATURDAY

S. S. Transatlantic

STYLECRAFT

Featherweight Hats for 'In Between-Seasons'

$3.50 and $5

GOLDSTEIN

211 WASHINGTON STREET

DURKIN & DURKIN

The Lowest Price in 10 Years

$7—$7.50—$10

WIRES

CLIFF EVANS the Hatter

The picture "This Modern Age" also proved a natural for a cooperative page among local merchants in his town. A portion of Joan Crawford's picture was included in each ad and fifty guest tickets were offered to those who sent in the neatest and most novel replies. The theatre also received gratis space on this stunt and several good news stories.

Mickey Mouse shows are also being successfully plugged at the Genessee and a tear sheet shows a three-column photo of the first party of the new season, when over 1,500 kids gathered outside the theatre to await opening of the show. The club is sponsored by another local paper and is proving a big hit with the youngsters.

That hat gag of Mitchell's is certainly interesting and particularly adaptable for straw hats for reason that these do not hold up as well as others; hence, few of them are in condition to be carried over from one season to another. You may judge for yourselves as to whether hat merchants will be receptive to a merchandising move of this kind. And it was a smart move to provide for future free space. Accept the Club's appreciation, John, for passing this one along and don't forget to send your fellow showmen some others.

AND NOW—RANGERS' CLUB FOR KIDS!

One of the most carefully thought-out plans for kiddie business builders is the recently conceived Buck Jones Rangers' Club being formed throughout the country as a means of attracting the younger as well as the older children and keeping them interested.

One fault advanced by the critics of the present type of kid clubs in theatres is the rapid loss of interest on the part of the member-kiddies after a short time. The trouble seems to be in the inability of the club to retain the enthusiasm of its large membership with the inevitable result that they drift away and the club gradually falls to pieces.

In this Rangers' Club idea, they have worked out an exceptionally fine layout which takes in everything the manager ought to know about, forming one of the units and then maintaining interest among the members by reason of the many ideas injected into it.

Showmen who are seeking some way to keep their present kiddie clubs intact might find it to their advantage to drop a line to Hal Hodes at Columbia's home office. He told us a bit about the idea and it impressed us.

THAT NEW YEAR'S EVE SHOW!
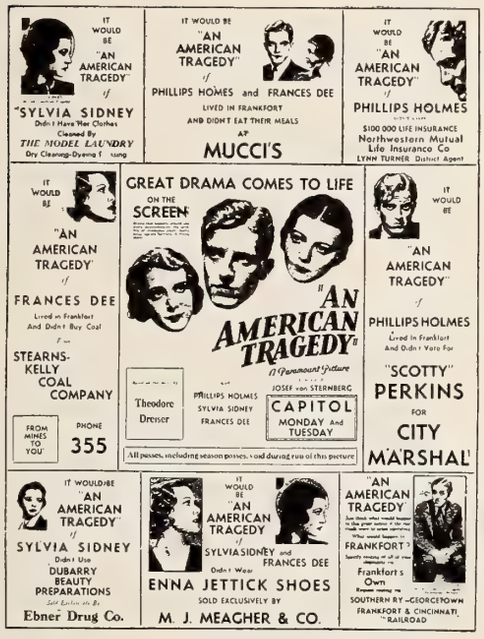
Regardless of all this talk about tough times, the smart showman who gets behind a peppy New Year's Eve show and ballyhoos it properly will get himself a sell-out and a healthy return at the b.o.

Make this year's show a gala event in your community. Sell it as the Big Whoopee Party of the holiday season. Surround it with enough novelty and wise cracks so as to create the necessary interest on the part of your patrons.

But, by all means, stage a midnight show, adding some vaudeville if practical, and give the natives something to celebrate about.

'Twould Be Tragedy For You To Miss A Co-Op Hammell Used

We don't remember running across a co-op ad on "American Tragedy" before this instance and will have to credit its source to Alvin M. Hammell, manager of the Capitol Theatre in Frankfort, Ky. The accompanying reproduction is self-explanatory so it will not be necessary to go into any detail, except to state that it is further evidence of the adaptability of titles to merchandising tie-ups between theatres and local stores. It will be obvious to any reader that the theatre and title of picture certainly received a great big break in this full page ad, and all at no cost to the theatre. However, he did spend $25 for the sending of 500 bona-fide telegrams with a Hollywood date line, advising a selected list of citizens not to miss the picture. This was put over with Postal and the wire was signed, Paramount Pictures Corp.



In connection with showings of "Caught Plastered," he made a deal with a local drug store which resulted in the issue of a mighty neat herald, to our way of thinking. It can't very well be reproduced but we can let you know what copy was used. The top of the herald carried two sketched heads of the two comedians in the picture and copy read, "Can you imagine Wheeler and Woolsey as the proprietors of Averill's Drug Store? Well, rest assured that we are not turning it over to their tender care.—However, we want you to see how these two-fisted, hard-riding, knock 'em dead drugstore cowboys run a modern drug store.—This is real rich comedy.—The screens mirthful maniacs will fill your prescription with the laugh tonic of a life-time.—And do they sell lemon sodas? And—oh, yes! We almost forgot—Beginning Monday, the week before the big show, we are going to sell the best lemon-ice cream soda with whipped cream for 10 cents.—Remember, the best ever—one dime.—And see 'Caught Plastered.'—Signed, Tom, Mace and Frank."

The above was done in hand-printed mimeograph style and while we have not paragraphed the copy nor attempted to emphasize certain parts with caps or italics, this was done and we'll leave it to your own imagination. Incidentally, at the termination of "Caught Plastered," a card was handed to each patron as they left the theatre. Copy read, "If you didn't get 137½ laughs out of this picture—you've been cheated. But just wait until you see Winnie Lightner—in 'Side Show'—with Charles Butterworth—Capitol—Wed. and Thurs."

Hammell not only has charge of the Capitol Theatre in his town but manages the Grand as well. At the same time, in return for the tips that others have given him through these pages, he finds time to send along some for his fellow showmen to use. That's the real Club spirit, Al, and this organization appreciates your efforts in its behalf. Keep up the good work.



Why THE LEADERS LIKE THE Cutawl

LEADING theatre exploitation men, who consistently put across their programs to "stand out" business, have found in the *Cutawl* just what they need! It permits them to give full expression to their clever ideas. With it they produce spectacular, eye-catching, business-getting cut-out displays—silhouettes, backgrounds, intricate decorations—stunts that would be impossible or too costly without the *Cutawl*. With this inexpensive, simple-to-operate, wonder-working machine, you, too, can establish a record for turning out profitable program publicity at surprisingly low cost.

TEN-DAY TRIAL

SMALL MONTHLY PAYMENTS

Try a *Cutawl* for TEN DAYS on your work and see how well YOU'LL LIKE IT! No obligation—no risk. Easy payments if you want to keep it. Send the Coupon—NOW!



Want a Copy?

of this Book of Clever Ideas. Suggestions you will find useful in your work. Contains 96 original cut-out designs and 70 full-page actual photographs of prize winning displays. Size 8¾ x 10¾. Introductory price, $2.50 a copy, postpaid. Order yours at once.

INTERNATIONAL REGISTER CO.
21 S. THROOP ST., CHICAGO, ILL.

11-21-31

INTERNATIONAL REGISTER CO.,
21 S. Throop Street, Chicago, Ill.

Gentlemen: Please send further description of the Cutawl. Also let me know how we may secure one on TEN-DAY TRIAL.

My Name .....
Theatre .....
Address .....
City .....
State .....

☐ We also want full details of your Easy Payment Plan.

Send me postpaid at once the way checked below, a copy of the book, "Cutawl Designs" described in your advertisement.

☐ Enclosed herewith $2.50 (money order or check)

☐ Send C. O. D. for $2.50

Christmas Suggestions!

Many Worth-While Chances for the Live-Wire Showman to Spread Yuletide Cheer!

The various suggestions incorporated on these two pages are intended primarily to guide the showman who is willing and anxious to make the Christmas Holiday season an outstanding event for his theatre and community. Read them all over carefully, some will just fit your particular locality, others can be slightly altered or revamped to suit individual requirements; at any rate, we feel certain that some of the ideas set forth here are worthy of your serious consideration. Whatever you do this Christmas should be published on the Club pages for the benefit of your many brother members and showmen; send us all the details, together with photos and tear sheets.

ENTERTAINING ORPHANS

A stunt that builds plenty of good-will for the theatre, gets oodles of newspaper space, and gives the theatre many handy contacts for later use, is the charity free show given on some morning or afternoon the week before Xmas. This is an off week and generally there are plenty of empty seats during the matinees.

FIRST contact your managing editor of the best newspaper in your town, explain that you would like to entertain all the orphans, members of needy institutions and kids that can't afford to pay, some afternoon (or if you prefer a special morning show). The newspaper should sponsor the show as then you'll be sure of plenty of publicity.

NEXT arrange with bus companies or an automobile agency to furnish the transportation, promising them a publicity break out of it.

THEN contact grocery stores, candy manufacturers and an ice cream manufacturer to donate their goods. The candy man probably will have lots of Xmas candy left and be glad to get rid of it. Again your newspaper contact will come in handy as you can promise all these dealers newspaper publicity for their generosity.

If you find that there is no suitable show booked during the week that will serve for this purpose better book a special show for a morning, rather than take a chance and be criticized.

It should be kept in mind that although these Orphan Shows are meant to be solely for the entertainment and pleasure of the kiddies from the institutions, it can also be stamped indelibly on the minds of your public that the theatre is performing a noteworthy bit of community good-will. To reap the full benefit of your efforts, the local pape rought to carry a special front page article by a capable local writer describing, in full, how the kids were handled, what they saw, how they enjoyed the show, and how they reacted to it.

A Santa Claus alongside that tree always goes great with the youngsters; try it yourself and maybe you can amplify the idea with some inexpensive novelty or toy on specified matinees. Well worth your consideration.



CHRISTMAS CHILD MOVEMENT

The Palace Theatre, Dallas in 1926 conducted a "Christmas Child" movement that resulted in untold institutional value to the theatre.

The successful staging of this stunt requires unusual local, newspaper and theatre cooperation. Managers are warned not to undertake this campaign unless full-hearted cooperation can be obtained.

THE PLAN

Through the newspaper, with the theatre sponsoring the plan, the people of your city are urged to adopt children of widows, orphans and the needy for the winter. Permanent adoption should not be mentioned, although this resulted in some cases as there might be some criticism of "exploiting" children.

WHAT TO DO

Visit prominent local women such as the heads of your Women's Clubs, Welfare Organizations, Charities, etc., explain your plan and then pick out the children you wish to find homes for.

Publish their pictures in the newspaper, run them on the screen if you can afford to pay for local movies. The type of copy to use in the newspaper will be found on the following pages.

Limit the inquiries of people desiring to aid the children to *letters only.*

In Dallas the first child was placed in a home in less than 24 hours after the publicity broke.

The newspaper gave the idea generous publicity, and also split the cost of photos, moving picture film, etc., with the theatre.

TRAILER FOR "CHRISTMAS-CHILD" MOVEMENT

The "Christmas-Child"

(Flash)
There are children to whom this Christmas may mean much—or little.
There are homes in which this Christmas will mean much—or little.
To make this Christmas the greatest of all for some homes and to make some dependent or orphan child very, very happy is the object of the "Christmas-Child" movement.
(Flash)
The Palace-Times-Herald co-operation have fostered this movement to seek out certain children of this city who need a home, love and care through this coming winter.
Each "Christmas-Child" will bring love and happiness to the hearts and home that opens up to it.
(Flash)
If yours is a home that will lack the happy laugh of a child, the patter of little feet this Christmas and through the months of this winter you may be able to make this the happiest Christmas that has ever come and gone in your life—and, may be the one to make this "Christmas-Child" happy.
(Flash)
This is Geraldine—
(Run about ten feet of your picture of child).
(Change daily—picture and story).
"I want a doll and scooter," Geraldine is writing to Santa Claus; but the little, six-year-old, red-haired, blue-eyed girl has no home for Santa to come to unless some Dallas family will take her and give her a home for this winter.
(Run about eight or ten feet of child's picture.)
(Flash)
Each day the Times Herald and the Palace Theatre will tell the story and show the picture of a "Christmas-Child."
Those who may be interested in making this a wonderful Christmas for themselves and for some child may address **by letter only.**

TOY MATINEES

Another good-will builder is the toy matinee. 2 weeks before Xmas on a Saturday Tie-up with your local newspaper for free publicity. Admission price to be a toy, new or old with the understanding that the toys will be distributed to the poor on Xmas Eve. The toys when collected, are sorted and any that need repairing can be fixed by Boy Scouts, Fireman, etc. It is best to let the Red Cross, Salvation Army or some such organization do the distributing.

Sometimes these toys are distributed at the theatre during the special show given to Orphans, etc. If you plan to work both the Toy Matinee and Orphan Show, get someone to dress as Santa Claus and distribute the toys from the stage.

Another variation of the Toy Matinee is to use bread, potatoes or other food for admission and distribute baskets of food to the needy.

The Club pages have carried, not only during the Christmas season, but all year 'round, stories and photos of some marvelously successful food and vegetable shows. Full details on how they were handled will be found in the stories and can be easily followed by those who feel inclined to duplicate such special shows.

HOLIDAY DRESS

In addition to the brief note regarding the Holiday dressing of your theatre, inside and out, we want to further emphasize this slant because it is a not expensive, yet effective medium to spread the feeling of good cheer during the holiday season. But we suggest that you break no speed records to decorate your house. Over-emphasis may react badly in calling your patron's attention to the Christmas season long before they should become so conscious of it. Thereby, possibly, keeping them thinking more about shopping and presents than theatres and movies.

We believe that the dressing of a theatre should be left until one week before Christmas.

In adding a holiday dress to your newspaper ads, it is best used only the day immediately preceding Christmas and for the week following. Various forms can be used by going through the mat service your newspaper uses.



To Brighten Up The B. O.!

Tender the Season's Greetings via a Series of Seasonable Stunts to Fit the Occasion!

The week before Christmas, generally a poor week in the theatre, can be made to return, in publicity and good-will much of the actual loss of business in dollars and cents. In some cases, local bookings or the addition of a stage attraction for the week, will boost business. Local revues, staged by dancing teachers, booking of "Revival Pictures" as added attractions each night, extra shorts or novelties can be sold and will undoubtedly increase your business somewhat. The following article contains a list of tried publicity ideas that is bound to react favorably to your theatre if properly carried out.

COOPERATIVE WINDOW CARDS

Contact your Chamber of Commerce or local Business League. Tell them you'll print up cards reading SHOP EARLY THEN VISIT THE SOANDSO THEATRE and give them to all the dealers if they'll put them in their windows. In these times they should go for it in a big way even though the theatre is mentioned. In the Bronx and Brooklyn this idea was used to good results last year, and New York stores are considered tougher than the average.

DECORATIONS

The live theatre manager decorates his theatre lobby, marquee, foyer and theatre stage.

POSTERS

Use red and green for backgrounds Xmas Week, with gold and silver lettering to pep the displays up. Theatres that can't afford real decorations can at least use still boards or posters in the form of a Christmas Tree.

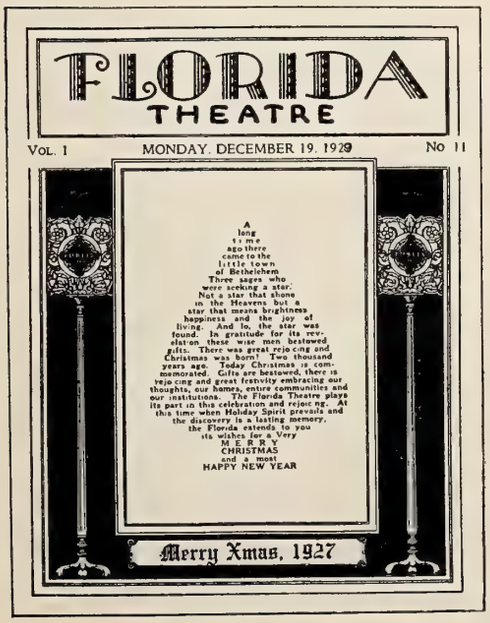
Smilax, evergreen and pine bows can be placed around posters. Many box-offices can be covered with artificial snow, tinsel, etc. A wreath of holly hung in the box-office heightens the effect.

MARQUEE

Some marquees are built so that large Christmas trees can be mounted on them. At night, with colored lights, they attract attention and add a live effect to the theatre front.

Wreaths should be hung from marquee. Many pleasing effects can be achieved by the alert manager who wants to keep the appearance of his theatre according to the holiday spirit.

Briefly mentioned elsewhere in the article, this is one of the methods suggested for your program cover during the Christmas Week. You can have your printer set it like this or in old English type face with a short, but friendly greeting.



FREE CHECKING OF PACKAGES

Many Xmas shoppers would like to rest after shopping by seeing your show but find their packages in the way. Make arrangements with department stores so that anyone who wishes may check their parcels at the store and then pick them up at the theatre after the show. All you need is a special ticket, to be given to the customer at the store. Package is then delivered to theatre, and patron presents her check to the usher on duty at the check-room when ready to leave. In Memphis this tie-up was worked with great success.



A dressed tree in your lobby or foyer is bound to radiate the real spirit of the Yuletide. Take advantage of this economical method of giving your house the holiday warmth.

LOCAL POST-OFFICE AND FREE WRAPPING

In Tampa, Florida, last year arrangements were made to establish a sub-post office in the lobby of the theatre. Wrapping paper and string were promoted from a department store. Newspaper publicity was given and many people were brought to the theatre, some going in after they had mailed their gifts.

MAIL EARLY

If you play stage shows take a picture of some of the artists mailing their Xmas packages early. Any newspaper will run this. If you play straight pictures use your ushers, projectionists or other employees.

DEPARTMENT STORE TIE-UP

There is generally one department store in every town that features a real Santa Claus. The store builds up this feature by having Santa Claus parade when he arrives in town. In Harrisburgh the theatre cashed in on this publicity by giving a free show to all the kiddies they could accommodate. Se reproduction of the ad on the next page.

THEATRE STAGE

It is a simple matter to arrange an atmospheric setting around the screen that will not detract from the picture. The most common used is the placing of Xmas trees on each side of the stage. Trim the trees with tinsel, glass ornaments and plenty of lights. During intermission and trailers light them up.

NEW LICENSE PLATES

Another method to cash in with timely news is to photograph your stage star or, in the case of a straight picture house, some employee getting the new year's license plates.

NEWSPAPER ADS

On Christmas Day decorate your ad in holiday style. A heading such as "Complete your Christmas Day enjoyment and see, etc." gets over the thought.

TRAILERS

Add the holiday atmosphere to your trailer. Announce your shows with a title like, "WHO SAYS THERE IS NO SANTA CLAUS?" Just look at the great feature picture coming Christmas Week, etc.

HOUSE PROGRAM

An old gag, but one that is always effective, is the setting up of copy on the front page of your house organ in the form of a Christmas Tree. See illustration for the effect you get.

MAILING LIST

If you have a mailing list why not send each party a Christmas Card. The thought will be appreciated by your patrons.

CHRISTMAS CARDS

Besides mailing cards during the holiday season, it has also been found a good angle to have the ushers hand them out during the week of Christmas incorporating some worthwhile institutional slants about your house. This has been overlooked by many showmen but represents one of the real good chances to broadcast some pointers about the theatre that you have often wanted to stress but could find no good way to do so.

Christmas cards are inexpensive, use them to good advantage.

Alongside of the tree, or in a separate spot, can be placed the toys and other presents for that orphan's show or needy relief which most theatres generally promote for the Christmas season. If minor repairs are necessary, have them made right in the lobby where they can be seen.



THEATRE POSTER ART!

Drawn by Benton L. James



We liked the way that Artist James handled this fine face of Joan Crawford, particularly the soft lines rather than the usual hard, jazz-looking heads that most artists seem to go in for on this star.

Made up in various sizes, there is no reason why it can't be used over and over again with the changing of the title lettering. Ditto for an enlargement for cut-out purposes. We assume that most live-theatres are now equipped with a Cut-awl or whatever those things are called that do the cutting around for cut-outs.

To get the best idea of what a finished poster of this kind will look like, stand about five feet from this reproduction and look it over. You will then get the real effect of this high-light poster art. We have tried to make these reproductions clear enough so that you can project it on to poster board, or whatever material you use, and trace it. Selecting the colors will be a simple matter for any good artist. Incidentally, when selecting the spot where you want to use a head of this kind, you can change the proportions of the poster size to suit your individual requirements. The letters, for example, can be spotted to the side of the head if you happen to have a wide board to fill. This type of work is elastic and can be made to suit any condition or kind of frame.

Benton James has certainly proven his ability to turn out exceptionally fine posters for the Missouri Theatre, and those who have found his suggestions and posters helpful for their own use should keep in mind that he has taken on himself a pretty big job when it comes to making up one of these every week in his spare time. That's why we want other poster artists to contribute to the series.

"KASH-IN"
with
"KASHIN'S BOX OFFICE STIMULANTS"
FOR SAMPLES AND FOR FURTHER INFORMATION, WRITE TO
320 FIFTH AVENUE M. A. KASHIN NEW YORK, N. Y.

Canned Goods Mat A Seasonable Stunt Pulled By Guthrie

Since Jay H. Guthrie has become manager of both State and Ohio Theatres in Uhrichsville, Ohio, he has had his hands full promoting a variety of stunts to increase box-office receipts at these houses, among which was the handling of a "canned-goods matinee" and a campaign on "Dirigible."

Note the photo of the bally he used to publicize the picture. It was a cardboard model of a dirigible mounted on a truck and this was routed through all principal streets. Another small dirigible was attached underneath the marquee, with one-sheets over the top. Both displays attracted a lot of attention, especially so in view of the new Navy dirigible "Akron" making flights over this territory at this particular time.



We also have a small snap-shot taken of a display of canned goods stacked in the theatre lobby as the result of holding a matinee when these articles were used to gain admission. There's no use trying to reproduce this as it will not show the 200 or more cans and several bushels of potatoes that were brought in. This is the second matinee of this kind put over by Guthrie and was more liberally patronized than the first.

His matinees for the relief of the poor are particularly applicable at this season and no doubt many other managers will be remainded of their part in putting over such campaigns by this suggestion from Guthrie. As soon as this Round Tabler can find the time, we'll be looking for information about what else he is doing to sell shows for his two houses.

Classified Ad Tie Effective B. O. Aid For John C. Rundell

The gag of scattering names of local citizens through a number of ads in some issue of the town newspaper and directing attention to these through the donation of guest tickets to those whose names appear, has been an effective means of building up interest in current attractions for John C. Rundell, manager of the Kaufman Theatre, Montpelier, Ohio.

He thoroughly believes in the practice of keeping on the best possible terms with his editor-friend and the above is one way he goes about this. Any way you look at this stunt, it becomes an affair of mutual benefit. The theatre gets a worth-while reader on the stunt; the merchants benefit through the extra attention directed to his ad, and the paper reaps its reward through cementing its relationship with a source of advertising. And all at a cost of a few passes, noticeably given to women in most of the ads.

Without a doubt Rundell has solved one of the simpler rules of theatre merchandising when it is admitted that the good will of a newspaper is one of the best assets a showman can possess. This practice is making money for him and it cannot fail to do likewise for others.

ROUND TABLE BIOGRAPHIES

Reared among a family of showmen it was quite natural for Jack Reis to follow in the footsteps of his illustrious Uncle Charles, who several years ago held important managerial posts along New York City's main stem and headed a chain of theatres in upper New York State.



Jack Reis

Jack was born in New York City on November 16, 1906, and educated in local schools. He entered show business at the age of 16 years, starting as usher and following general theatre routine work until promoted to his present post as assistant manager of the Fox-Kingsbridge Theatre, New York, under the supervision of that experienced showman, W. F. Brock. Incidentally, Reiss also acts as treasurer of this house.

During the time spent in show-business, he has worked for the circuits of Grobe and Knobel, Lee Ochs and the Fox Theatre Corporation. He is twenty-five years old at this writing and is so fascinated by the game he's in that there is apparently no intention of ever leaving it for some other field.

A Critic's Preview Was Advance Stunt Used By Al Lashway

As a means of stirring up advance interest in "American Tragedy," Al Lashway, manager of the Paramount Theatre in Lynn, Mass., tied-up with the local evening newspaper for a critics' contest. Preview tickets were especially prepared for this occasion and distributed among 150 readers of the paper. A prize of $25 in gold was offered for the most comprehensive review of the picture.

In order to enter the contest it was necessary to write a letter to the contest editor of the paper, advancing a reason why the writer thought he or she eligible as a reviewer. As the reviewers were accepted their names were published in different issues of the paper. Nearly 200 people attended the special screening of the picture and a committee composed of Lashway and the managing editor of the paper picked the winner. Needless to state, the paper gave splendid support to the stunt right up to the day of screening. Picture and name of the winner was announced by a large two-column cut of Lashway presenting the prize to the lady who won it. A story carried the full review.

The above has proven a popular means of exploiting this picture, according to observations of this department, in that it not only works up worthwhile advance interest but is another link in building a more intimate relationship between theatre and public. Many a citizen likes to advance an opinion on questions of the day (look over any "vox pop" section of any paper) and this provides an opportunity.

Salzman Promoted Several Costless Stunts For Strand

The last time we heard about Hal Salzman, publicity director of the Strand Theatre, Brooklyn, he had just finished putting over a mammoth 12th Anniversary campaign for manager, W. J. McLaughlin. You will recall that theatre executives and a lot of important city officials were present when a huge cake, presented by a local baking concern, was hacked to pieces in the Strand lobby.

Since he told all Brooklyn that the house was 12 years old, Salzman has been engaged with other show-selling gags, among which was the promotion of "Yo-Yo Week." The manufacturer of this well known toy supplied the theatre with hundreds of the 25 cent article and 25,000 heralds to advertise the stunt. They also arranged for window displays in five prominent stores and loaned the national Yo-Yo Champion to make personal appearances throughout the campaign. In addition, the company paid for a full page in the leading newspaper, with space for the Strand organist "Singing Bill," playing a yo-yo at the organ. All newspapers carried stories and pictures of the event. Slides, explaining the toy, were also supplied to the theatre.



Hal Salzman

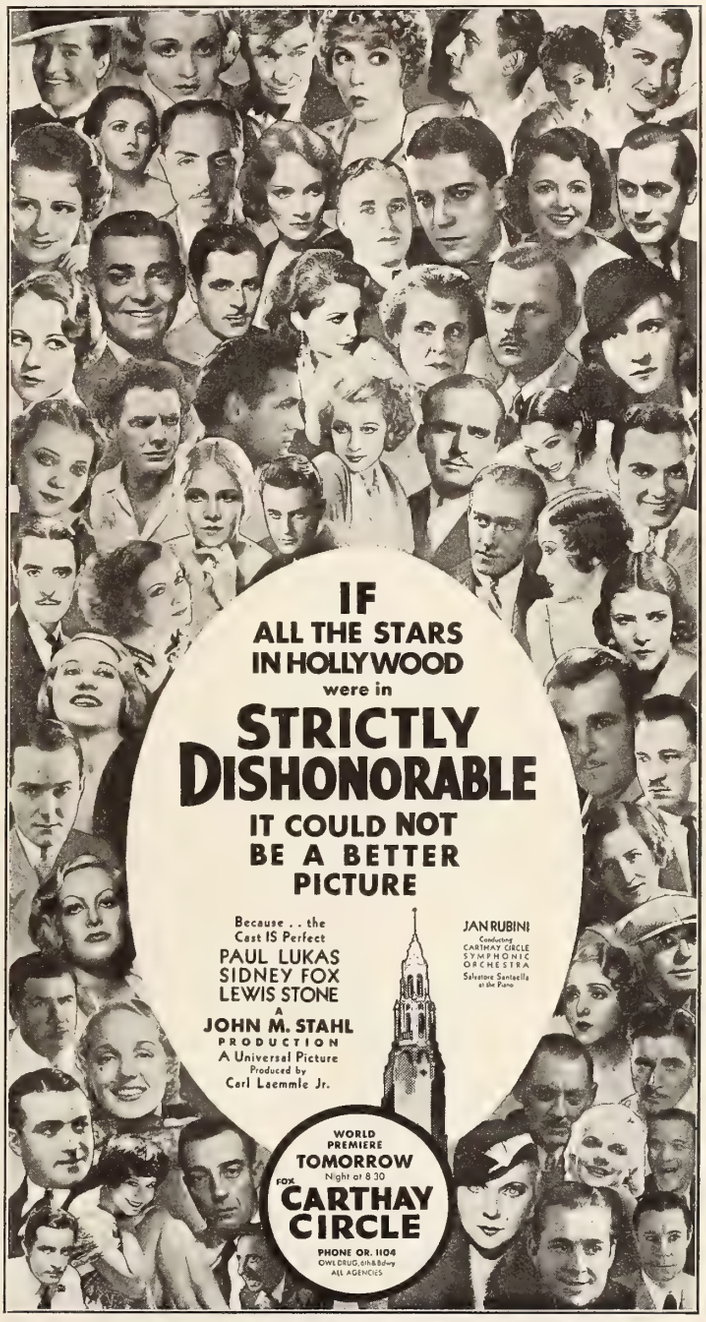
It is not recalled that safety razor blades had any bearing on the theme of "Road to Singapore" but it is a fact that Salzman engineered a deal whereby a large quantity of blades were packed in envelopes carrying imprint of theatre, picture and playdates, and passed out to patrons in advance of showing. Needless to state, this was done at no cost to the Strand.

Another costless piece of advertising that he manipulated, was accomplished on strength of the fact that Brooklyn boasts a bank by name of Alexander Hamilton Savings Bank. What could be more apparent than this bank's responsibility for the cost and distribution of a neat little pamphlet advertising the bank and picture? And even a Sweet Shoppe was tied in for a share by giving it a break on inside pages.

When the "Dreyfus Case" was due, every rabbi in town was mailed a guest invitation to view the picture. After attending the showing, they went back to the temples and preached about the case to their congregations. Postcards were also mailed to lawyers; clubs, institutions and high schools were contacted, and special stories were carried in all English and Jewish papers and other periodicals of wide circulation in town.

From the above, you will gather that Salzman and McLaughlin are keeping the name of their house before the public from one picture to the next with methods of exploitation that cost next to nothing; and that sort of stuff surely counts these days. Keep the old ball rolling, Hal, and don't forget to acquaint us with other activities.

HERE'S ONE FROM WHITBECK!



Just to prove that he can still lead the parade when it comes to anything like a "different" newspaper ad, Frank Whitbeck (good old Whitey) comes through with this one for Universal's opening out on the coast.

Long, long ago we made a statement that Frank had no equal in his line; we're not a bit afraid to repeat it. He can find the "selling" slant in the toughest piece of fillum ever conceived by the moguls of Movie City.

Almost seems like old times to reproduce a Whitbeck ad on the Round Table pages. Let's hope there will be plenty more of them in the immediate future. They always command a great amount of respect and attention and this one should be no exception to that rule. Incidentally (this is for the men who must create newspaper advertising) do you believe that Frank did the right thing when he advertised this picture along these lines? Come on you Jameyson's, Sturdevant's, Gauntlett's, Holt's, and all others interested in such discussions. Tell us your opinions and how you would act if you were in Frank's boots. (Those dainty 16½ slippers.)

"ALL FOR ONE AND ONE FOR ALL!"

NOVELTIES AND TOYS!

"Giveaways" for the kids have never been more useful than this season, if the opinion of many showmen all over the country count. This information was gleaned from much of the Club's correspondence, in which the managers discuss the value of giving the youngsters some sort of inexpensive toy or novelty. If it ties in with some current picture or serial, all the better.

At this particular time of the year, theatres all over the country are on the lookout for novelties, etc., for the holidays. Each year we receive hundreds of requests for information along these lines and for the use of Club members in need of such aid, we have a complete file of all manufacturers and dealers handling material of this kind.

If you will address your inquiries to Club headquarters we will be delighted to furnish you with a list of companies where you may be able to secure just what you require at prices within reason. This service is for both members and readers of the Club pages. If not a member of the Club, you are asked to use your theatre's letterhead when writing so that we can guard against catalogue bugs who are generally a source of annoyance in scouting around for this type of literature. Also, please specify your position.

Corbin Made A Big Circular Tie With Local Book Dealer

How to secure free printing and distribution of a large number of hand-bills at no cost to theatre was recently demonstrated when R. Corbin, manager of the Fisher Theatre, Detroit, and his assistant, G. Kearney, made a tie-up with a prominent book store for the handling of 10,000 copies of a bill advertising theatre and store.

The bills were handed out to patrons as they left the theatre and inserted in all books in the circulating library at the store. Mailing lists of both store and theatre were also used. The store plugged its first anniversary and the theatre sold "Road to Reno." Space on bill was evenly divided between the two. Copy was featured with give-away of contract bridge score pads for the week and a number of paragraphs carrying notes of interest to film fans.

We'll have to give credit to these two enterprising showmen for securing extensive circulation of a message at no cost to their house —and stunts like these certainly count these days. Knowing that both Corbin and Kearney will continue to get results out their way, we'll await the next word concerning their activities.



BALLOONS

All sizes. All shapes. All colors. Send your specifications to this Dept. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. Limit your imprint to three lines. Don't use too many words.

For further information and samples write to Box 503

MANAGERS' ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Beauty Shop Revue Was A Stimulator For P. D. Bloomberg

Extra publicity and marked increase in box office receipts on the weakest days of the week was obtained by P. D. Bloomburg, manager of the Paramount Theatre in Salem, Mass., through the promotion of a Beauty Shoppe Revue, a stunt that was put over at no other cost to theatre than time for stage hands and a few incidental items.

He contacted a local beauty shop, its proprietor having received considerable publicity at an international convention held in New York City, and arranged to promote enough modern beauty shop equipment to furnish a good-sized parlor in the theatre lobby. This was set up in a special booth, constructed at no cost to theatre by a local builder. The accompanying photo will show the attractiveness of the trellis, effect, etc.



Three days in advance of the Revue, the shop Professor gave free demonstrations as well as free samples of beautifying creams, etc., to the women patrons, resulting in effective advance publicity at no cost. For the Revues, the services of twenty very good amateur performers were promoted from a local dancing school. Included among this talent were ten line girls, comedy acts and an excellent trio. Traveling expenses served to promote additional services of a local tenor and master of ceremonies. A special platform was built on the stage with a revolving base, the set representing a picture frame with a background of black velour. As the platform revolved, a girl demonstrated the latest hair-dressing styles.



The newspaper cooperated by giving a generous amount of publicity for the event and a ballyhoo truck, with loud speaker system, was also promoted for the making of announcements and the playing of records. Evening gowns were obtained through a tie-up with a local merchant and the services of models were obtained.

This stunt worked out very successfully for Bloomberg and he is enthusiastically passing it along for other Club members to try, should conditions warrant it. As he states, it's something which can be put over at a minimum of expense to theatre and is a sure-fire stimulator for the box-office.

BIRTHDAY GREETINGS

William Walter Artz
E. E. Bair
Billings Booth
Melvin E. Bourassa
Charles P. Carroll
Erving B. Conant
Maurice M. Corkery
M. A. Cowles
Phillip Engel
Joseph Enos
Tillie Freedman
Donald N. Fuller
William M. Glackin
Elmer W. Hecht
Elmer Holmberg
Milton F. Honeck
Murray Lafayette
Harold Lloyd
Mac M. Carthy
Edward J. Mooney
Lafayette Moore
Julius Myska
Jack Reis
Harry Schwartz
Flynn Stubblefield
Rheinold Wallach
Lonnie Avery Wallis
Charles F. Weisbecker, Sr.
Ned Wright
Robert Zellin

Another group of Newspaper Ads from Smart Showmen!

MEMPHIS

LAST TIMES MONDAY
Dedicated to the Memory of Football's Greatest Idol KNUTE ROCKNE
A UNIVERSAL PICTURE
LEW AYRES in The SPIRIT of NOTRE DAME
With SALLY BLANE, WILLIAM BAKEWELL, J. Farrell MacDonald
THE ORIGINAL "FOUR HORSEMEN" Miller • Crowley • Stuhldreher • Leyden
FRANK CARIDEO
BUCKY O'CONNOR
Football's Greatest Romantic Story!
At 12:05—2:40—5:15—7:50—9:45
Pathe News Comedy
Starts TUESDAY
INA CLAIRE
She Charmed you in "THE ROYAL FAMILY"
from the stage success by Donald Ogden Stewart
with ROBERT AMES
MYRNA LOY, HEDDA HOPPER
RKO-Pathe Picture
"REBOUND"
25¢ TILL 6:30
RKO ORPHEUM

CLEVELAND

WARNER BROS. VARIETY · LAKE · UPTOWN
Who is he? What is he?
When This Voice Commands—The World Obeys!
THE RULING VOICE
with WALTER HUSTON
DORIS KENYON, GRETA YOUNG
Added: Ruth Etting
No Eye Has Seen Him—But

RKO REGENT
TODAY—LAST TIMES TUESDAY
A throbbing and romantic love story of the devotion that lies in every woman's heart.
Ann HARDING in "Devotion"
with LESLIE HOWARD
The screen's leading actress outdoes her emotional triumphs in "Holiday" and "East Lynne."
FEATURETTES
"Great Junction Hotel"
With EDWARD EVERETT HORTON
PATHE NEWS
ORGANLOG
WED.
GEORGE ARLISS
in
"Alexander Hamilton"

GRAND RAPIDS

KEITH'S THEATRE OF THE STARS
Now! Continuous from 2:30
RONALD COLMAN
in
"THE UNHOLY GARDEN"
"OUR GANG COMEDY"
"BIG EARS"
Other Big-Little Features
25c, 35c—2:30 to 5 P. M.
25c, 35c, & 50c 5 to 6 P. M.
25c, 50c & 75c after 6 P. M.
Kids, 15c to 6 P. M.
Fri.—Alfred Lunt Lynn Fontanne in The Guardsman
ORPHEUM SHOW PLACE

ATLANTA

Heaven hasn't a star!
Big Enough, Nor Bright Enough to Compare With This New M-G-M Scintillating Romantic Personality —A "Find"
HELEN HAYES
Whom You Probably Never Heard of Before
Whose Every Gesture . . Slightest Intonation of Voice . . Everything She Does . . You'll Never Forget . . She's Empress of Artistry and Emotion!
—in—
• THE SIN OF • MADELON • CLAUDET •
Presented With a Distinguished Cast
LEWIS STONE, NEIL HAMILTON
JEAN HERSHOLT, MARIE PREVOST
CLIFF EDWARDS
Fanchon & Marco's Stage Show
"NORTH-SOUTH EAST-WEST"
JACK WALDRON & MISS HARRIETT
ELVIRA TANZI, ALENN DALE
HELEN O'SHEA, TOGA THE DOG
SUNKIST ENSEMBLE
Smilin' Al Evans, Enrico Leide
OUR GANG IN M-G-M COMEDY
SILLY SYMPHONY CARTOON
Football Thrills "PRECISION"
Fox Movietone News
First Saturday "Cisco Kid" Warner Baxter, Edmund Lowe
FOX

GRAND RAPIDS

STILLMAN
GO TO THE CROWDS
OPEN at 11 A.M.
HERE ARE THRILLS!
Out of the dark they leap at you — in the mystery house where murder clicks with the clock!
MURDER BY THE CLOCK
with
WM. BOYD
LILYAN TASHMAN
Comedy "SOB SISTER"
STARTS 25¢ TILL 6:30

PHILA.

MELBA Now 2 to 3 P. M. 35c
COME TO EARLY SHOWS
FUNNIER THAN ANYTHING BEFORE IT. ASK THE THOUSANDS WHO SAW IT.
The Laugh Wallop! Buster KEATON in SIDEWALKS OF NEW YORK
With ANITA PAGE—CLIFF EDWARDS
BOBBY JONES in "THE BRASSIE"
PLUS PARAMOUNT NEWS OTHER FEATURES
NEXT FRIDAY
GRETA GARBO with CLARK GABLE in "SUSAN LENOX"
(HER FALL AND RISE)

CLEVELAND

STARTS TO DAY
"MURDER AT MIDNIGHT"
with
AILEEN PRINGLE
HALE HAMILTON
ALICE WHITE
Doors Open Today at 2:30 P. M.
Scott Darling Incredible Mystery Story Wherein an Ignorant Parlor Game Develops Into a Series of Inexplicable Crimes
Pathe News
Benny Rubin Comedy
"Football Thrills" Sport Subject
"THRIFT PRICES"
RKO VICTORY

PROVIDENCE

DALLAS

Today Until 2 P. M. 25c
FOX'S MAIN STREET THEATER
Today After 2 P. M. 40c
JAMES DUNN . . the boy who made good in his first picture, "Bad Girl" . . smashes into the headlines.
"You run to the phone in the midst of a kiss . . some day you'll let it ring!"
SOB SISTER
TWO Big Feature Pictures
with JAMES DUNN
LINDA WATKINS
Molly O'Day
Minna Gombell
Howard Phillips
Added Feature EVELYN BRENT in "TRAVELING HUSBANDS"
Brisk! Tense! Exciting!

SPRINGFIELD

NEW ORLEANS

She Was Made for Love — She Sought Love in Spite of Convention!
WILLIAM POWELL
In His Most Sensational Triumph!
'THE ROAD TO SINGAPORE'
A Warner Picture with Doris Kenyon—Marion Marsh
On Screen at 1:15 3:40 6:05 8:30 10 P. M.
On Stage at 1:00 4:10 7:20 10:30 P. M.
"VARIETIES"
A Lane Vanderlip Production
SULLY & THOMAS
THEODORE, VIOLELLA
BARNES, DOYE & SLIPP
FOUR ACES AND A QUEEN
Added Feature LAUREL-HARDY "Come Clean"
Krazy Kat Cartoon
Metrotone News
Doors Open 10:15 A. M.
LOEW'S STATE
Till 1 35c
Next Week—Helen Hayes in "LULLABY"

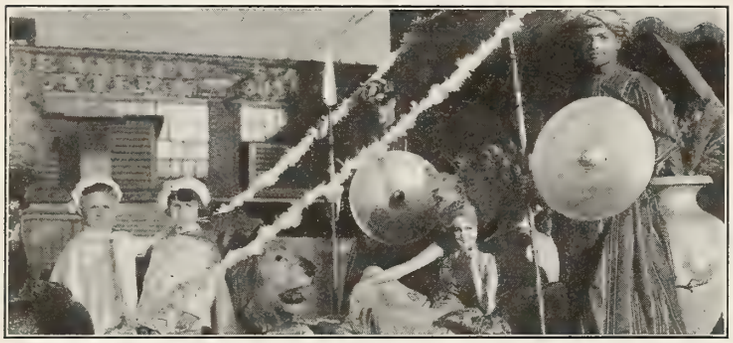
CINCINNATI

B. F. KEITH'S WALNUT ST. ABOVE 5TH
All Seats 25¢ Until 1 P. M.
AFTER 1 P.M. Orchestra 40¢ Balcony 25¢
CHILDREN 15¢ ANY WAYS
Truth Lied! Justice Blundered!
And an innocent man's love, loyalty and honor were stained with shame!
At Last—The Real Facts of the Trial That Shook the World.
The DREYFUS CASE
A Columbia Picture
with CEDRIC HARDWICKE—BEATRIX THOMSON
Added Attractions: HY. C. GEIS at Organ. Krazy Kat Cartoon, Metrotone Sound News.
Beg. SAT. OCT. 17
"HONOR of the FAMILY" With BEBE DANIELS

Night Pageant Was Chance For Lykes To Gain Publicity

A neighborhood association out in that section of Cleveland, Ohio, where J. E. Lykes manages Loew's Park Theatre, recently held a night pageant that was viewed by over 50,000 people. This was a cooperative stunt staged by neighborhood merchants and by stimulating interest through the give-away of a long list of articles ranging from a permanent wave to a new automobile, it was the hope of the sponsors that all concerned would share in a revival of spirited buying on part of the public.

As far as the Park's end of the pageant was concerned, no attempt was made to tie-up directly with any picture, but the theatre was represented in the big parade with a most attractive float, a photo of which we are reproducing on this page. The only reference made to the current attraction appeared on an auto, promoted from a local agency in connection with "This Modern Age." The high light of the event, an automobile, was given away at the theatre on a Saturday night.



The entire festival, from a business standpoint, was a great success. It created a lot of interest in the whole neighborhood and put everyone in a more optimistic mood. The theatre benefited through good will and institutional publicity and entire cost of the float, including signs, costumes, decorations, flares and driver did not exceed $40. The truck and props were promoted from a local auto dealer.

Lykes is one of the Club's new members and he starts the ball rolling by sending in the above. There's plenty of competition out in his neighborhood and he has to step on it to get his share of the business. But this sort of a condition is usually a great stimulator of show-selling ideas and it is our prediction that everyone concerned with this organization will be the gainer through this manager's recent affiliation.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....



Colored Paper Hats

Assorted paper party hats. Bright colored bands offer plenty of imprint space. Great for parades, special matinee parties and as throw-aways. These hats are priced for quantity use. Cover the town with them. Every kid that wears a hat is a walking twenty-four sheet for your attractions. Turn these over to your local printer for imprint.

For further information and samples write to Box 502

MANAGERS' ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Thomason Made Tie With Local Bakery To Plug A Picture

Whether you may be hooking up with some big bread and doughnut concern for a campaign on the current Cantor opus or just trying to plug an every-day attraction, it's a good idea to cultivate acquaintance with your baker, according to a slant we've been able to get on the activities of W. F. Thomason, manager of the Carolina Theatre in Burlington, N. C.

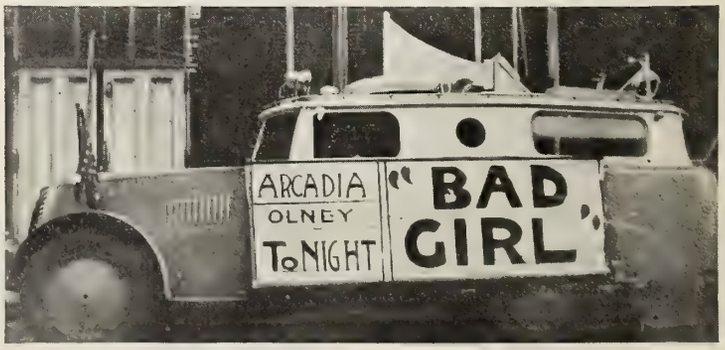
The deal he made with the baker secured an 8 x 10-inch ad in the newspaper, at least 50 per cent of it devoted to theatre copy. The name of the baker, in this instance one of five letters, furnished the gag for guest tickets. Notices were inserted in loaves of bread, each carrying one of the letters, and a complete set of the baker's name.

Bread, as you all know, gets a wide family circulation and we've had other occasions to record that this gag has proven a popular one with a number of Round Tablers. Thanks to Thomason for the reminder and we'll hope to hear from him again.

Auto Designed As Yacht Got Results For Phillip Reade

A motorized contraption classified as a "land yacht" made a great hit out in Olney, Ill., where Phil Reade owns and operates the Arcadia and Elks Theatres. He used this ballyhoo for the Arcadia when playing "Bad Girl" and routed it all over his city and through the smaller towns adjacent to Olney. It attracted a great deal of attention.

We are reproducing a photo of the above ballyhoo and you will not have any difficulty in noting the banner used to advertise the picture. Naturally, there wasn't any significance between picture and bally, the novelty lying in the strange design of the auto.



And after all, what is a bally? Something to attract attention and get over a message, you'll all agree; and that's exactly what Reade accomplished. There must be a lot more going on in show-business out his way and so we'll anticipate hearing further from this Round Tabler.

Jerry Parker Using Variety of Stunts To Boost Attendance

A variety of show-selling stunts are being pulled by Jerry Parker, manager of the Palace Theatre in Torrington, Conn., to step up trade in his house, among which are "whoopee nights" of a different kind, gift nites, a real live kiddie club and cooperative ad pages sponsored by the local newspaper and merchants.

Take his gift nites for instance. which have proved a most popular medium for increasing trade of both theatre and merchant. The photo on this page shows a corner in the foyer where the many different articles donated by the merchants were put on display. The gifts include articles ranging in value from sweaters and breakfast sets to a ton of coal, according to listings on a full-page co-op we have before us.



Another photo shows some of the gang of kiddies gathered in front of the Palace at the close of one of his Kiddie Club Saturday matinees. He has issued both heralds and membership cards for these events and in case anyone is in doubt about what copy should appear on the cards here it is: (Front of card) "Palace Theatre Kiddie Club. No. 0001. Palace Theatre, Torrington, Conn. (Affiliated with the National Organization. This Certifies That .....Is a Member In Good Standing of the Local Chapter No. 846 of the Warner Bros. Palace Theatre Kiddie Club. Signed.....Pres. of the Local Chapter." (Reverse side) Rules and Regulations of Members: 1. You must be present at all meetings. 2. You have promised to be a good boy (or girl) . . . at home and . . . in school. 3. Dues are 10 cents a week. . . . BUT Remember That This Entitles You To See The Greatest Shows in Torrington. 4. This card also entitles you to enter all contests and parties that will be held from time to time."



Concerning the "Whoopee Nites," these are run along the lines of a home town vaudeville show and have proven another popular means of attracting a large number of patrons on Thursday nights. The small photo illustrates a couple of the ushers dressed as cowboys for one of these occasions when "Wild Horse" was showing. The boys passed out cards advertising "Whoopee Night" and other copy stated "I Lost My Horse But I'll Get To The Palace Theatre In Time To See Hoot Gibson In 'Wild Horse'." The balance of program was also given space, likewise attention was called to a certain identification mark on the card.



Other recent activities of Parker's include an advertising tie-up with a local jeweler when playing "Murder by the Clock," whereby merchant offered special allowance for trade-in watches and guest tickets; a classified ad page tie-up with a newspaper, with free tickets offered those residents whose names were scattered through the classified columns; and a special appeal to "Mothers With Kiddies In School" carried on back of program. This went on to state that while the kids were safe in school it was time to take a good rest from strenuous care given them during vacation time and that there was no better place than the Palace to relax, etc.

As the above testifies, Jerry Parker is very much on the job; but he has to be for there's plenty of competition over his way.

BOOK COVERS GOOD SCHOOL TIE-UP!

An excellent way to crash tough schools is to offer to supply them with covers for the children's text books. As you know, practically every school requires that kiddies keep their school books covered and clean. These covers are available through several companies who specialize in this sort of stuff, and besides being practical for the purpose also carry institutional or current theatre copy when furnished by the local playhouse.

Book covers carrying your theatre's ad for the entire school year at a cost of next to nothing is mighty good advertising in our estimation and ought to be utilized wherever possible. These books are always in use and when lying around the house can be seen by the grown-ups of the family as a sort of reminder that your theatre may have a picture they want to see.

Many showmen will welcome some sort of suggestion that would open the schools to them and here is the first step you can take in cementing a lasting friendship with the local educational authorities.

Information pertaining to stock book covers, including prices and type of imprints, is available to accredited members of the Club upon writing to headquarters.

GOOD NEWS
FOR TIRED BOX OFFICES



Magic Matinees

Kids of all ages are fascinated by magic. Every kid loves to work out a problem. Magic puzzles and tricks satisfy this desire.

How To Use Them: Hold "Magic Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to

Box 504

Managers Round Table Club

1790 Broadway **New York, N. Y.**

MEET MORE NEW ROUND TABLERS!

JAMES G. FAIR manages the Elite Theatre in Laurens, Iowa. He, too, is in line for introduction to the several thousand members of this Club and we are glad to have him with us. While his theatre is a small one, it is up-to-date in every respect and Fair is equipped to give his patrons the best in entertainment. With this in mind, we'll expect some interesting contributions from this new Round Tabler.

———*Wear Your Club Pin! ! !*———

L. HAYES GARBARINO has charge of the Liberty Theatre in the city of Donora, Pa., and he is also a new member of the Round Table. He admits having followed this department for a long time and that the show-selling gags sent in by other Club members have helped him over many a rough spot. He states that he will now try to reciprocate by sending along some worthwhile stunt at the very first opportunity. That's the proper spirit, Garbarino, and we'll be looking forward to your next communication.

———*Wear Your Club Pin! ! !*———

R. F. KEHRBERG is a new Club member who is the manager of the Iowa Theatre in Shelton, Ia. He operates a 700-seat house and is independent of any circuit affiliations. We are also glad to extend the usual welcome to this Round Tabler and hope that he will be able to find time to send along some show tips for his fellow showmen to use.

———*Wear Your Club Pin! ! !*———

LESTER FRUCHT has the job of assisting Martin Messinger with the management of the Tremont Theatre in New York City. He has only been with this theatre for a few weeks but his boss states that he has already demonstrated that it will not be long before he will be ready to assume full responsibility of some theatre. And with Messinger's able coaching, we'll back up that statement. Now that you've become a Round Tabler, Lester, drop us a line now and then.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

C. R. COONS is another owner-manager to join the ranks of this great organization of show men and he's located out in Seymour, Iowa, where he operates the Lyric Theatre. It is a pleasure to list his name on the ever-growing Club roster and we are going to look forward to a little story on how he sells shows in his community. Don't neglect to keep in touch with your fellow members, Coons, and headquarters will see that your information is passed along.

———*Wear Your Club Pin! ! !*———

M. P. JACKSON is located down in Macon, Georgia, where he manages the Douglas Theatre. He is also a new Club member in line for introduction to the rest of the gang and he may be sure that there is a welcome place at the Table for him. Tell the other boys what you are doing in the way of showmanship, Jackson, and the way to do this is too shoot along some ideas to headquarters.

———*Wear Your Club Pin! ! !*———

MELVIN F. MORRISON manages the Rialto Theatre over in the well known city of Brockton, Mass. He's another Publix man to hook up with this outfit and we're glad to have him with us. With both Morrison and Bill Adams rooting for the Club over in their town, we may expect to keep well posted on what's going on in show-business in Brockton.

———*Wear Your Club Pin! ! !*———

PAUL F. GOOD is the manager of the Community Theatre out in Plainfield, Iowa, and the Club welcome is also extended to this new representative from the Middle West. His is an independently operated house and now that he's in this organization the rest of the gang may count on receiving some dope on the way shows are sold out in his town.

———*Wear Your Club Pin! ! !*———

FRED FORD is still another Publix manager to become enrolled in this organization and now he, too, will have an excellent opportunity to swap show-selling tips with the host of brother managers this Club boasts. He's in charge of the Saenger Theatre down in Shreveport, La., a good live show town, and we will anticipate some interesting contribution from this source. Shoot your ideas along, Fred, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

ARTHUR J. KEENAN is another Publix manager to join this organization and he manages the Park Theatre in Bangor, Maine. We are indebted to his many brother managers on his circuit for a wealth of information on how shows are put over and we hope that Keenan will help carry on the good work. He is in charge of a fine house and located in a good show city, so we'll look forward to receiving some live show-tips from this new Club member.

———*Where Your Club Pin! ! !*———

JACK M. NORRIS has the job of assisting Sam Soible with the management of McVicker's Theatre in Chicago, Ill. He has been at this house since last January and same there from the Tower Theatre, same city, where he also acted as assistant manager. In addition, he has filled the post of treasurer at the Norshore, Uptown, Tivoli theatres in Chicago. Prior to these jobs he was doorman at the Oriental Theatre. With all this wealth of experience to draw upon, we're sure that Norris will carry on.

ROY L. KALVER is the manager of the Paramount Theatre, the big publix extended run house in Detroit, Mich. It is a pleasure to record that Kalver has become a member of this organization and we believe that he will have some very interesting campaign experiences to contribute to this department. Let us have some of your ideas on the subject of show-selling, Roy, and we'll shoot them along to your fellow showmen.

———*Where Your Club Pin! ! !*———

BEN JACOBSON, along with his brothers and sisters, operates the Dixie Theatre down in Louisville, Ky. Ben is the advertising manager and we're glad to introduce him as one of our new members. He has benefited by keeping in touch with this department in the past and now proposed to become an active member by making some contributions of his own. Go to it, Ben—we'll be awaiting your next communication.

———*Where Your Club Pin! ! !*———

SAM HAMMOND, another new Round Tabler is a Publix man and in charge of the Strand Theatre in Anderson, S. C. The Club welcomes him into this organization of showmen and hopes that he, too, will endeavor to keep his brother members informed on his methods of exploiting shows. So get busy Sam, and shoot along some dope on show-business down your way.

———*Where Your Club Pin! ! !*———

T. R. KING manages the Rialto Theatre at High Point, N. C. His house in one of the Publix chain of theatres and he's another one of these enterprising managers to become affiliated with the Round Table Club. We are indeed glad to enroll his name on the Club roster and hope he will strive to keep to the same standard set by the many Publix men belonging to this organization. We'll be awaiting that batch of show-tips, T. R., so shoot them along.

———*Where Your Club Pin! ! !*———

LEO B. SALKIN is the manager of Oriental Theatre, a big Publix-Balaban & Katz house in Chicago, Ill. It is also our pleasure to record that he, too, is a new member in line for introduction to the big army of showmen in this organization and we're going to expect some mighty interesting information from Salkin just as soon as he can find the time to send it along. You will meet many members of the gang out your way Leo, so pass along our best wishes to them all when you meet.

———*Where Your Club Pin! ! !*———

MILLARD BRAND is another assistant manager to become a member of this outfit and he, too, is proposed by William Exton. Millard helps sell shows at the Wysor-Grand Theatre in Muncie, Ind., and is a running mate of Howard Webster's, another new member. We will expect to hear what Millard is doing in show-business.

———*Where Your Club Pin! ! !*———

HOWARD WEBSTER is the assistant manager of the Rivoli Theatre in Muncie, Ind., and he has been sponsored for membership in this Club of showmen by William Exton. Shake hands with the rest of the boys, Howard, and let us all know what part you are playing to keep the Rivoli in the black.

MUSIC AND TALENT

STAGE SHOWS

New York Paramount

Week ending November 19

This is the second week of Bing Crosby's engagement here, and though he is not an apparent box-office draw as yet he is entertaining. The stage-show in which he is featured is a Boris Petroff production entitled "Stardust," and is produced in seven beautiful scenes.

The Harriet Hoctor Ballet of 16 nice-looking and accomplished dancers opens with a well-performed routine as Crosby sings "Shine On, Harvest Moon," from the wings. After this he enters and sings "Good Night Sweetheart," as the girls assemble around him. As a special attraction (for Friday only) Richard Arlen and Regis Toomey, stars of the week's feature picture, appear in person and after being introduced by Crosby, who acts as m.c. throughout the show, enter to a real ovation. After their departure, Armida, beautiful little Spanish girl, sings a song about "buying cigarettes," as she goes through the audience and distributes cigs. Armida's voice is rather weak for a house as large as this and from the good hand her dancing got, she would do better by giving more dancing than singing. A most entertaining and novel ballet routine was next presented by Harriet Hoctor and her girls. Miss Hoctor is the personification of grace and her dancing is beautifully done. The audience showed their appreciation of real dancing. In the next scene Crosby sang "I Apologize" and "Call Me Darling," to Armida. The Mills Brothers, four colored boys who have gained fame over the air, stopped the show cold with their pleasing harmonizing. They were forced to encore twice. Paul Hakon did well with his Russian dancing routine. The closing scene is beautifully laid out and in it Bing Crosby sings "Stardust," as the ballet ensemble offers a sprightly dance. Miss Hoctor also does a ballet routine in this scene that is outstanding.

Baltimore Hippodrome

Week ending November 20

As the overture, under the direction of Benjamin Klasmer, was finished, the Rose Kress Trio of roller skaters came on and went through their routine of acrobatic stunts and dances on skates. Next came Alfred Latell, in his bulldog costume, in comedy work with a girl partner who did some tap work. Then followed DiVito, Denny and Company—three men and a girl—in a comedy hokum act with tumbling, falls, and general slapstick. Tommy and Betty Wonder came next, with their songs and dances—"I'm Keeping Company," "St. Louis Blues," "Come On and Let's Get Friendly."

Frances Arms next gave a cycle of songs, some of them character stories to music—"It's the Girl," "Let Him Ramble, Let Him Roam," "Shine On Harvest Moon." Then followed a demonstration of Sanabria Giant Television with an announcer explaining the mechanism. Projection and receiving sets were on the stage, with a ten-foot square screen in the center high up. Reproduction was weak, like a blurred photograph.

Calloway in Talkartoon

Cab Calloway and his band will be featured in a Paramount Talkartoon number scheduled for release February 6. Title will be "Minnie the Moocher."

EGON DOUGHERTY



This is the young fellow who is responsible for making the phrase "Sing With Dougherty" the byword of patrons of Loew's Triboro theatre, Astoria, Long Island. He was born in San Antonio, which accounts for his slow drawl, and received his education in schools of that city. He has been an organist for the past 10 years and has played in many cities between San Antonio and New York. In the past two years he has been featured organist in two of Loew's deluxers, the Paradise and Valencia, and is now in their newest and largest vaudeville house. Dougherty is a quiet, unassuming fellow, rather hard to become acquainted with. After getting past that outer shell, however, he is "regular," and a staunch friend.

NBC Celebrates 5th Birthday Of Inaugural Program Nov. 15

The National Broadcasting Company celebrated its fifth birthday as a radio broadcasting company, the inaugural program having been broadcast on November 15, 1926. Today's potential audience, states a report, is 51,000,000, as compared to the 10,000,000 in 1926.

Annually, continues the report, NBC spends more than $10,000,000 for talent; 37,000 miles of special telephone lines link the 82 stations in the NBC group and in the New York division alone more than 30,000 programs are transmitted in one year.

Trying Vaude With Films

Warner theatres in Sheboygan, Racine and Kenosha, Wis., have added Sunday vaudeville shows to their regular film attractions. The policy will be tried for a month, and if successful, may be extended to three days each week.

STAGE SHOWS

Cincinnati Albee

Week Ending November 13

With the Four Marx brothers in person occupying the normal running time of two acts the current bill consists of four instead of the customary five acts. Despite the appearance of the Marxmen, who are pulling down the highest salary which RKO has ever paid a vaudeville act, the front show is a darb. Credit be to the bookers for not lowering the quality thereof.

Gloria Lee and the Harris Twins open in one with vocal and dance numbers, nicely put over. Then a two-piano specialty is done by the boys, who also do additional vocalizing and hoofing, permitting Gloria to make her change. She appears semi-nude for a classical dance with contortions, the latter seeming to be just about the apex of achievement. Another song and soft shoe dance by the twins permit the lithe young woman to change for an acrobatic dance, accompanied by the boys on the two grands, and the orchestra. An excellent turn throughout.

Billy May starts out with what promises to be an ordinary routine of club juggling, assisted by a plant in front box, who razzes and wisecracks, later working from the stage to interrupt with clowning. May's subsequent juggling of clubs, balls and other articles is a sensation. His ball juggling while standing on his head is especially clever.

Summers and Hunt present a boob number in which conversation and smart patter predominate. The act builds up effectively, and audience reaction increases in proportion.

The Four Marx Brothers, closing the show, simply bowl 'em over. In fact, the applause started when the act was announced, and even before the funsters appeared. They are using practically the same material that constituted the Napoleon scene in the musical comedy revue, "I'll Say She Is," when they played the Casino in New York in 1924. Of course, Harpo and Chico do their harp and piano numbers. Harpo also tickles the ivories, and Zeppo does a bit of vocalizing through a megaphone. Needless to say, the act is one big series of wisecracking and buffoonery, but what a wow it is. The boys are packing the house from pit to dome at every show, and promise to break the house record. They have a hard time getting away at the finish.

New Orleans Saenger

Week ending November 12

Perhaps the most striking remembrance of the World War was portrayed by Lou Forbes and His Music in a setting entitled "Memories of France," with the stirring tunes of fifteen years ago. A setting depicting the flash of cannons, the roar of the heavy guns, the tread of heavy feet, the rumbling of the gun carriages, and tableaux completed one of the most clever ten-minute productions seen on the Saenger stage.

However, in all tragedy there must be a vein of comedy, which was supplied liberally by Louis Prima, who in white face but a la Louis Armstrong (he of the dusky hue), rendered their "Sleepy Time Down South" to many encores. That boy is surely good, and got some mighty hands.

Herbie plays "Song Hits of Recent Years" and does it well.

STAGE SHOWS

Denver Denver

Week ending November 11

"Greetings," Fanchon & Marco Idea, is one of their presentations that carries the title idea clear through to the end. There are birthday, Valentine, Easter, Hallowe'en and Christmas greetings, and the idea is one of the prettiest ever presented on the Denver stage.

Del Chain takes the part of the postman, dressed in bright blue uniform, and acts as master of ceremonies—and incidentally wows the house. The first drop shows huge pictures of pen and ink and writing paper, with greetings written on it. The line appears in long white dresses and Dorothy Theims sings a couple of "songs of your dreams," while a young couple act out the love scenes. Then comes a song about the four-year groupings of a youngster's life, each being pantomimed by a girl dressed to look the part. Four girls are dressed to represent fourth of a birthday cake, and when they back up to each other and the candles are lighted, the effect is keen. Jimmy Clemons starts his act with a stagger or two, interrupting the master of ceremonies for the entry, and finishes with an eccentric dance. The Easter section shows a huge Easter basket filled with lilies, which when turned show the line dressed in spring-like drapes. This number is their best dance ensemble, sort of a Grecian dance. Looking like a couple of Hindus if they had worn turbans instead of clown hats, Buster and Brown do their monkey act followed by some fast dancing. A huge old-fashioned valentine is used for the setting of the Valentine Greeting, with girls dressed in lacy clothes. Dorothy Theims sings a Valentine Day song and the rector steps through the heart in the valentine and marries the loving young couple. The final flash at the end of the Christmas Greeting is the most artistic and beautiful. The curtain goes up with Dorothy Theims singing "Holy Night" and with the line dressed symbolical of Christmas. Four of the girls each carry a section of the Christmas tree. At first each looks like a separate decoration, but when they get together and the lights are turned on the effect is magnificent.

San Antonio Majestic

Week ending November 11

Vaudeville in all of its glory came back to the RKO after several months of a straight picture policy. For the opening week the management had two huge arc lights hanging on the marquee.

In the first act were Ed and Jenny Rooney, billed as "The Pair Up in the Air," starting things off with thrillers on a trapeze. They offered several new ideas.

Jack North followed and kept the audience laughing with his wisecracks. He also did several song numbers on the banjo, among them "I'm the Silent Partner of the Three," "Nothing Happens" and some neat parodies.

Next came "The Three Georgia Crackers," Anne, Judy and Zeke, a corking fine takeoff on The Weavers. They did "Waiting for the Wagon" and "Saint Louis Blues" with Judy giving an excellent amount of yodels for good measure. She also sang "I Ain't Got Nobody," with Annie and Zeke coming in on several musical instruments. Let's have more of these rube acts and not so much dancing, as the folks out front seem to like that better.

The closing number brought out the Lee Twins with their company of six well trained steppers. The Twins did very well with "She Likes What I Like," and the costumes and dance presentation were fairly pleasing. The six femmes gave a good pantomime fantasy. The Sisters then pranced forth again and sung "Two Hearts Beat," both in English and German. The girls do some clever footwork.

Milwaukee Wisconsin

Week ending November 12

Fanchon & Marco's "Gay Vienna" Idea opens with Emma Woodland and Roy Smoot, vocalists, attired in royal costumes and within the cutout of a heart, singing "Two Hearts in Waltz Time." They give way to the Carla Torney dancers, in Bohemian dress, who do their stuff before a background comprising a large clock through the face of which can be seen a young man and woman dancing a waltz.

Rena and Rathburn mimic two inebriates and roll and twist about the stage in a lively manner. They have plenty of pep and click in good style.

Duci De Karekjarto, internationally known violinist, renders a difficult musical selection in an excellent fashion before a background in which the chorus is grouped about tables attired in red military costumes . "The Old Refrain" is played by the violinist and sung by one of the troupe.

The Carla Torney dancers next go through their dance routine to "Won't We Make a Happy Pair," and then give way to the Gaulsmith Brothers, who engage in plenty of comedy with their French poodle.

The finale finds the chorus attired in delicate green gowns and carrying large plumes. They form a number of attractive designs and dance in a fetching manner to "In Vienna," which is sung by Emma Woodland and Roy Smoot.

Sophie Tucker on Air

Sophie Tucker appeared as guest artist during a radio broadcast with Rudy Vallee and his Connecticut Yankees, Wednesday, November 19.

To Mark Fifth Birthday

The Paramount in New York will celebrate its fifth anniversary during the week beginning Friday, November 20. Bing Crosby will be featured in the elaborate stage presentation.

Roxy Singing Group To Tour

The Hall Johnson Colored Singers, a group of 32 mixed voices, now featured at the New York Roxy, will leave on a concert tour at the conclusion of the present engagement.

RKO House Drops Orchestra

The RKO Orpheum in San Francisco has dropped a 14-piece orchestra, running films only. The RKO Orpheum in Oakland has replaced Owen Sweeten's 14-piece orchestra with Nick Stuallari's band.

CHARLES B. STEIN
MASTER OF CEREMONIES
AND
MUSICAL DIRECTOR
. . . .
Now Featured at the
RIDGEWOOD THEATRE
BROOKLYN, NEW YORK
Under Contract With
FANCHON & MARCO
Personal Direction—PHIL BLUM

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Hey—do you realize it's just five weeks 'til Xmas. . . . Wow, how time do fly. . . . You're probably saying "Who cares" . . . well, I second it. . . . To get to business, the lates news is that . . . **"Bing" Crosby** has all the flappers in this part of the country storming the doors of the local Paramount. . . . **Will Hoffman** is leading the orchestra for the morning **Radio** exercises over station WRNY and also plays an organ concert daily over WMCA. . . . **Dick Betts** is playing a week at the Lyric, Endicott, N. Y. . . . **Ken Wright,** organist at Lloyd's State, Rhinelander, Wis., pulled a Hallowe'en stunt, all dressed up as a skeleton, that still has the town talking. . . . The Mickey Mouse Club Organist, **Art Hile, II,** at one of the theatres in Bellingham, Wash., is 12 years old and is the son of Art Hile, manager of the Fox Film company's interest in that territory. . . .

* * *

Julietta Novis, singing "For You," and **Leah Ray Hubbard,** singing "Can't Get Mississippi off My Mind," won first and second prizes, respectively, in a contest held recently in Los Angeles to determine the best radio voices in that city. . . . Both of the artists are associated with station KFWB, **Warner Brothers'** coast broadcasting outlet. . . . And the songs are published by **M. Witmark & Sons,** thus giving Warners a clean sweep in the show contest. . . . Feist has a brand new waltz number that is a honey. . . . It is called "Save the Last Dance for Me." My old friends **Walter Hirsch** and **Frank Magine** are the writers. "Good Night Sweetheart," **Robbin's** current hit, is the "Song favorite of the King and Queen of England." . . . **Robbin's** procured the song and **Rudy Vallee** wrote the American version and is also using it as his theme song in his Pennsylvania hotel broadcasts. . . . **Remick's** modern version of "A jug of wine, a loaf of bread and thou," namely; "A Hot Dog, a Blanket and You," is a timely football song by **J. Fred Coots** and **Charlie Newman.** . . . The song carries an appropriate subtitle, "A Collegiate Nightmare." . . . **Paul Jonas** is now head of the Professional and Radio departments of **Edward B. Marks.** . . .

* * *

Sam Jack Kaufman, master of ceremonies for Fox theatres, who just closed at the Brooklyn Fox and has the distinction of having played that house for seven months continuously, has just opened at the L. A. Fox. . . . **Ann Melodie** is the new organist at the Lynchburg (Miss.) Paramount. **J. Wesley Lord,** wellknown through the Middlewest and the South, is at present featured organist at the new Fox-Westwood in L. A. . . . **Clarence Leverenz,** organist at the State-Kalamazoo is guest organist for one week at the Riviera, Saginaw. . . . **Bill Meeder,** who has been pretty sick for the past month, is again up and doing things. . . . Bill is organist at the RKO Richmond Hill, Long Island, and while he has been ill, **Ken Widenor** has taken his place. . . . **Herb Kern** is now at the Fox, Phoenix, Ariz. . . .

S'long. **Ed Dawson**

Freed Is Made Divisional Director at Cincinnati

Sam Freed, Jr., who recently was transferred from the New York Hippodrome pit to take charge of the orchestra at the RKO Albee, Cincinnati, has been made divisional musical director. He is succeeded in the Albee by Hal Saunders, previously playing in New York and the South.

ORGAN SOLOS

TED CRAWFORD (Santa Barbara Granada) recently presented an outstanding organ solo, called "The Phantom Organ." This novelty has been done by many organists but it is the first time this reviewer has seen or heard it done in just this way. Solo opened with a strong spot on the console, a slide on the screen announcing the title, but no organist at the keys. Seemingly, the organ started to play "When the Organ Played at Twilight," and kept it up until Crawford entered and took up the melody, finishing it with a big climax. He followed with "In a Monastery Garden," playing it in a first-class manner in concert style. He closed the solo with a singing chorus of the first named number which the entire audience joined in singing. (The playing of the organ without an organist was accomplished by using a record made by Jesse Crawford, and played on the non-sync. device in the booth over the house horns.) Ted is very popular at this house and his novelties have never failed to please in the year he has been there.

BETTYE LEE TAYLOR (Schenectady RKO Proctors), who is billed as "Queen of Harmony," presented a special organ solo entitled "Schoolology," a cleverly worked out and presented community sing, made up especially for the Teachers Convention held in that city.

Miss Taylor orally explained the solo and "taught" the "pupils" their "lessons" by having them sing each "study." She opened with "I Wanna Sing" and followed with the rollcall, sung to the tune "Collegiate." The English lesson was taught with words all starting in the letter "S." This was done to the tune "Under Your Window Tonight." The solo closed with a "Singing lesson" for which the audience sang "It's the Girl," and "Moon Comes Over the Mountain." The house was packed with school teachers, the show caught, and their appreciation and enjoyment was shown by the fine applause given Miss Taylor.

JOHN GART (Brooklyn 46th St.) presented an up-to-the-minute and pleasingly entertaining organ solo entitled "Flying High." Opening with a special lyric to "99 Out of 100," as airplane effects were heard, the "trip to the moon" started. At this time, the song sung by the audience was "Makin' Faces at the Man In the Moon." For the "visit to Mars," "Stardust" was played and sung. A timely lyric about "Lindy" was then sung to "Japanese Sandman," with special lyrics about the "Graf Zep" to the tune, "Augustine," following. "Keep Your Sunny Side Up" was sung for closing as a film of planes in action was flashed on the screen. This was a thoroughly enjoyable solo.

CON MAFFIE (New York Paradise) offered an organ songfest that earned him favor with the local patrons. He played both the Fordham and New York University school songs, and dedicated two or three more to the gridiron warriors. Following this he gave "Advice to the Lovelorn," answering the questions with popular songs and then introducing a local girl, Vera Thielman, who does very well in singing "Why Can't We Be Sweethearts Once Again." Con harmonizes with her and then has the audience sing a special version to "Through with Love." The solo was very well presented, and applause at the finish was very good.

REX KOURY (Troy RKO Proctor's 4th St.) offered a complete vaudeville show in one of his most recent organ solos and did exceptionally well with it, stopping the show at several performances. He called the novelty "Vaudeville a la Rex Koury," and opened with an introductory slide as he played "Voice of the RKO." After this, an imitation of the orchestra, playing their overture, was offered and then takeoffs on four vaudeville acts. The solo was smartly presented. Many of the audience voiced their opinion that this was one of the best solos this organist has offered.

WALTER ANDERSON (Brooklyn Madison) recently presented a song-fest entitled "Sense and Nonsense," which proved enjoyable to the audience and had them singing throughout. Opening with a special arrangement of "Happy Returns," which one of the boys in the orchestra sang very well, "Andy" played "Sweet and Lovely," with special lyrics taken from sayings on radio programs, "Through with Love," and in closing "In My Arms." Andy is a personable and likeable chap.

OVERTURES

LOU FORBES (New Orleans Saenger) and his musicians present a varied program. It is a bit out of the ordinary, in substitution for the absence of a stage show. With adequate lighting effects, the orchestra under Forbes plays "Il Guarany," the strings and basses having their hands full. Gordon Kirsch is featured next in "Flapperette," a solo on the xylophone. He draws a big hand. For a closing number, Forbes dons the black robe of a judge and proceeds to lead a trial, using his musicians as the cast. The comedy is injected by several members of the orchestra.

EDDIE PERRIGIO (Omaha Orpheum) and his RKO-lians used "Memories of Armistice Day" as the theme of a novelty medley. First there is the call to arms and strains from the "Mademoiselle of Armentieres." Then the martial rhythm to typify the march down Broadway. When the Armistice is declared, says the legend on the screen, the doughboy hopes that at home they are "Keep(ing) the Home Fires Burning." From this tune the orchestra shifts to "Home, Again," and upon the screen is the Statue of Liberty. As a finale, with the American flag fluttering lively in the breeze —screen presentation—the orchestra swings into a lively "Stars and Stripes Forever."

ABE LYMAN (Brooklyn Fox) and His Orchestra, who not only work on the stage but in the pit as well, prove conclusively to the patrons that they are accomplished musicians. This week their overture consisted of a medley of popular numbers, with different groups and singles doing solo bits. Lyman is already quite popular here and his work is very well liked.

RUBINOFF (New York Paramount) and the Paramount Orchestra presented another of his popular overtures, this one being "Irving Berlin Hits." Some of Berlin's most popular numbers were played by the orchestra, Rubinoff, himself, offering a very well played violin solo of "Reaching for the Moon," and getting a good reception.

The earnestness with which this great and dynamic leader works is apparent at every performance. This and his real showmanship have made him famous.

HERMIE KING (Oakland Fox) and the Fox Theatre Orchestra presented a novelty during the third birthday anniversary celebration of the theatre. Instead of offering this before the stage show it was put on in the middle of the show and from the stage. A member of the orchestra sang an original song about the theatre, its birthday and how happy the employees were to see such crowds. He also sang "Many Happy Returns of the Day." The musical numbers included such favorites as "Jungle Bells" and the "Bells of St. Marys," with these airs also played on electric bells and others of a wide variety.

BEN NELSON (Flushing Keith's) and His RKOlians dedicated their overture to "Armistice Day," playing American and Allied songs popular at that time. A trio of singers, made up from the orchestra, harmonized well with "Keep the Home Fires Burning," and recieved good applause. Overture closed with a slide chorus of the National Anthem which the audience joined in singing. The overture was well presented.

STAN MEYERS (Detroit Fox) features light operatic tunes as the overture by the Jazzmonic Rhythm Kings. "Romberg Rhaphodies" is the title, taking melodies from "Desert Song," "Student Prince" and "My Maryland." The individual numbers played include "The Riff Song," "Serenade," "Deep in My Heart," "One Alone," "Drinking Song" and "Your Land and My Land." As offered by this organization of musicians, the overture is nearly perfect. During the rendition of "Deep in My Heart," Meyers and Mendez offer an instrumental duet. Meyers playing sax and Mendez the cornet. Max Leib, a clever violinist, is featured in a solo during the playing of "Serenade," with a violin sextet joining in on the finish. An overture well planned and delightfully executed.

YASHA BUNCHUK (New York Capitol) and the Capitol Grand Orchestra presented an overture specially compiled by himself and entitled "Endowments." Opening with words on film, explaining the endowment funds started by wealthy people or left by famous musicians, Bunchuk offers his tribute to the old masters with an overture, which features each with a photo, the title of the composition and the writer's name. Opening with "Poor Butterfly," by Puccini, the leader then conducted the orchestra in the following compositions: Verdi's "Anvil Chorus," Foster's "Old Kentucky Home," Beethoven's "Turkish March," Wagner's "Evening Star" and Weber's "Invitation to the Dance." Enhancing the program were scrim playlets in which the Chester Hale girls participated. The overture was very well played and ably presented though it proved lengthy.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplies by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15		

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Bud Barton	Oct. 28	60	
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Hell's Valley	Wally Wales	Mar. 18	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Highway Raiders			6 reels	
Human Targets			6 reels	
Lure of the Range			6 reels	
Mark of the Spur			6 reels	
Midnight Prowlers			6 reels	
Quick Trigger Lee	Bob Custer		6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Bronco			6 reels	
Rio Grande Raiders			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Dirigible	Holt-Gray-Wray	Apr. 4	93	Mar. 14
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That..(Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Middle Watch, The		Mar. 3	65	
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6	79	Mar. 19
Texas Ranger, The	Buck Jones	Apr. 10	61	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith			
Fathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Fighting Marshal, The	Tim McCoy			
Final Edition				
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Dec. 4		
Justice Rides Again	Buck Jones			
Men in Her Life	Lois Moran-Chas. Bickford	Dec. 10		
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Terror by Night	Wm. Collier, Jr.-Una Merkel			Oct. 17
(Untitled)	Jack Holt - Constance Cummings			
Yellow	Jack Holt - Richard Cromwell - John Wayne			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

Coming Feature Attractions

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewedd under the title "We Three")	Dec. 5		Sept. 12
Finger Points, The	Barthelmess-Wray	Apr. 11	88	Mar. 21
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
Hot Heiress, The	Lyon-Munson	Mar. 28	78	Jan. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Captain's Wife, The	Lil Dagover-Walter Huston	Jan. 9,'32		
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 26		Nov. 14
Honorable Mr. Wong	Edw. G. Robinson			
Local Boy Makes Good	Joe E. Brown	Nov. 21		Oct. 3
Safe In Hell	Dorothy Mackaill	Dec. 12		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Nov. 28		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan Carries On	Oland-Churchill	Apr. 12	69	Mar. 28
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Doctors' Wives	Baxter-Bennett	Mar. 15	82	Apr. 4
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22	67	Mar. 7
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
3 Girls Lost	Wayne-Young	Apr. 19	71	Apr. 18
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony	Baxeter-Bennett			
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-Marian Nixon-Ralph Morgan			
Circumstance	Violet Heming - Ralph Bellamy			
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec. 27		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Ralph Morgan-Sally O'Neil			
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell			
Surrender	Warner Baxter-Leila Hyams	Dec. 6		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglen-Helen Mack			
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5		Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31		Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Just a Gigolo	William Haines	June 6	67	Apr. 25
(Reviewed under title "The Lullaby")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21		Oct. 31
Private Lives	N. Shearer-R. Montgomery	Nov. 28		
Secret Six, The	Beery-Harlow	Apr. 18	83	Apr. 25
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Haves-Lewis Stone	Oct. 24		Oct. 3
(Reviewed under title "Dancing Partner")				
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Roland Young-Velez-Baxter	Sept. 5	06	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11	73	Mar. 21
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10		July 18
Tailor Made Man, A	William Haines	Mar. 28	80	Mar. 7
This Modern Age	Joan Crawford	Aug. 29	68	June 13

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Dec. 19		
Boarding School	Madge Evans-Jordan-Page			
City Sentinels	Walter Huston-Jean Harlow			
Courage	Robert Montgomery			
Emma	Maria Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 14		Oct. 24
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec. 5		
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mati Hari	Greta Garbo-R. Navarro	Dec. 26		
Sky Scraper	Madge Evans - Rbt. Young			
Tarzan	Johnny Weismuller - Maureen O'Sullivan			
West of Broadway	J. Gilbert-Brendel-L. Moran	Dec. 12		Aug. 22

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	7 reels	
Galloping Thru	Tom Tyler	Dec. 5	6 reels	
Ghost City	Cody-Shuford	Dec. 10	6 reels	
Law of the Sea,	All Star	Dec. 1	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18	80	Apr. 11
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
Gun Smoke	Arlen-Brian	Apr. 11	64	Mar. 14
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21	75	Mar. 7
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Man of the World	Wm. Powell-Lombard	Mar. 28	70	Mar. 7
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl	June 20	77	June 6
(Also booked as "Forbidden Advenure")				
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Road to Rome	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25	88	Mar. 21
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28		
Confession	C. Colbert-Wm. Boyd	Jan. 23,'32		
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5		
His Woman	G. Cooper-C. Colbert	Nov. 21		
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 19		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes	Nov. 28		
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Gary Cooper - Sylvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	R. Arlen-C. Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14		
Second Chances	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Shanghai Express	Marlene Dietrich-C. Brook-Carole Lombard-Rich'd Arlen	Jan. 16,'32		
Sky Bride	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26		
Sooky	G. Bancroft-E. Boardman			
Through the Window	P. Holmes-M. Hopkins			
Two Kinds of Women	Nancy Carroll-Richard Arlen	Jan. 9,'32		
Wayward	Tallulah Bankhead			
Woman Against Woman	P. Shannon-S. Erwin-			
Working Girls	Buddy Rogers	Dec. 12		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1		
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Beyond Victory	Boyd	Apr. 12	73	Apr. 18
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 5	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Rebound	Ina Claire	Sept. 18	91	June 13
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Big Shot, The	Eddie Quillan	Dec. 18		
Lady with a Past	Constance Bennett	Nov. '6		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25		
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
(Reviewed under the title "Woman Pursued")				
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20	72	Mar. 7
Perfect Alibi	All Star	Apr. 1	76	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines	Aug. 22	66	May 9
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
W. Plan, The	All Star	Mar. 15	98	Apr. 4
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Astor-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Peach O' Reno	Woolsey-Wheeler			Nov. 14
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Way Back Home	Phillips "Seth Parker" Lord	Nov. 13	81	Oct. 3
(Reviewed under the title "Other People's Business")				

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1	60	Mar. 21
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7
Symphony in Two Flats	Novello-Logan	Apr. 15	74	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F		78	Nov. 7
Convicted	Aileen Pringle	Artclass Pictures			June 13
Das Cabinet Des Dr. Lari Fari		George Schneider			Oct. 3
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christi	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8
Night Raid	Albert Prejean	Osso. Films	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15	60	Apr. 11
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	32	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.	Nov. 14		
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanished Legion, The	Harry Carey-Edwin Booth	June 10	12 episodes	July 25

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1	10 episodes	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28	12 episodes	Oct. 3
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24	12 episodes	Aug. 1
Heroes of the Flames	Tim McCoy	June 2	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Riders of the North	Bob Custer	Mar. 1	67	Apr. 11
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July 15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 1	64	Oct. 17
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20		
Nevada Buckaroo	Bob Steele	Sept. 27		
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Branded Men	Ken Maynard	Nov. 8		
Fighting Mad	Ken Maynard	Dec. 6		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13		
Luxury Girls		Mar. 30,'32		
Race Track	Lee Carrillo	Nov. 1		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot	Lew Cody-Sally Blane	Dec. 27		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Nov. 28	80	Nov. 7
Cock of the Air	Billie Dove-Chester Morris	Oct. 7		
Corsair	Chester Morris	Dec. 19	75	
Front Page	Adolphe Menjou	Apr. 4	90	Mar. 28
Indiscreet	Gloria Swanson	Apr. 25	94	Mar. 14
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Dec. 26		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13		
Kid From Spain, The	Lily Damita-Eddie Cantor			
Scarface	Paul Muni	Nov. 28		
Sons O' Guns	Lily Damita-Al Jolson			
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23	67	Mar. 14
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
Iron Man, The	Lew Ayres	Apr. 30	72	Mar. 28
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Reckless Living	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Seed	John Boles-Genevieve Tebin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Jan. 1,'32	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12		Oct. 3
House Divided, A	W. Huston-H. Chandler	Nov. 28		
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Dec. 26		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Nice Women	Sidney Fox-Frances Dee	Dec. 5		
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Beggars Opera, The	Rudolph Forster	June	14	
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Captain Thunder	F. Wray-V. Varconi	Apr. 26	67	May 16
Children of Dreams	Marget Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24		
God's Gift to Women	Fay-LaPlante	Apr. 25	75	Mar. 14
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell-Evelyn Brent			
Blonde Crazy	James Cagney-J. Blondell	Nov. 18	75	Aug. 22
Manhattan Parade	W. Lightner-Butterworth			
Man Who Played God	George Arliss			
Old Man Minick	Charles "Chic" Sale			
Shadows on the Wall	Kay Francis	Dec. 12		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Anita Page	Dec. 31		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 220	Mar. 26	1 reel	
C 221	May 25	1 reel	
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Check and Rubber Check	Mar. 13	1 reel	
Chris Crossed	Aug. 3	1 reel	
I Can't Find a Name for It		9	
Kings or Better	May 1	8	May 30
Last of Mee Higgins	May 22	1 reel	
Lone Star Stranger	Dec. 27	1 reel	Feb. 7
Red Men Tell No Tales		1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Wine, Women But No Song	Feb. 14	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Disarmament Conference	Apr. 27	1 reel	
Hash House Blues		1 reel	
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Swiss Movements	Apr. 4	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa		9	Apr. 25
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	1 reel	Oct. 17
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The		1 reel	
Blue Rhythm	Aug. 18	1 reel	
Castaways, The	Apr. 6	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20	1 reel	
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Streets of Cairo	Apr. 14	7	May 30
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy		1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The		1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight in a Toy Shop	July 3	1 reel	May 2
Mother Goose Melodies	Apr. 17	1 reel	May 9
Spider and the Fly	Oct. 16	1 reel	
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13		
Shopping With Wifie			
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2		
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19		
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Strangler, The	Mar. 29	12	June 6
Trap, The	May 24	11	Aug. 29
Triangle Murder, The	Mar. 1	11	Apr. 11
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27		
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 6
Fowl Affair, A	Apr. 26	6	Mar. 21
HODGE-PODGE			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veidt, The	Dec. 20		
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Crashing Hollywood (Rita Flynn-Phyllis Crane)	Apr. 5	20	Mar. 21
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The (P. Kelton-T. Dugan)	Aug. 2	6	July 4
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Dog Doctor, The (Clyde-O'Leary-Farley)	Mar. 15	22	Nov. 1
Fainting Lover (Clyde-Boteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
In Conference (Clyde-Gribbon-Wilson)	Apr. 26	21	Apr. 11
Monkey Business in Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Sennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Back Page, The (Chandler-Brooks)	May 24	20	Apr. 11
Once a Hero	Nov. 22	19	
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooks)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	
Outposts of the Foreign Legion	Oct. 18	10	
Peasant's Paradise	Nov. 15	10	
TERRY-TOONS			
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Clowning	Apr. 5	6	Mar. 28
Day to Live, A	May 31	6	
Fireman's Bride, The	May 3	5	Apr. 11
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The			
Sing Sing Song	Apr. 19	8	Mar. 28
Sultan's Cat, The	May 17	6	May 2
2000 B.C.	June 14	6	June 6
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
Bride and Gloomy (Bert Roach-Eleanor Hunt)	Mar. 22	20	
Don't Divorce Him (Clyde Cook)	May 31	18	May 2
What a Head (Duffy-Rondell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
Shotgun Wedding, A	Apr. 19	20	Mar. 14

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 The Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Air Tight	May 9	17	May 2
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5		
Love Fever	Apr. 11	20	
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
Sultan's Camp of Victory	Feb. 28	10	
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19		
One of the Smiths	May 23	26	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloe	Sept 26	21	
What a Boze	Nov. 7	21	
COLORTONE REVUES			
Ambitious People	Mar. 21	17	
Crazy House	Feb. 7	16	Mar. 14
Devil's Cabaret	Mar. 7	17	
Geography Lesson	Mar. 28	17	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28		
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32		
FLIP THE FROG			
Jailbirds	Sept. 26	9	
Laughing Gas	Mar. 14	7	Mar. 14
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Jan. 23,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	
Helpmates	Mar. 5		
Laughing Gravy	Apr. 4	21	
Our Wife	May 16	21	Apr. 11
One Good Turn	Oct. 31	21	
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Little Daddy	Mar. 28	21	Mar. 14
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
Pajama Party	Oct. 3	20	Nov. 7
War Mamas	Nov. 14		
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32		
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32		
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
My West	Mar. 7	1 reel	
Runaway Boys	Jan. 31	1 reel	
ONE REEL ACTS			
African Dodger, The (Tom Howard)	Apr. 4	10	Mar. 14
All for the Band (Eddie Younger)	Apr. 4		Mar. 14
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Crazy Compositions (Fuzzy Knight)	Apr. 11		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
French Line (Gina Malo)	Jan. 24		
Happiness Remedy (Ted Lewis)	Feb. 14		
Helping Hand (Solly Ward)	June 27		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Hudson and Its Moods.... Leslie Stowe-Speed Young	Apr.	11	May 12
I'm Telling You..... Willie and Eugene Howard	Mar.	7	
Jazz Reporters ..... Charles Davis & Gang			
Laugh It Off..... June MacCloy	Feb.	14	May 9
Lesson in Love, A..... Helen Kane	Sept.	26 ... 11	Sept. 19
Let's Stay Single..... Frances Williams	Mar.	14	
Miscast ..... James Kelso-Dolores DeMonde	Mar.	21	
More Gas..... Solly Ward	Oct.	24	
M'Lady ..... Irene Bordoni	Mar.	28	
My Wife's Jewelry..... Tom Howard	Aug.	22 ... 11	Sept. 12
No More Hookey..... Haig Trio	Aug.	29	
Once Over, Light..... Burns and Allen	May	23	May 16
One Big Night..... Ben Blue	Feb	7	
One Hundred Percent Service ..... Burns and Allen	Aug.	1 ... 10	Sept. 5
Pair of French Heels, A.. Mitchell & Durant	Nov.	14	
Pent House Blues..... Muriel D'Or-Cy Kahn	Feb.	21	
Pest, The..... Tom Howard	Mar.	14	
Plastered ..... Willie West & McGinty	Nov.	22	
Puff Your Blues Away.... Lillian Roth	Oct.	31	
Real Estators, The..... Smith & Dale	May	2 ... 10	May 23
Roaming ..... Ethel Merman	Nov.	28	
Tongue Tied..... Lulu McConnell	Dec.	13	
Top Notes..... Willy Robyn	Mar.	21	Mar. 14
Tune Detective, The..... Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M..... Tom Howard	May	2	
Via Express..... Tom Howard	July	4 ... 10	Oct. 10
PARAMOUNT PICTORIAL			
No. 7—Rudy Valee—Lowell Thomas — Marionette Show	Mar.	28	1 reel
No. 8—Jesse Crawford. Ruth St. Dennis—Lowell Thomas	Apr.	4	1 reel
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air.....	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around.....	May	30	1 reel
Any Little Girl That's a Nice Little Girl.....	Apr.	18	1 reel
Betty Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	1 reel
Gallagher & Shean.....	Aug.	29	1 reel
I'd Climb the Highest Mountain	Mar.	7	1 reel..June 13
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney.....	Oct.	10	1 reel
My Wife's Gone to the Country	June	13	6 ... Sept. 26
Please Go Way and Let Me Sleep	Jan.	10	1 reel
Somebody Stole My Gal..	Mar.	21	1 reel
That Old Gang of Mine...	July	11	1 reel
You're Driving Me Crazy..	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15 ... 10	Sept. 26
No. 2—Old Time Novelty..	Sept.	12	1 reel
No. 3—Old Time Novelty..	Oct.	10	1 reel
No. 4—Old Time Novelty..	Nov.	7	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly.....			
TALKARTOONS			
Bimbo's Express.....	Aug.	22	Sept 12
Bimbo's Initiation.....	July	25	1 reel
Bum Bandit, The.....	Apr.	4	1 reel
Cow's Husband, The.....	Mar.	14 ... 8	Mar. 28
In the Shade of the Old Apple Sauce.....	Oct.	17	1 reel
Jack and the Beanstalk.....			1 reel
Male Man, The	Apr.	25 ... 6	May 23
Mask-a-Raid	Nov.	7	1 reel
Minding the Baby.....	Sept.	26	1 reel
Silly Scandals.....	May	23	1 reel..May 9
Teacher's Pest.....	Feb.	7	1 reel
Thee Saps.....	Feb.	21	1 reel
Twenty Legs Under the Sea.	June	6 ... 8	Oct. 3
TWO REEL COMEDIES			
Auto Intoxication..... Ford Sterling	Oct.	17	
Big Splash, The..... Weismuller-Kruger	Oct.	17	
Broadway Romeo, A..... Jack Benny & Co.	Mar.	28	
Bullmania ..... Billy House & Co.	Aug.	15	
Cab Waiting..... Jack Benny	June	20 ... 17	May 16
Elmer Takes the Air..... Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away..... Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.....	May	9	
Great Pants Mystery..... Smith & Dale	Feb.	14	
Headache, The..... Billy House	Mar.	14	June 13
He Was Her Man..... Gilda Gray	Mar.	25	
It Ought to Be a Crime... Ford Sterling	Sept.	12	
Lease Breakers, The..... Dane & Arthur	Sept.	5	
Mile Iren, The Great..... Al St. John	Nov.	7 ... 2 reels	
Nothing to Declare..... Lulu McConnell	Aug.	8	
Out of Bounds..... Billy House	Nov.	14	
Retire Inn..... Billy House	Sept.	19	
Shove Off ..... Dane & Arthur	Oct.	31 ... 2 reels	
S.S. Malaria..... Smith & Dale	June	6	
Studio Sap..... Chester Conklin	Sept.	28	
Socially Correct..... Lulu McConnell	Oct.	10	
Summer Daze..... Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.....	Dec.	26	
Taxi ..... Chester Conklin	Apr.	11	
13th Alarm, The..... Chester Conklin	July	4	
Thou Shalt Not..... Billy House	May	23 ...	May 2
What Price Pants..... Smith & Dale	Aug.	22	
Where East Meets Vest... Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game.....	Aug.	3 ... 9	
Cinderella Blues.....	April	12 ... 8	Apr. 11
College Capers.....	Mar.	15 ... 1 reel	Mar. 21
Family Shoe, The.....	Sept.	14 ... 7	Oct. 10
Fairyland Follies	Sept.	28 ... 8	Oct. 31
Fisherman's Luck.....	June	13 ... 10	July 4
Fly Guy, The.....	May	10 ... 7	June 6
Fly Hi.....	Aug.	31 ... 9	Oct. 10
Fun on the Ice.....	July	19 ... 8	Aug. 8
Horse Cops	Oct.	12 ... 1 reel	
Love In a Pond.....	Aug.	17 ... 8	Sept. 19
Mad Melody.....	Apr.	26 ... 1 reel	May 2
Making 'Em Move.....	July	5 ... 9	July 25
Old Hokum Bucket, The..	Mar.	29 ... 7	Apr. 4
Pale Face Pup.....	June	22 ... 9	July 4
Play Ball.....	May	24 ... 10	May 30
BENNY RUBIN COMEDIES			
Dumb Dicks.....	Mar.	21,'32 .... 2 reels	
Full Coverage.....	Nov.	9 ... 18	Nov. 14
Guests Wanted.....	Jan.	18,'32 .... 2 reels	
Julius Sizzer.....	Sept.	7 ... 20	Sept. 5
Messenger Boy, The.....	June	29 ... 22	July 25
Promoter, The	May	30,'32 .... 2 reels	
CAMPUS COMEDIES			
Night Class.....	May	31 ... 2 reels	May 16
Open House.....	Mar.	22 ... 20	Apr. 11
CAPITAL COMEDIES			
Bare Knees.....	May	8 ... 2 reels	Mar. 7
Half Pint Polly.....	May	3 ... 2 reels	
CHECKER COMEDIES			
Chasing Trouble.....	Apr.	26 ... 2 reels	May 9
Disappearing Enemies....	Mar.	1 ... 2 reels	Apr. 4
FARRELL GOLF SERIES			
Duffer Swings.....	Feb.	22 ... 1 reel	Mar. 7
Getting on the Green.....	Mar.	22 ... 1 reel	Apr. 11
Under Par.....	Mar.	15 ... 1 reel	Mar. 28
Winning Putts.....	Mar.	1 ... 1 reel	Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The....	Sept.	14 ... 11	Sept. 26
Woodrow Wilson's Great Decision	Aug.	17 ... 11	
FOLLY COMEDIES			
Gossipy Plumber, The....	May	17 ... 2 reels	May 2
Parents Wanted.....	Mar.	15 ... 2 reels	Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The.....	Nov.	16 ... 2 reels	
Hot Spot, The.....	Sept.	14 ... 18	Oct. 10
News Hound, The.....	Jan.	25,'32 .... 2 reels	
That's News to Me.....	July	6 ... 20	May 30
GAY GIRL COMEDIES			
Easy to Get.....	Dec.	7 ... 2 reels	
Gigolettes	Apr.	18,'32 .... 2 reels	
June First.....	July	27 ... 20	July 4
Only Men Wanted.....	Feb.	8,'32 20	
Take 'Em and Shake 'Em..	Sept.	28 ... 20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings....	July	12 ... 11	July 18
Blue Grass Kings.....	June	20 ... 1 reel	July 4
Diamond Experts.....	May	17 ... 10	May 23
Floating Fun.....	Sept.	7 ... 10	
Hunting Thrills.....	Apr.	21 ... 1 reel	Apr. 11
Manhattan Mariners.....	Aug.	24 ... 9	Oct. 24
Olympic Talent.....	Aug.	9 ... 8	Sept. 12
Outboard Stunting.....	May	3 ... 1 reel	May 31
Pack and Saddle	Oct.	19 ... 1 reel	
Pigskin Progress.....	Sept.	21 ... 9	Oct. 10
Poise	July	27 ... 9	Aug. 8
Riders of Riley		1 reel	
Sink or Swim.....	Mar.	22 ... 9	Mar. 28
Speed Limit.....	Mar.	8 ... 1 reel	Mar. 14
Tennis Topnotchers.....	Apr.	4 ... 1 reel	June 6
Timing	Oct.	5 ... 10	
Younger Years.....	June	29 ... 10	July 4
Water Bugs.....	June	6 ... 10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces.....	Sept.	26 ... 1 reel	
Flying Feet.....	Sept.	26 ... 1 reel	
Hidden Ball, The.....	Sept.	26 ... 1 reel	
Last Yard, The.....	Sept.	26 ... 1 reel	
Touchdown	Sept.	26 ... 1 reel	
Two Minutes to Go.....	Sept.	26 ... 1 reel	
MANHATTAN COMEDIES			
Crashing Reno.....	Aug.	24 ... 2 reels	Aug. 8
Frozen Face.....	Apr.	19 ... 2 reels	Apr. 18
Oh, Marry Me.....	Nov.	2 ... 2 reels	
She Snoops to Conquer....	June	22 ... 20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26 ... 18	Oct. 17
Oh, Oh, Cleopatra.....	Aug.	17 ... 22	Aug. 8
Stout Hearts and Willing Hands	June	15 ... 20	May 30
Wide Open Spaces.....		2 reels	
MELODY COMEDIES			
Not So Loud.....	May	3 ... 2 reels	May 2
Twisted Tales.....	Mar.	29 ... 22	April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage.....	Feb.	22,'32 .... 2 reels	
Camping Out.....	Dec.	14 ... 2 reels	
Lemon Meringue.....	Aug.	3 ... 20	June 6
Mother-in-Law's Day	Apr.	25,'32 .... 2 reels	
Thanks Again.....	Oct.	5 ... 20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules.....	June	6 ... 19	May 23
Three Wise Clucks.....	Apr.	12 ... 2 reels	Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal.....	Feb.	29,'32 .... 2 reels	
Doomed to Win.....	Dec.	21 ... 2 reels	
Slow Poison.....	Oct.	19 ... 21	Oct. 24
Where Canaries Sing Bass.	Aug.	10 ... 18	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas.....	Sept.	21 ... 20	Sept. 26
Blondes by Proxy.....	Apr.	11,'32 .... 2 reels	
Selling Shorts.....	Nov.	30 ... 17	Nov. 7
Stop That Run.....	Feb.	1,'32 .... 2 reels	
That's My Line.....	July	13 ... 2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24 ... 10	
Call of Mohammed.....	Apr.	7 ... 1 reel	Apr. 4
Fallen Empire.....	July	27 ... 10	
Hurricane Island.....	April	21 ... 1 reel	Mar. 28
Song of the Voodoo.....		9 ...	Oct. 31
Shadows of the Dragon....	Mar.	8 ... 1 reel	Mar. 14
Thom the Unknown.....	Mar.	22 ... 1 reel	Apr. 4
Through the Ages		1 reel	
Utmost Isle, The.....	Oct.	3 ... 11	Oct. 3
WHOOPEE COMEDIES			
All Gummed Up.....	May	23 ... 2 reels	May 16
Rough House Rhythm.....	Apr.	5 ... 2 reels	Mar. 14

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The.....	Aug.	15 ... 20	
Cowslips	Sept.	19 ... 18	
Ex-Rooster			
Hurry Call, A.....			
Many a Sip			
DANE & ARTHUR SERIES			
Lime Juice Knights.....	Mar.	22 ... 21	Mar. 7
HEADLINER SERIES			
House Dick, The..... Jimmy Savo	Oct.	17 ... 18	
False Roomers..... Clark & McCullough	Oct.	10 ... 20	
Scratch As Catch Can.... Clark & McCullough	Oct.	24 ... 19	
Melon Drama, A..... Clark & McCullough	Nov.	8 ... 20	
Trouble from Abroad..... F. Sterling-L. Littlefield	Aug.	22 ... 20	June 20
HUMANETTE SERIES			
Humanette No. 8.....	Mar.	22 ... 9	Mar. 9
Humanette No. 9.....	Apr.	15 ... 9	
Humanette No. 10.....	May	1 ... 10	
Humanette No. 11.....	June	13 ... 10	
Humanette No. 12.....	July	1 ... 10	June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy			
Ether Talks			
Fixed			
Round Heels.....			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds....	May	15 ... 21	
Itching Hour, The.....	Feb.	1 ... 22	
Second Hand Kisses.....	Mar.	29 ... 19	Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Crusaders.....	Apr.	12 ... 19	
Mickey's Diplomacy.....	July	15 ... 18	
Mickey's Rebellion.....	June	27 ... 18	
Mickey's Stampede.....	Feb.	7 ... 19	
Mickey's Thrill Hunters...	Sept.	19 ... 18	
Mickey's Wildcats.....	Sept.	12 ... 18	
NED SPARKS SERIES			
Big Dame Hunting.....			
Strife of the Party, The..	Oct.	17 ... 16½	
Way of All Fish, The....	Aug.	29 ... 19	June 13
When Summons Comes.....			
NICK & TONY SERIES			
Wife O' Reilly.....	Feb.	25 ... 20	Mar. 7
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows.....	Sept.	26 ... 21	
Mystery of Compartment C, The.....	Oct.	31 ... 21	
Swift Justice			
NOVELTY			
Stung	Nov.	15	
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12 ... 20	June 13
Gland Parade, The.....	Sept.	26 ... 20	Aug. 1
Lone Starved Ranger, The..	Aug.	8 ... 20	July 25
Never the Twins Shall Meet			
Use Your Noodle.....	Oct.	31 ... 20	
TOBY THE PUP			
Toby in the Circus Times..	Jan.	25 ... 7	Mar. 7
Toby in the Brown Derby..	Mar.	22 ... 7	
Toby Down South.....	Apr.	15 ... 7	
Toby the Bull Thrower....	June	7 ... 7	May 27
She Went for a Tramp....	Mar.	15 ... 20	
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	
Polar Pals.....	Sept.	5 ... 7	Sept. 19
Trouble	Oct.	10 ... 7	
Wot a Night.....	Aug.	1 ... 8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
FALCON PROD.			
Knights in Khaki.....		22	May 23
IDEAL			
Birds of a Feather.....		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City.		10	Sept. 26
Journey Through Germany, A		10	Oct. 3
Legend of the Skies.....		6	Mar. 14
Peculiar Pets		8	Apr. 4

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy			
Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
MARY WARNER			
Mosel, The — German's River of Enchantment		8	
Trier, The Oldest City in Germany		6	
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Beauty Secrets from Hollywood— No. 1 (technicolor)			Mar. 14
Old Songs for New — Bob Welsh		9	Sept. 5

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Loses Out	Mar. 1	6	
Alice Picks the Champ	Mar. 15	6	
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFANY CHIMP SERIES			
6—Chasing Around	Mar. 23	16	Mar. 28
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8		
11—The Gland Hotel	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES			
Station S-T-A-R			
No. 26—Kenneth Harlan	Mar. 2	11	Mar. 28
VOICE OF HOLLYWOOD SERIES (NEW)			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	
No. 8—Monte Blue	Oct. 11	11	
No. 9—Pat O'Brien	Oct. 25		

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Dec. 7	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
Dangerous Daze	Mar. 11	2 reels	Mar. 14
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	
No. 4—House of Mystery	Dec. 16	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Divorce a la Carte	Apr. 15	2 reels	Mar. 14
Butter In Yegg Man	May 6	2 reels	Apr. 11
Hot and Bothered	Mar. 4	2 reels	
In Old Mazuma	Jan. 1	2 reels	
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Bless the Ladies	Dec. 9	2 reels	
Hello Russia	Jan. 17	2 reels	Dec. 20
Here's Luck	May 20	2 reels	May 2
Hotter Than Haiti	Nov. 11	22	
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Galeties	June 17	2 reels	Aug. 8
SPORTS REELS			
Barkfield Plays — Notre Dame Football	Sept. 28	1 reel	
Carry On — Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team — Pop Warner Football	Nov. 2	10	
Famous Plays — Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago	Nov. 9	9	Oct. 24
Pop Warner Football			
Offensive System — Notre Dame Football	Sept. 14	1 reel	
Shifts — Notre Dame Football	Sept. 7	1 reel	
Soccer	Nov. 16	1 reel	
Pop Warner Football			
Trick Plays	Oct. 26	11	
Pop Warner Football			
STRANGE AS IT SEEMS SERIES			
No. 8—Novelty	Apr. 13	1 reel	Apr. 11
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 14	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day — Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies — Summerville	Dec. 9	2 reels	
Fast and Furious — Daphne Pollard, Don Brodie	Oct. 14	19	Oct. 3
First to Fight — Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Haiti — Summerville	Nov. 11	2 reels	
Models and Wives — Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars — Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping	Oct. 28	16	Nov. 7
Peekin' in Pekin — Summerville	Jan. 1,32	2 reels	
Running Hollywood		2 reels	
Sold at Auction — Daphne Pollard	Jan 15,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
No. 3		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 — Thelma White and Fanny Watson		2 reels	
No. 2—The Smart Set-Up — Walter O'Keefe		2 reels	
No. 3—Of All People — Thelma White and Fanny Watson		2 reels	
No. 4—Relativity and Relatives — Dr. Rockwell		2 reels	
No. 5—Her Wedding Night-Mare — Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive — Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up — Billy Hayes-Bobby Jordan		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery — Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music — Ruth Etting		2 reels	
No. 3—Footlights		2 reels	
HOW I PLAY GOLF— BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 9—Dumb Patrol		1 reel	Mar. 28
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		1 reel	
No. 4—Bosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party — Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail — Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' — Rudy Weidoeft		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The — Primo Carnero		2 reels	
Gypsy Caravan — Martinelli		1 reel	
Handy Guy, The — Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet — Scenic		1 reel	
ONE REEL COMEDIES			
Baby Face — Victor Moore			
Gold-Digging Gentlemen — Al Klein-Joan Abbott			Aug. 22
Grand Dame, The — Patsy Kelly			May 9
I'll Fix It — Kent-Lake			May 28
Lodge Night — Phillips-Cox			May 16
Maid to Order — Eleanor Shaler-Bob Lynn			May 2
Military Post, The — Roberto Guzman			
Milky Way, The — Neely Edwards			July 18
No-Account, The — Hardie-Hutchison			
No Privacy — Lloyd Hamilton			May 2
No Questions Asked — Little Billy			
Number Please — Sheila Barret			Mar. 31
Purely An Accident — Brown-Kearns			May 16
Sitting Pretty — Joe Phillips-Ruth Donnely			May 9
Sky High — Janet Reade-Dudley Clements			Mar. 28
Squaring the Triangle — Donald Brian			
Strong Arm, The — Harrington-O'Neil			
Twixt Love and Duty — Howard-Graham			May 2
ORGAN SONG-NATAS			
For You — Organ-Vocal		1 reel	
Just a Gigolo — Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me — Organ-Vocal		1 reel	
When Your Lover Has Gone — Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It — Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie — Marjorie Beebe			
No. 4—Free and Easy — Edgar Bergen			
SPORTSLANTS SERIES— TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery — Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery — Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery — Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The — Helen Morgan		20	Aug. 1
Meal Ticket, The — Jack Pearl			June 13
23 Skidoo — Lew Fields			May 2
Freshman Love — Ruth Etting			
Old Lace — Ruth Etting			
Dandy and the Belle, The — Frank McGlynn, Jr.-Mary Murray			
For Two Cents — De Wolf Hopper			June 6
Good Mourning — Eddie Foy-Dressler-White			Sept. 5
Last Straw, The — Romney Brent			May 2
Partners — Billy Gaxton			Apr. 4
Silent Partner, The — Billy Gaxton			Aug. 15
WAYNE AND WHITE COMEDIES			
Good Pie Forever — Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero — Billy Wayne		1 reel	
Inventor, The — Billy Wayne-Thelma White		1 reel	May 16
Taking Chances — Billy Wayne-Thelma White		1 reel	May 9
With Pleasure — Billy Wayne		1 reel	May 2
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	

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NOV 20 1931

Better Theatres

November 21, 1931

Vol. 105, No. 8

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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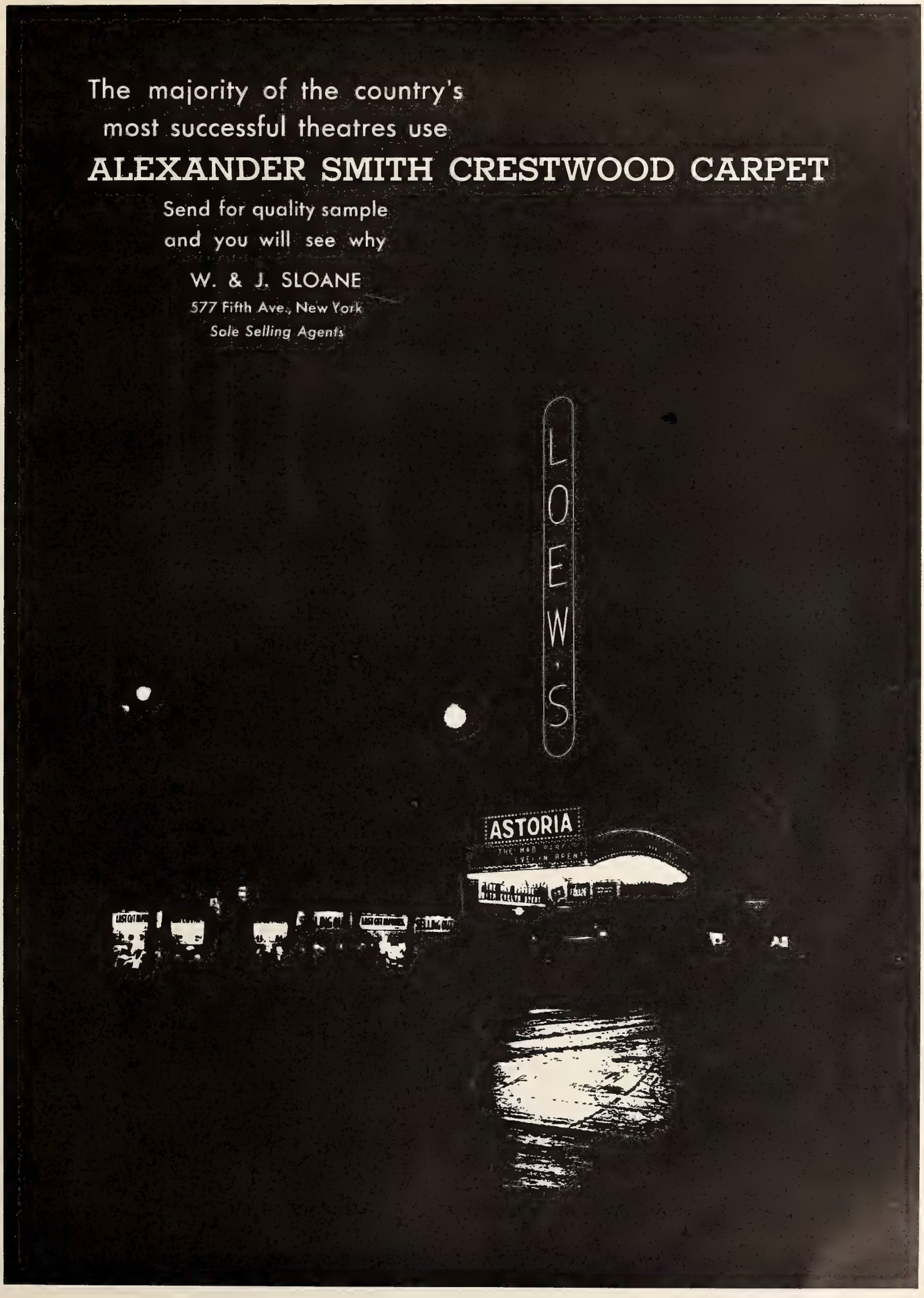
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NOTES on WRITERS and SUBJECTS in this ISSUE

¶ The immediate difficulty encountered in expressing one's self concerning the type of theatre so eminently discussed in this issue, lies in determining just what to call it. It is small. But so are a lot of theatres. It may employ the turnstile method of admitting patrons. Or it may not. It so far has leaned to great simplifications in architectural or decorative treatment, embracing the so-called modernistic attitude. Yet obviously it need not. It is simplified in many ways. Still, it has all the essential facilities of the fullest equipped theatre. If we must recognize it as a distinct type, then we must have a name for it, in order to distinguish it readily from large deluxe theatres and also from the ordinary small house. And we cannot depend upon its adaptation to store space in an existing building, for of course it could be constructed from the ground up, sole occupant of its own housing. The few examples that we now have, which do happen to have been adapted to former store space, are the three Translux theatres in New York, the Studio in Hollywood, and one being built on upper Broadway in New York.

¶ Because of the many conjectures, many arising at the time the first Trans-Lux theatre was opened in New York last winter, it is interesting to note that *Harold B. Franklin* (*Operating the "Automatic" Theatre*) does not consider the success of the Hughes-Franklin Studio theatre dependent upon its novelty. Patrons find this unique little house novel, of course, what with its soda fountain in the lobby, vending machines in foyer and lounge, sidewalk with a window revealing the air conditioning compressor. But, says Mr. Franklin, they come again and again.

¶ It is interesting to note in the general physical makeup of the type, how it is timed with another development. In design, the need for economy in such small theatres takes full advantage of the modern or "modernistic" principles of frank simplicity and functional decoration. *Alfonso Iannelli* has followed this course closely in his creation (*A Design for a Theatre Adaptable to Store Space*). Mr. Iannelli is an internationally known sculptor and designer who has contributed to many monumental buildings.

¶ One of the theatres for which plans are offered by *Ben Schlanger* (*Planning Today's Simplified Theatre*), is an actual project in New York, and will be the first theatre in this country to have the main floor sloping toward the rear of the auditorium instead of toward the stage. This is according to the scheme devised by Mr. Schlanger, New York architect, which provoked so much interest when introduced to the industry at the spring meeting of the Society of Motion Picture Engineers. This house therefore affords a practical demonstration of the idea, and the plans themselves well show how it has been in this case worked out. Another feature shown is the use of a modified stadium type of seating arrangement, affording greater intimacy, more seats per unit of space, and room for further facilities. The other set of plans in Mr. Schlanger's group are entirely hypothetical, original creations conceived to suggest possible treatment according to the best principles of seating, projection and patron accommodation.

¶ The discussion of architectural aspects contributed by *S. Charles Lee* (*The Features of an Automatic Cinema*) are based directly upon his experience in planning the Studio theatre, which was an adaptation to a structure offering a number of difficulties that a more suitable building would not have presented. Mr. Lee is the well known Los Angeles architect who has specialized in theatres for many years.

¶ It was thought that a review of what has been achieved, and what possibilities lie ahead, in the use of vending equipment in theatres, would be particularly interesting if offered in association with material on the "automatic" or "simplified" type of theatre—this because, as is so eminently the case with regard to the Studio, such auxiliary money-makers seem to be so uniquely adapted to the whole scheme of operation involved. *O. C. Lightner,* who discusses this distant cousin to modern exhibition (*The Vending Machine in the Theatre*), is the editor of the publication devoted to that field, Automatic Age. He is a Chicagoan.

¶ In the December 19th issue the series, *Modern Seating and Chair Maintenance,* will get thoroughly under way in its attempt to offer instruction to the architect, theatre owner and manager in all phases of seating of practical importance to the purchaser. The six articles will appear in consecutive issues of BETTER THEATRES. *Reuben A. Nyhagen* is a seating engineer who has had years of experience in the manufacturing, installation and maintenance problems of public seating, particularly that of the motion picture theatre.

¶ *C. M. Falge and C. M. Cutler* (*Illumination for the Intimate Cinema*) are both electrical engineers specializing in lighting problems. They are associated with the General Electric Company at Nela Park, Cleveland.

¶ *Vern O. Knudsen* hardly needs identification to those who have been more intimately concerned with the acoustics of studio and theatre. He has done a great deal of work for the producers, and has also been a contributor to our present body of knowledge concerning theatre acoustics since the advent of sound. He is associate professor of Physics in the University of California at Los Angeles. In connection with his work in the university, he is a physicist and consultant on acoustics, and has designed the acoustical features of the sound stages at the studios of both Paramount and Metro-Goldwyn-Mayer. He is eminently suited to discuss acoustics in relation to air conditioning equipment, having been retained by the Carrier Engineering Corporation to help solve just such problems as dealt with in *Sound Control in Air Conditioning Installations.* The article is offered through arrangement with the publication, *Heating-Piping & Air Conditioning.*

¶ *Aaron Nadell* must be well known to our readers by this time, even though he was introduced by name only in the last issue. Mr. Nadell is a projection and sound engineer who has been identified with Electrical Research Products and the Paramount Publix projection-sound organization. He lives in Brooklyn.

¶ *W. H. Mooring* (*Two New Circuit Theatres in England*) is the editor of the British film trade journal, The Bioscope. He is also the London representative of MOTION PICTURE HERALD.

¶ *Leo T. Parker* (*Rights of Labor: Recent Court Decisions*) a regular contributor of legal articles, is a Cincinnati attorney.

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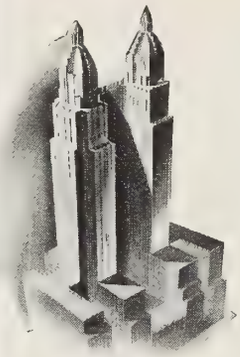
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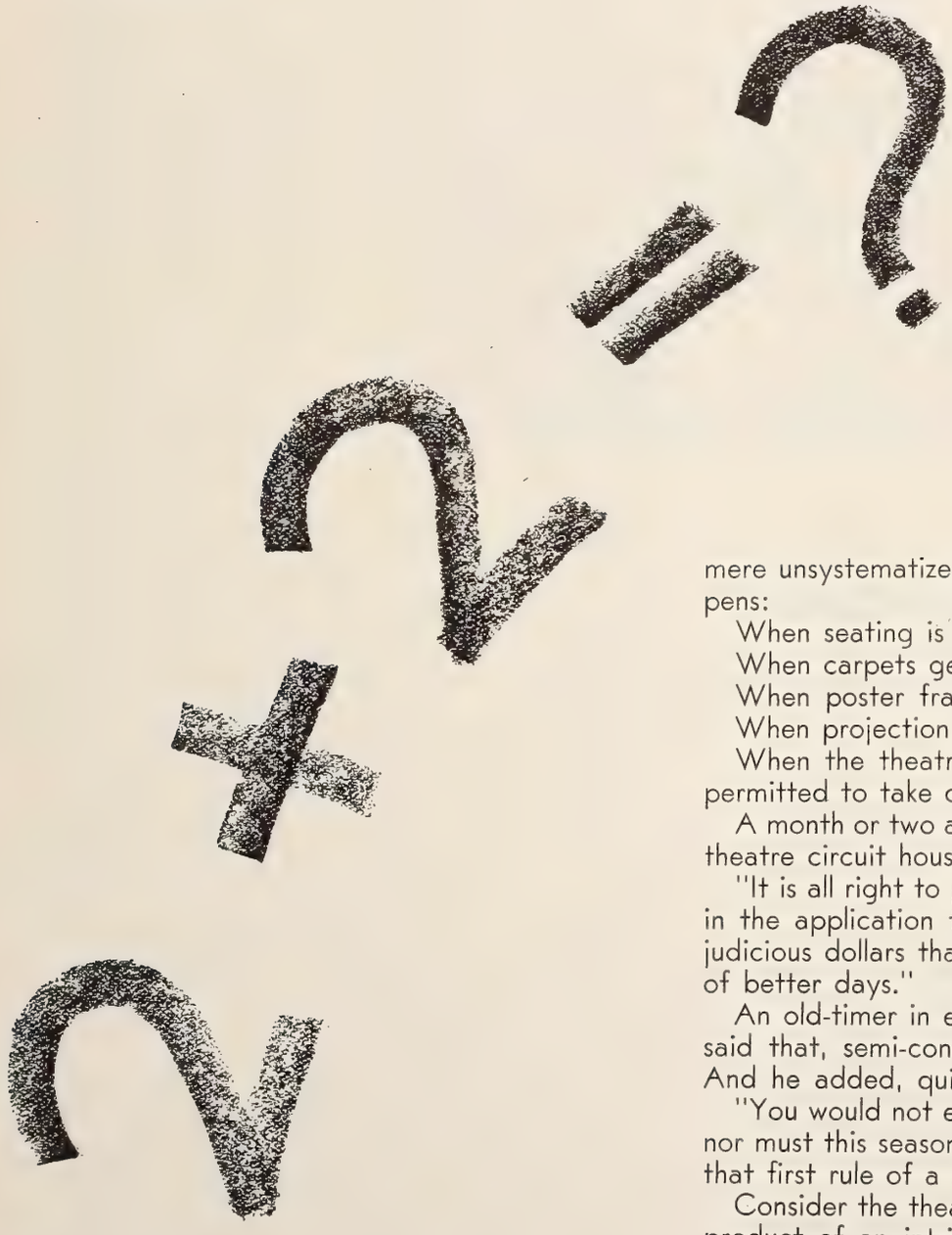
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AN INQUIRY ABOUT AN ELUSIVE ANSWER

an editorial



THE other day one of our more prominent theatre operators—the head of a circuit, though not of a great producer-owned chain—remarked with some impatience, according to published reports, that the depression was evidently scaring many exhibitors into letting their houses get "run-down at the heel."

It is natural enough, of course, when local or general economic adversity appears, that a policy of retrenchment be adopted. Cloth must be cut according to the size.

There is, however, a distinction between necessary planned economy and mere unsystematized penny-pinching. For example, what happens:

When seating is allowed to become loose and ragged?

When carpets get shabby?

When poster frames acquire scratches or tarnish?

When projection apparatus struggles with worn-out parts?

When the theatre, at these and scores of other points, is permitted to take on the drooping air of a sick enterprise?

A month or two ago we clipped this out of Warner Brothers' theatre circuit house organ for Warner managers:

"It is all right to practice economy, but wisdom is necessary in the application thereof. It is far better to expend a few judicious dollars than to have a theatre front look like a relic of better days."

An old-timer in exhibition big and small—Dan Michalove—said that, semi-confidentially addressing his house managers. And he added, quite reasonably:

"You would not exhibit a Rembrandt in a Woolworth frame, nor must this season's product suffer from lack of attention to that first rule of a showman to 'keep my house inviting'."

Consider the theatre costing many thousands of dollars, the product of an intricate process and time and effort, at last a respected medium for the most popular of the arts—being allowed to deteriorate! Two questions are in order:

What is the effect on that theatre's box office today?

And what will be the cost when, all of a sudden, the accumulation of worn-out furnishings and equipment will simply have to be replaced?

OPERATING THE SMALL "AUTOMATIC" THEATRE



Harold B. Franklin—a drawing by Morris Hobbs of the managing chief of the new Hughes-Franklin circuit, operators of the Studio theatre, Hollywood.

What was attempted in the Studio theatre, and how much of that aim has been realized—as told by the man who runs that unique cinema

By HAROLD B. FRANKLIN

IT MAY BE SAID at the outset that theatres of the Trans-Lux type in New York, and like the Studio in Hollywood, can be successful only in the very busiest of locations. It is also my belief that such theatres cannot operate profitably with a short subject program if they are outside the Broadway section of New York City.

With these points established as what seems to me to be basic principles, let us look at our experience with the Studio theatre, to see what we may glean from it of significance to this unique kind of showmanship in general.

The Studio theatre is giving a performance that runs one hour and three-quarters, and the program consists of a feature, a newsreel and either a cartoon or a comedy, depending upon the length of the feature. The admission is uniformly 25 cents and naturally shows the pictures in accordance with the clearance which defines a 25-cent showing.

Though the Studio theatre is operating profitably, were we to do it over again, we would prefer to have 100 or 200 more seats, as we could handle additional patronage on the peak nights very readily without any material expense if this were the case.

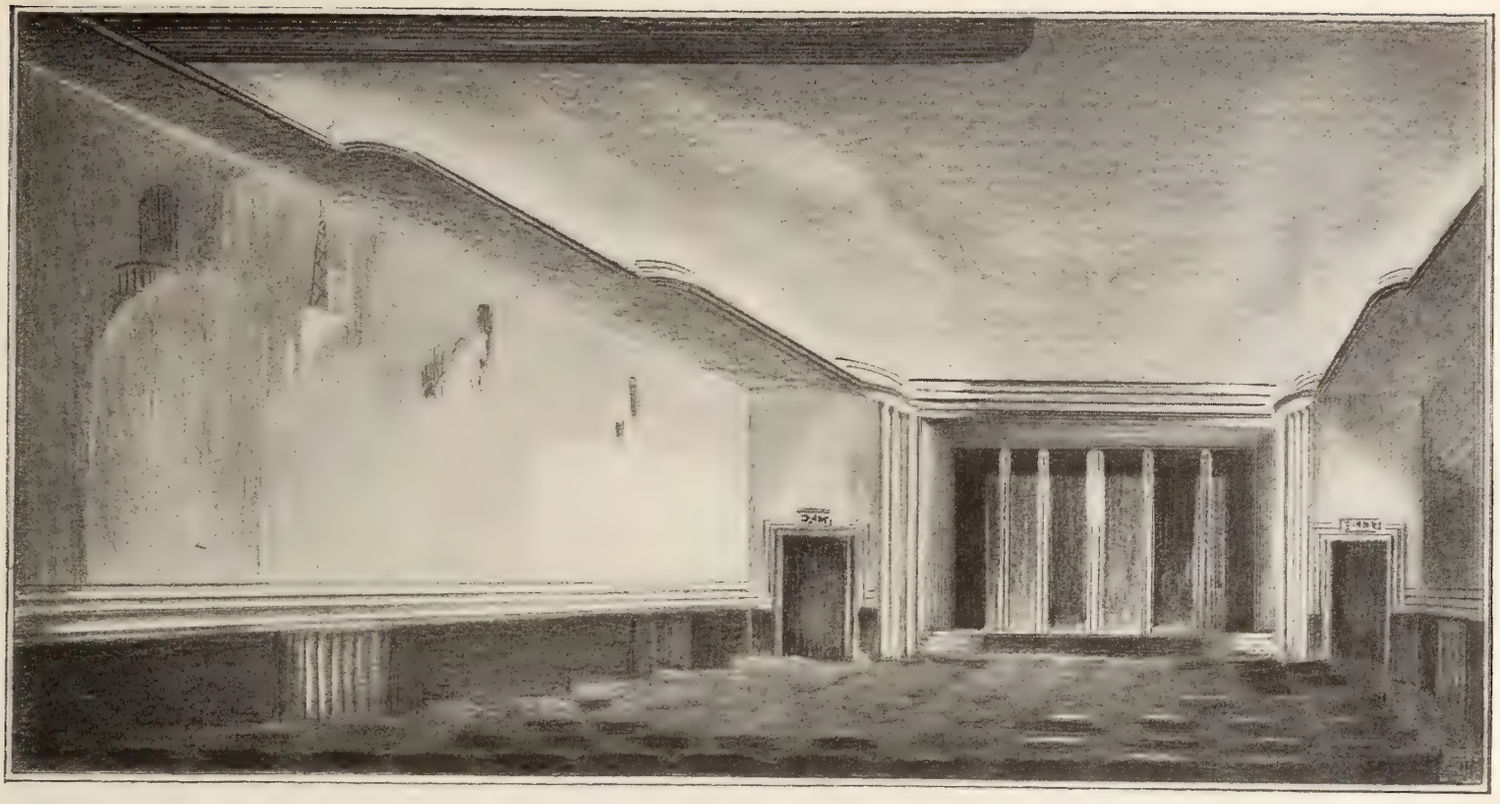
The Studio theatre is particularly successful because we have succeeded in maintaining an atmosphere that ordinarily was in practice in only the highest type of theatres. The personnel of the theatre is selected with great care, and only persons of pleasing personalities are considered for the staff. The hostess who takes the place of the usher is gowned simply and does not force attention on the patrons. The cashier is similarly gowned and holds her position because she is soft-voiced and considerate. The patron does not come into contact with any of the employes. Advertising is limited to the lobby display, which again emphasizes the necessity of a so-called 100% location.

There is a combination of several things that attract people to the Studio theatre. First, of course, is novelty, something new, something different. And yet these people come back again and again to see the programs, long after any so-called "novelty" would be old and uninteresting. This is chiefly due to the definite atmosphere of intimacy which is so prevalent in a house of this type. The auditorium is small, seats are all centrally located, there being no center aisle. Patrons choose their own seats, passing down either of the two side aisles which they happen to particularly like. There are only 12 seats in each row, consequently the annoyance of patrons already seated is reduced to the absolute minimum. Advanced projection methods enable patrons to sit in close proximity to the screen without the resultant eye-strain formerly encountered. Modified, normal sound, which is ample for the size of the auditorium, aids greatly in creating an intimacy never before deemed possible in a talking picture theatre.

An extremely modern and decorative front immediately arrests the attention of passers-by. The colors are black and silver. Black vitrolite secured by chromium metal bands constitutes the color scheme. The rather severe, somewhat cold atmosphere is relieved by the unique lighting, which is at once indirect, yet brilliant, this effect being obtained by lights in the ceiling and also around the bottom molding concealed behind opaque white glass. Another feature which detracts from any severe feeling is the cashier who occupies a ticket booth, which is open on all sides (except in cold or rainy weather, when concealed glass panels are withdrawn and create a very pleasant, cozy little box office). This cashier is chosen for her personality and well groomed appearance.

Even the sidewalk in front of the lobby is of different composition than the adjoining strips. Sunken into the cement is very modernistic lettering, and parallel with the curbing is a metal inscription which reads, "Parking just aint allowed." Other inscriptions appropriately placed show the outline of a Chinese man with the word "East" below it, and opposite this a cowboy with the word "West." As expected, the constant shuffling of pedestrians' feet across this metal keeps it shining brilliantly at all times.

A novel idea is the location of the air conditioning plant just beneath the sidewalk. A considerable opening was cut into the sidewalk and covered with heavy plate glass, enabling pedestrians to gaze with awe at the intricate machinery. There is also a novel automatic drinking fountain operated by a photoelectric cell, and vending machines of various kinds add to an intimate playtime atmosphere.



THE AUDITORIUM • A CINEMA DESIGN BY ALFONSO IANNELLI

A DESIGN FOR A THEATRE ADAPTABLE TO STORE SPACE

A general treatment demonstrated in three drawings—on this and the following two pages—with an explanation in which its creator offers a basis for the calculation of typical costs of remodeling a building to accommodate such a cinema

By ALFONSO IANNELLI

A REALLY NEW type of cinema has made its appearance, giving what seems now to be greater value to space and to the essential function of the motion picture theatre. There is no holding it down to a set style, of course, nor should one think of it always in association with restrictions that have thus far characterized it in actual use. In offering a plan and design for such a theatre, I have, however, considered the problem in the light of those few houses of the type that have come to my notice, and therefore I have visualized the problem as one including adaptation to an existing store building, with the theatre space of typical restrictions as to size and general suitability to modern cinema purposes.

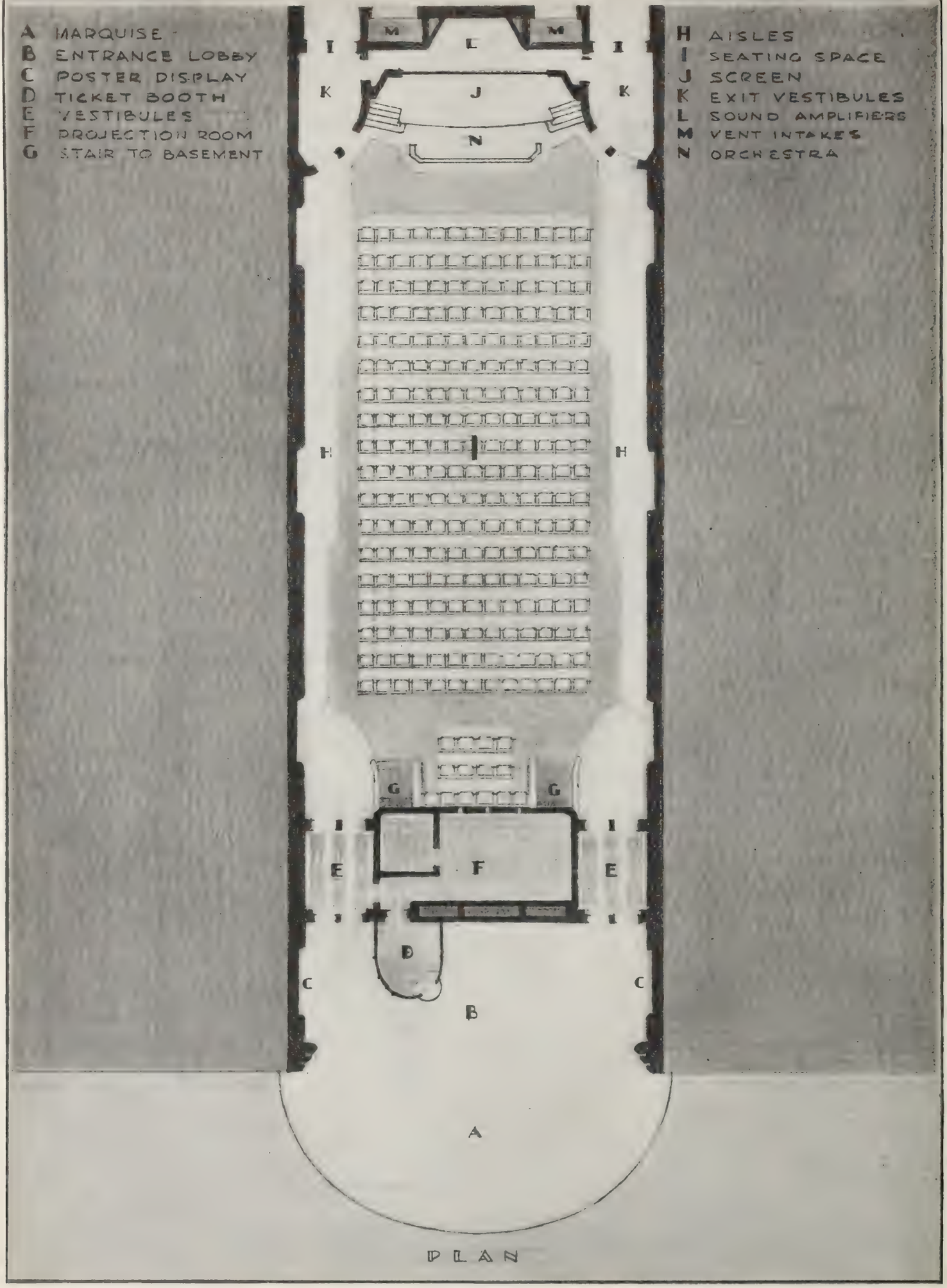
This theatre is planned for a store space measuring 35x100 feet. The physical remodeling consists principally in providing partitions for a stage, exits and projection room, lounges and toilets below, and space for ventilating and lighting equipment, etc. The *whole design* has been thought of as being controlled by the installation of the necessary ducts, light coves and fixtures, radiators, etc., all arranged as the decorative motives.

The exposed portions of the ventilating ducts are faced with aluminum as a reflecting surface for the lighting cove formed by the extended soffit of the duct on each side of the house. Further decorative lighting is found in the proscenium arch. All lighting of the interior is by means of gas tubing in three colors, controlled by a new type of dimmer developed for this use, making it possible to produce a variety of effects and gradations, as well as gradual changes of intensity and color, changing the mood of the theatre from soft moonlight to the most exotic sunset effects.

Luminous paint decorations in color at intervals on the wall are activated by a new type of invisible violet ray tube recently developed, which permits them to be seen especially when the lights are dimmed to their lowst point, giving a variety of effects as the lighting increases to provide a continuous change of interest for the audience.

The color is largely achieved by the lighting effects, but the basic color scheme of the interior is a dark wainscot with silver radiators and silver ventilating troughs and lighting units. Plaster walls and ceiling is a graduation of tones from white to gray, with the exception of the *special murals*, which would be applied in luminous paints of greens, violets, blues

(*Continued on page* 131)



SCHEMATIC PLAN • A CINEMA DESIGN BY ALFONSO IANNELLI



FRONT ELEVATION • A CINEMA DESIGN BY ALFONSO IANNELLI



Luminous architectural elements built into a facade.

ILLUMINATION FOR THE INTIMATE CINEMA

How both aesthetic and technical factors exert special and important influences upon the arrangement of an illumination system for the small, simplified modern motion picture theatre

By
FRANCIS M. FALGE
and
C. M. CUTLER

THEATRICAL circles have been buzzing in recent months with prophesies and ponderings regarding our latest addition to the theatre family—the little theatre of the movies. It is all the more startling because of the extreme contrast between our well-known ornate deluxe houses of four or five thousand seats, and this infant of a mere 150 or so. Three Trans-Lux houses in New York, and the Hughes-Franklin circuit's unique Studio theatre on the opposite coast, started the furor.

Light is much in evidence in these small theatres. Because of space limitations, light is called upon to provide the decorative elements and aesthetic environment, as well as to serve purely utilitarian purposes. More than ever it is necessary that the front simply and effectively achieve its purpose. The very nature of these small theatres places them in the transient class where first appearance means so much, with the best medium of advertising—an attractive and convincing front. It should be easy to find these theatres, and easy to get into them. The necessarily low operating expense decrees that properly placed signs in the interior do the directing, efficiently and without delay. The theatre itself is the intermediary between the picture and the patron, and it must be warm and friendly, and at the same time enhancing the picture. Because the type of program appeals also to juveniles, there must be sufficient light to suppress at once any question of impropriety.

The use of a space previously planned for stores or other similar purposes, imposes limitations of a height of one floor, and a width of from 20 to 30 feet, with a maximum seating capacity of from 150 to 300 seats. Because of these space limitations built-in lighting may effectively accomplish the purposes of utility and decoration and still give greatest comfort in viewing the picture. Thus lighting has additional value and functions for the best interests of the patron and the picture.

Cost is a first consideration. The architect and theatre owner should therefore welcome light because it affords the opportunity of decorating efficiently and pleasingly at a low cost. Light in itself affords unlimited ways of providing novelty, beauty and decoration with which the average person is usually unfamiliar.

It is then obvious that our theatre requires a decidedly modern treatment. Light holds the key to the situation. Simplicity and efficiency go hand in hand with beauty and attractiveness. The recent little theatres as well as their forerunners have proved the desirability of simple but effective treatment. Let us look at our theatre in detail:

The Exterior

THE ENTIRE FRONT should be built with a view to selling admissions. The modern trend in architectural design is particularly suited to express this idea. Scientific facts concerning the best direction for the signs, as well as the size and brightness of the display are first considerations.

Motion, color and novelty are other essentials to be included in an attractive front. In modern design, blacks, whites, grays and silvers form an effective background. Luminous panels and niches enhance the architecture and add life, yet do not detract from the attraction-board letters, which tell the passers-by about the presentation. The duties of the advertising displays are:

(1) To reach all points of heavy traffic within viewing distance of the theatre with a message which will be evident to the prospective patrons and create within them the desire to see more.

(2) To tell the passers-by the high-

lights of the program by smaller illuminated signs.

(3) To stop the passers-by as they walk beneath the marquee and interest them in the poster or animated displays, so that the desirability of attending the performance becomes great enough to cause them to act.

(4) To create an invitation and inspire confidence by an unobstructed area affording an attractive view of the interior.

The underside of the marquee should provide the effect of life and gayety to be expected in theatres. In the past, relatively low wattage exposed lamps at regular intervals have been the rule. Modern designers are providing variety by using luminous architectural elements. Small inexpensive floodlights equipped with concentrated filament lamps have recently come into vogue and provide additional interest and liveliness. Changing, harmoniously blended colors, in many cases, add considerably to the new mode.

For the maximum daytime value, some means of increasing the brightness of the display in the angle where it is most effective, should be incorporated. Reflectors and lenses directing the light toward the pedestrian and automobile traffic are particularly suited to this purpose. The brightness and efficiency of lighted panels and other luminous elements is considerably increased in this manner. A separate circuit may be used to lower the brightness at night.

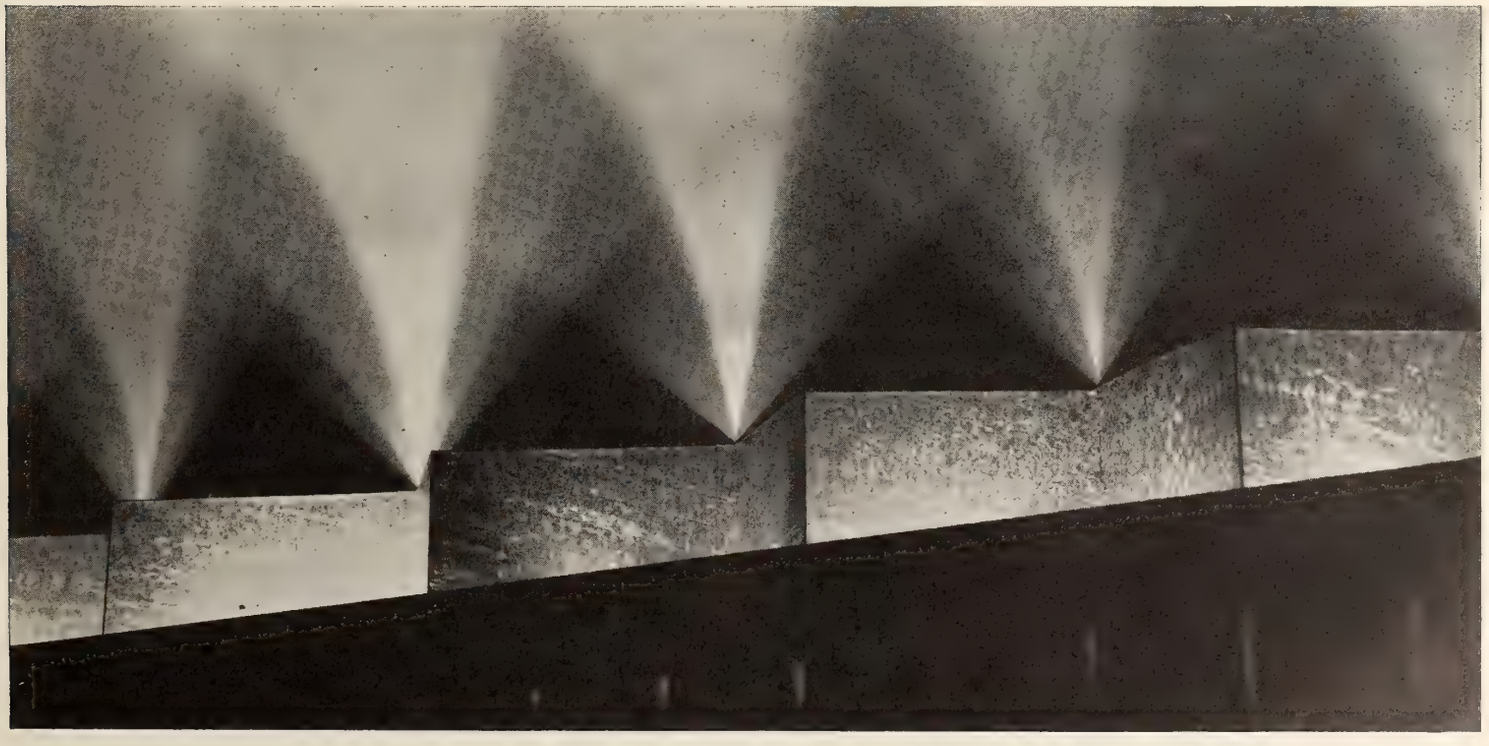
The ticket booth should be in keeping with the general scheme, and it should be the focal point for all other displays. It

(*Continued on page* 132)



Above: A design in glass set off by illumination. Designs in glass offer an opportunity to combine modern materials with modern illumination in effecting new decorative values in an economical manner.

Below: An example of dynamic illumination in an intimate auditorium. In this effect, Colorama is used, a system permitting ever-changing effects and well adapted to the small intimate cinema.



PLANNING TODAY'S SIMPLIFIED CINEMA

a practical consideration of a new theatre type

By BEN SCHLANGER

THE SIZE and seating capacity, and the suitable location, for motion picture theatres, presents a most important problem. In its proper solution lies the possibility of making more effective the available theatre-going public, especially if more reasonable admission prices can be established as a result of a scientific study made to arrive at the most economical, yet proficient unit with which motion pictures can be effectively exhibited.

More theatres carefully placed, yet restricted in size and economically planned to answer the needs of a particular community or location, seem necessary. The possibility of having a theatre occupy a portion of a structure that is used for other purposes presents itself as a means of reducing the rental fee for the theatre. Placing theatres into existing buildings within story heights that are limited to as little as 13 feet, is also an interesting consideration. This idea is very practicable, since it involves very little, if any structural work; it is just a matter of moving the machinery of exhibition into an existing enclosed space.

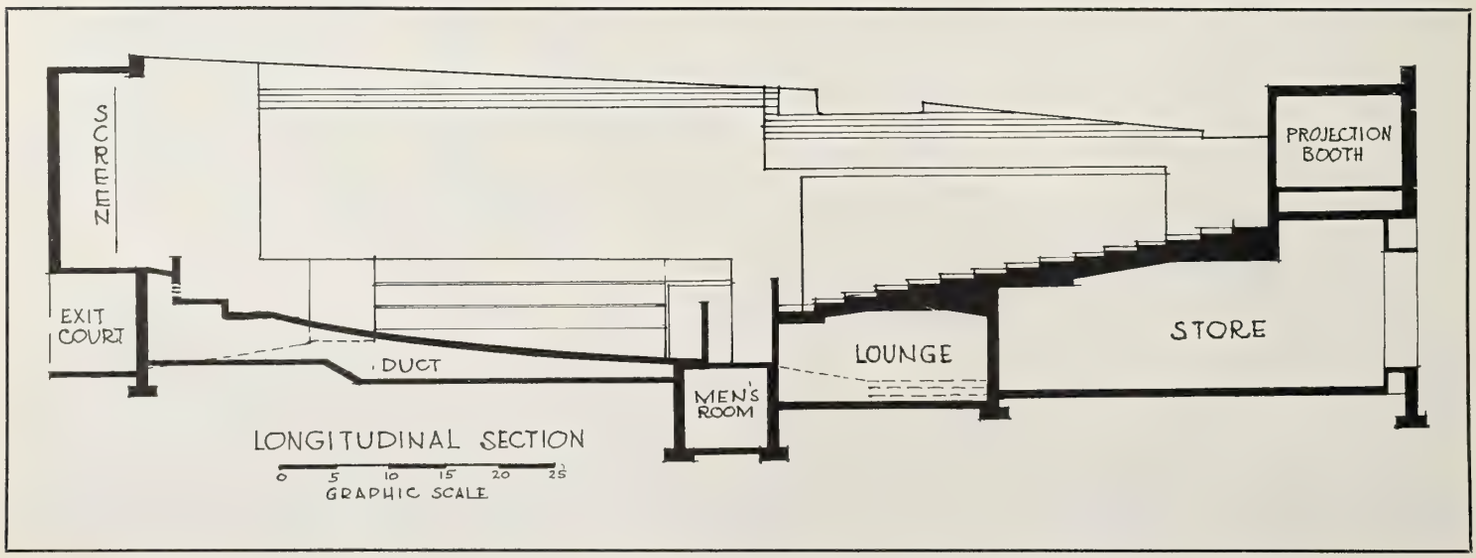
Two such theatre plans are here discussed. One is for a 300-seat theatre now under construction, and the other is for a hypothetical theatre having a capacity of 600. These present only two of the very many possibilities that may more adequately answer the needs of certain classes of motion picture exhibition in the near future.

The 600-seat theatre plan is of special interest for many important reasons. That it could be used most effectively to exhibit motion pictures is not very difficult to illustrate. But to make it an economical unit for popular usage calls for some research work. There are two distinct factors that control this aspect. One is the rental fee of the structure and ground area, the other the costs of the exhibited product, and managerial maintenance cost.

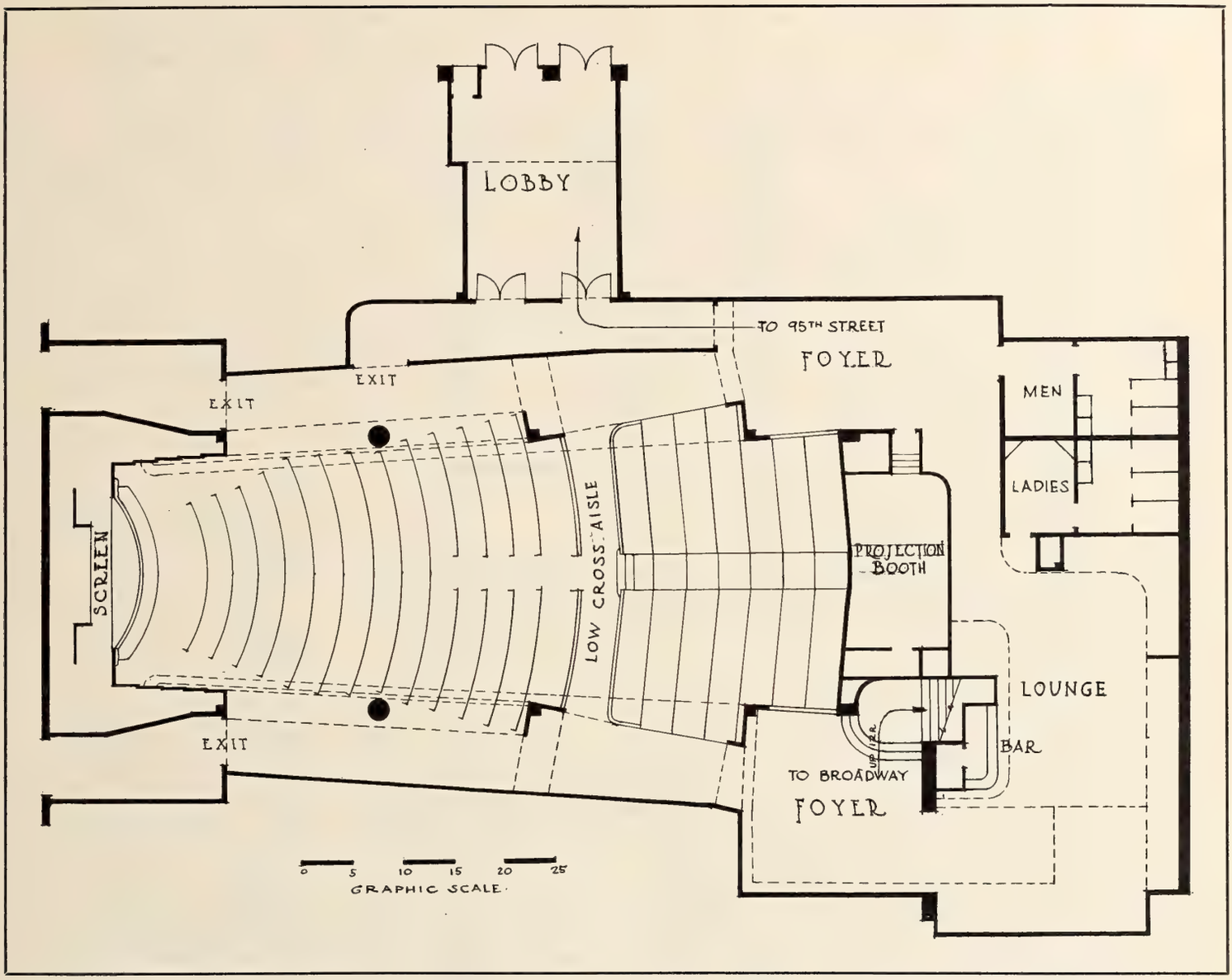
The first cost factor, which is fixed and practically unchangeable is by far the greater one. The problem lies chiefly in reducing this cost. The second cost factor is a problem for the showman. Assuming that the rental cost could be substantially reduced, it seems that the 600-seat theatre could be popularized in both centralized and neighborhood locations. Two such units might serve a community that is at the present time being served by one larger unit.

It is a fallacy to assume that a 1,500-seat theatre would better answer the need of a community. The amount of seats crowded into larger theatres has sometimes created a condition known as overseating, which might be often more aptly called *inefficient* seating. The unfrequent change of program, and the occasional poor pulling power of some pictures, might easily prove that the larger unit was not a very profitable one. While the managerial and maintenance costs might be a little more for two small units than for a single larger one, the smaller units together might prove more profitable in the end.

Now to bring the small theatre into a practical and profitable existence, it must be planned so as to be economically constructed in a minimum area, yet to provide for the latest technical and engineering developments needed for exhibiting motion pictures under the best conditions. Since its seating capacity is so limited, extreme care must be taken that every seat is a desirable one. Acoustics, ventilation, lighting, projection and sight lines must be given as much attention in the small theatre as in the large house. There is no reason why all of these aspects can not be adequately taken care of even though an extremely economical unit must be designed. As a matter of fact, the economies that must be effected should prove to be the very inspiration for the design. Early consideration of the technical and engineering requirements in planning makes it possible to incorporate in the design the most recent advancements made along these lines, yet adhering strictly to economical principles.



SECTION, PROJECTED THEATRE. R. IRRERA & BEN SCHLANGER, ARCHITECTS



FLOOR PLAN, PROJECTED THEATRE. R. IRRERA & BEN SCHLANGER, ARCHITECTS

The yearly rental fee for a theatre is based on the original construction cost and the value of the land used. The land value is a constant factor, while the construction cost is usually supposed to be amortized in the first ten years.

The accompanying plans, illustrating a type of theatre that could be standardized, have been made while keeping in mind the need of reducing the big expenditure for rent. Let us discuss the hypothetical 600-seat theatre first.

I

Hypothetical Theatre: Capacity 600

Location of the Theatre

A PIECE of property measuring 60 feet on the street building line, and having a depth of 120 feet is made the subject of experimentation for this small theatre. The plot selected is an interior one (in preference to corner plot, which would be more costly). A plot of such size and location is commonly found in almost any locality. Although 7½ feet of the street frontage is devoted to an outlet for the exterior exit court (in the illustrated plan), a right of way, or open passage, in the rear of some adjoining property, can sometimes be obtained at a very reasonable cost and thereby make it necessary to have just so much less street frontage—or the frontage could be used for one or more stores or similar non-theatrical enterprises.

Plot Coverage by Theatres and Stores

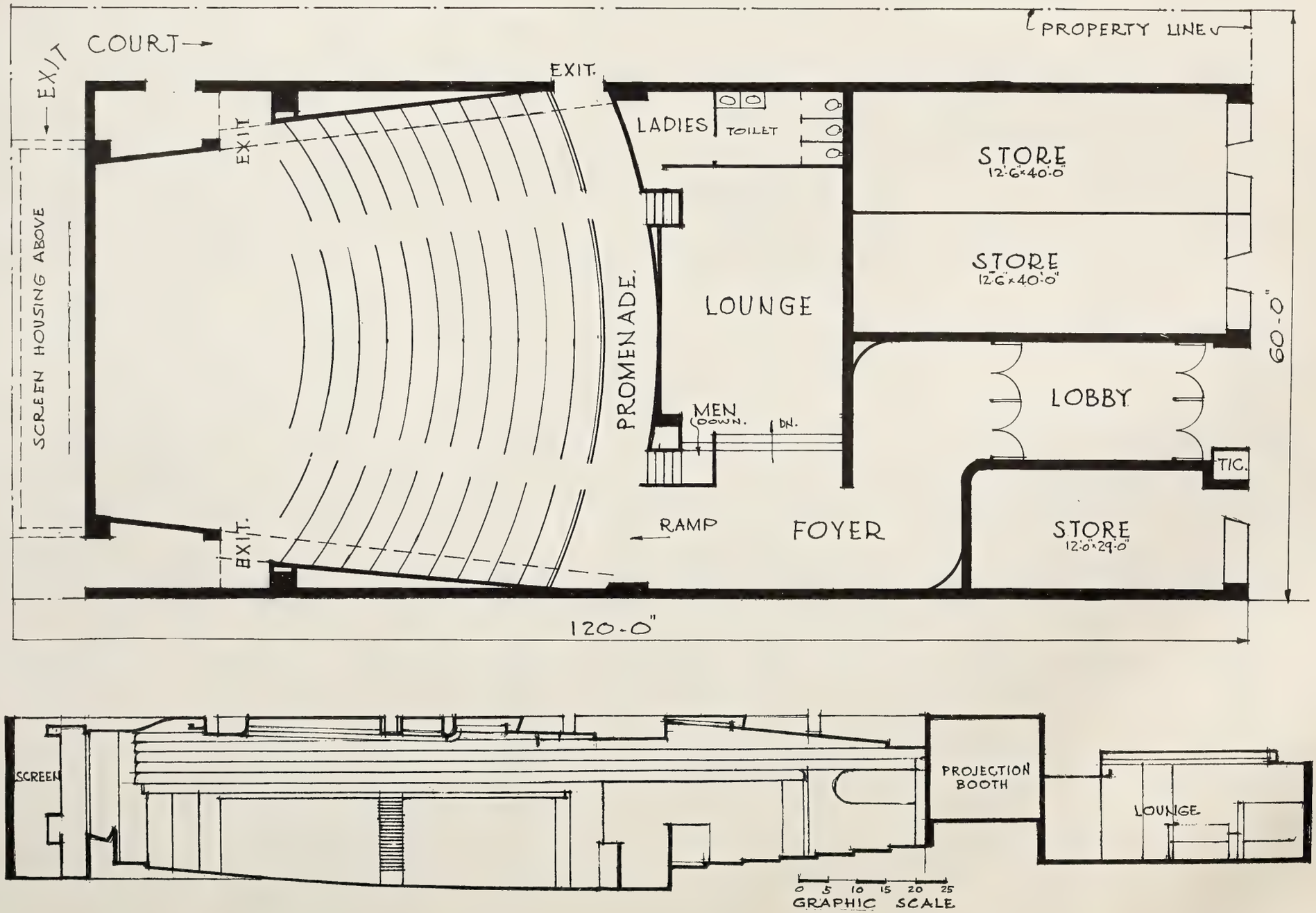
The actual size of the building on this plot would be 52½x112½ feet. An overhanging screen housing is constructed on a set of simple cantilever beams allowing exit passage beneath it and, incidentally, saving the cost of added foundation walls and excavation. Twenty percent of the area of the plot is devoted to stores on the street front. The upper portion of the theatre is built directly over stores, theatre entrance, a lounge and toilet rooms, thus using the front half of the property to a greater advantage. The stores could produce an income which would substantially reduce the rental to be paid for the theatre portion.

Height of Structure

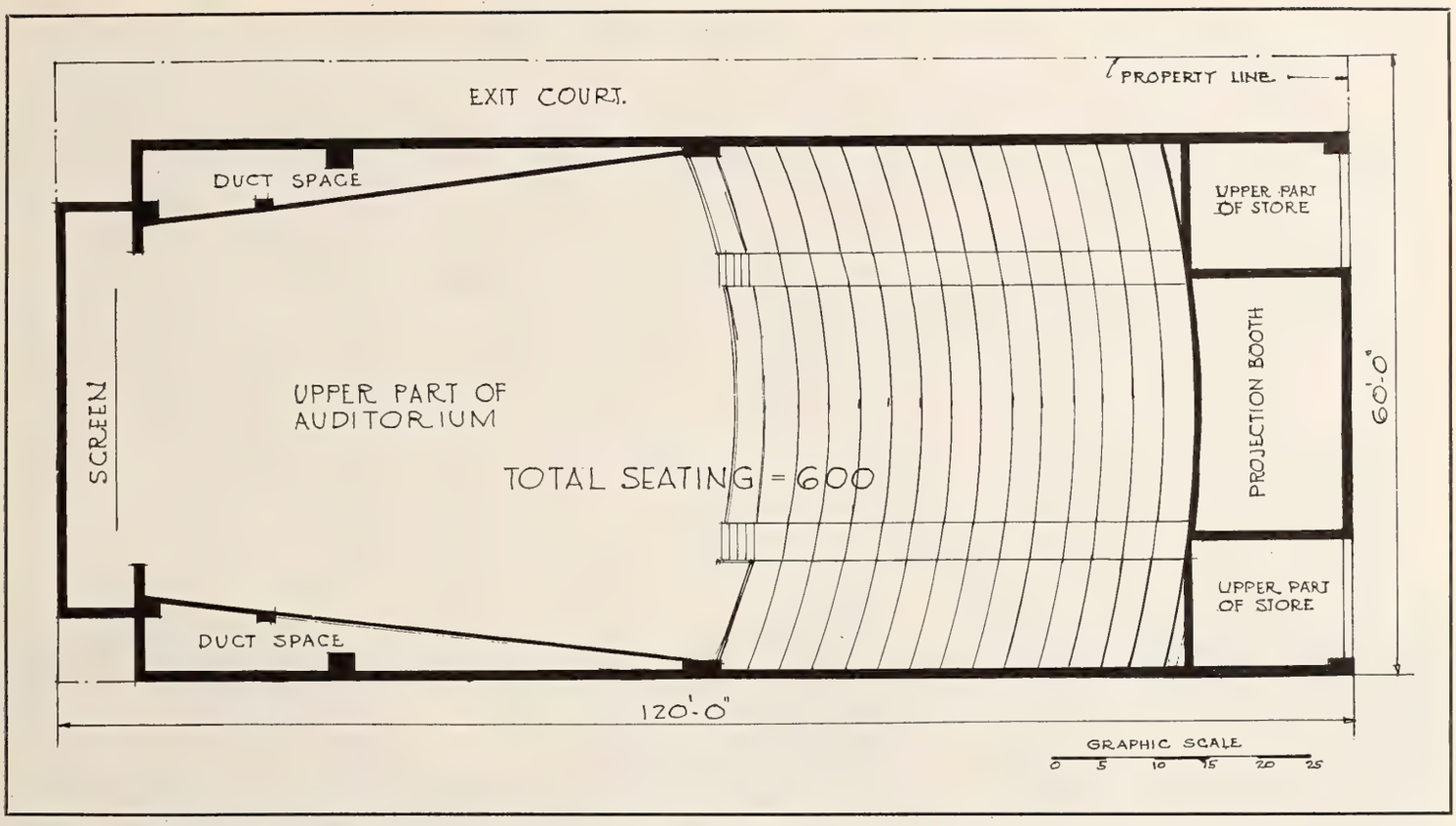
By employing a reversed floor slope in the front portion of the theatre, a minimum height of structure is possible. An average height of 24 feet above the ground, which includes the stores, lounge room, etc., is an economical height, especially when provision is made for a screen as high as 15 feet. It is important to keep all masonry walls and piers as low as possible to reduce their thickness.

Excavation and Foundation Walls

Construction work below the grade level is costly, and so every effort is made in this plan to eliminate as much of it as is possible. With the exception of a boiler and fan room and cellar space that might be needed for the stores, this plan keeps most of the work above grade. The small amount of excavated earth could be used for filling in at the front part of the theatre. The cost of excavating, and of



MAIN FLOOR PLAN and LONGITUDINAL SECTION. A SMALL CINEMA BY BEN SCHLANGER, ARCHITECT



UPPER AUDITORIUM PLAN. A SMALL CINEMA BY BEN SCHLANGER, ARCHITECT

foundation walls and carting away earth, is thereby kept down to an absolute minimum.

Masonry Walls and Structural Supports

Since all the walls are quite low, there is no need for any steel column supports. There are numerous places where small brick piers could be concealed to support the main roof supports. The brick walls, which separate the theatre from the stores, serve a double purpose. Most building codes call for these walls. These walls are used to break up the span of the supporting beams of the upper level of seating, thus making possible the use of lighter steel supports, which allow for better headroom in the room below.

The width of this structure makes it possible to use standard rolled sections of steel beams for the roof supports. Throughout the entire structure there is no need for specially fabricated steel or truss work. This simple structural setup makes it feasible to use steel insead of wood supports without much difference in cost.

Seating and Sight Lines

A small theatre cannot afford to have a single poor seat in it. A seating capacity is *only as large as the amount of usable seats* available. The following considerations were given special care in this plan for seating:

(1) No seat is too close to the screen.

(2) No seat is at a level too much above the level of the screen.

(3) Head lifting in the front ten rows is entirely eliminated.

(4) Sitting in the upper level does not require bending forward in the seat.

(5) There is no center aisle walking to disturb seated patrons.

(6) The promenade is located centrally to distribute traffic equally.

(7) The promenade is at a low enough level to keep the traffic on it from disturbing those seated in the upper level.

(8) The two separate groups of seating are equally desirable and tend to make for a more intimate quality.

(9) All seats are accessible without stair climbing.

(10) The seats are at least two feet, 10 inches back to back.

(11) No seat is less than 21 inches wide.

(12) The last row of seats is not too far from the screen.

(13) There are no seats too far to one side of the screen.

(14) Drafts and outside street noises are kept away from all seats by a turn that has been arranged in the shape of the entrance lobby.

Lounging and Rest Rooms

A well placed and easily accessible lounge room of a good size is a worthwhile added attraction in the small theatre. It increases the capacity of the theatre because it will hold waiting patrons far more effectively than the outside lobby or the promenade behind the seats. The lounge room in this plan is provided for without eating up any otherwise usable space. The women's room is properly placed. The men's room is just half-a-floor below the lounge level. Without much additional cost, these added features can be made part of the small theatre to great advantage.

Projection and Screen

The reverse floor slope, the high position of the screen, and the low position of the projection room allows for ideal projection, which has practically a straight horizontal throw. A picture as large as 15x25 feet is provided in the housing.

Acoustics

The main form of this theatre is usually a good form for acoustics. Its size is also in its favor in this respect. However, there is no auditorium that does not need some acoustical treatment. Acoustic material along certain surfaces is necessary, while certain other effects on furred walls, with air space behind, have been found highly desirable. There is no great cost in providing for good acoustics and therefore they should not be neglected.

Air Conditioning

A reversible air conditioning system for summer and winter is a great asset. Systems economical enough for the small theatre are available. Direct heating or makeshift fan blowers are past history. Money spent on good air conditioning is well spent and is sure to bring a return. It is just as important in the small theatre as it is in the large one.

Interior Finish and Decoration

The great mistake of spending too much money on unnecessary decorations and

(*Continued on page* 138)

TWO NEW CIRCUIT THEATRES IN ENGLAND

One of them a provincial addition to Paramount's group in that country . . . the other Bernstein's Granada in suburban London, seating 4,000.

By W. H. MOORING

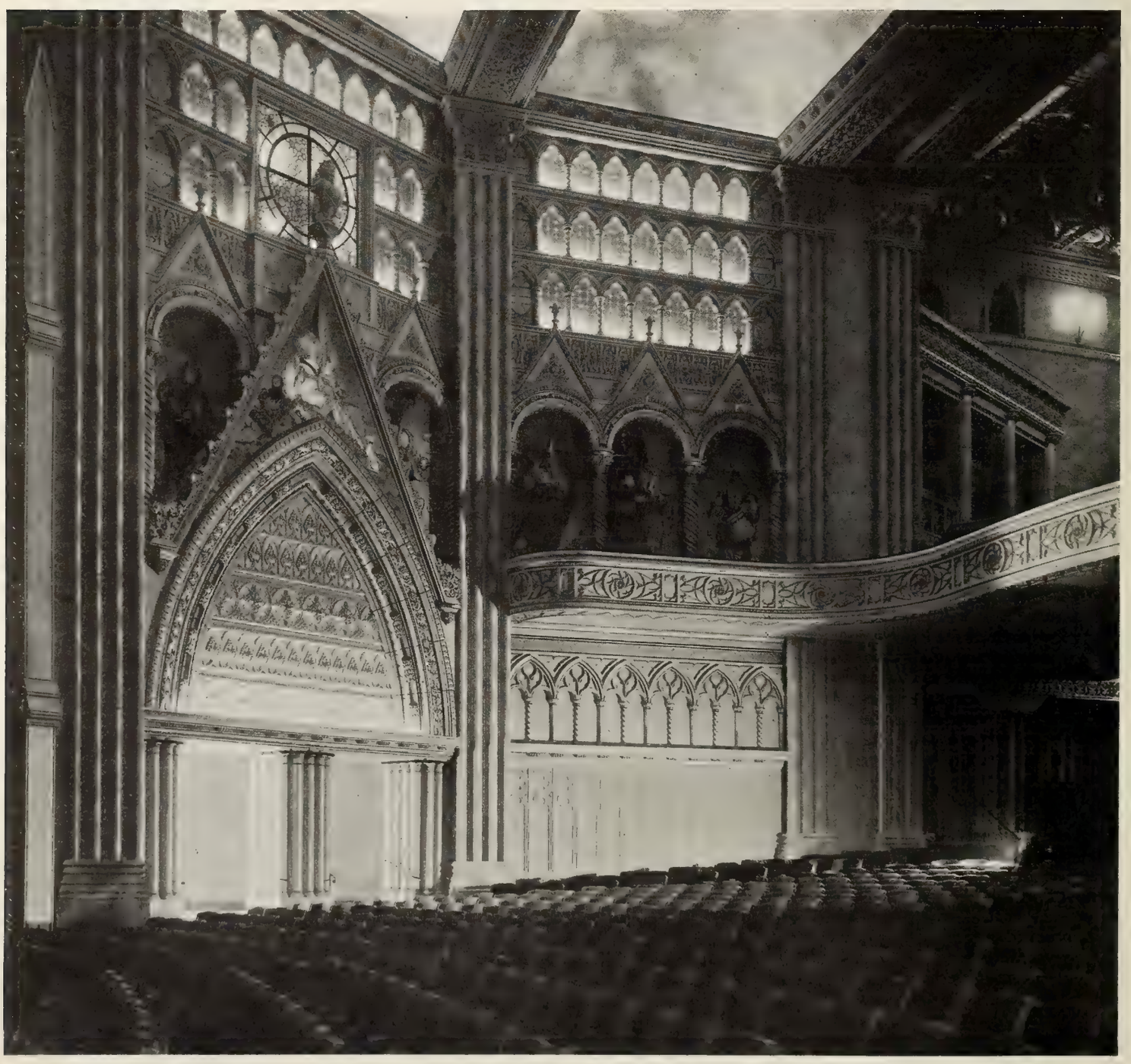
The Paramount

TO the Paramount British chain has been added another "million dollar" theatre, which, without issuing any challenge on artistic grounds to the conventional-minded, certainly sounds a warning, on commercial grounds, to the owners of more antiquated theatres already established in Newcastle, the Northern industrial town which Paramount has chosen for its location.

Seating 2,600—a large capacity for provincial centers even in these days—it resembles in exterior form, the Paramount theatre opened in Manchester last year. There are, however, certain refinements inside which represent an advance on the degree of comfort and luxury which Paramount attained in that earlier undertaking.

Rich ornamentation of the Baroque style has been selected for the Newcastle theatre, modern interpretations being applied with a freedom that would not be permissible in a theatre of smaller dimensions.

View of the Granada auditorium toward right forward wall.





View of the Paramount auditorium toward the left and rear.

Colors utilized in the decorative scheme are principally blues, buffs and deep rose tints, with occasional splashes of gold and silver. Exquisite effects have been obtained by free paintings on the walls contributed by skilled artists.

Around the main auditorium are no fewer than sixteen deep terra-cotta silk panels relieved with paintings of figures and foliage in the tradition of the period. These panels were executed in London and transported to the site ready for fixing to the auditorium walls. There they tone beautifully with the richly ornate proscenium arch and with the mouldings that embellish the ceiling.

The construction of the main theatre is on the same lines as that of the Plaza, London, and other of the Paramount theatres. That is to say, there are three floor levels, with stall, royal and grand circle, and a balcony. Throughout all, in addition to the painted panel treatment, there has been a fairly unrestrained use of Dutch metalling.

The building is chiefly of steel and concrete, and special fire provisions are met by the unique construction of the projection room, which has walls nearly two feet thick, with portholes of fire-resisting glass.

Lighting approximating 1,000,000 candle power is called for throughout the house, wall chandeliers augmenting at frequent intervals the overhead chandeliers in the auditorium, while other mass lighting is used on the front of the house.

A novel feature—in that part of the country—is a women's cosmetic room, a richly decorated place in which modernistic designs, both in carpeting and wall treatment, provide a contrast from the more conventional execution of the adjoining theatre and vestibules. Fittings in the foyers and vestibules are in gold-plated metal to resist the tarnishing effects peculiar to the atmosphere in this district.

The walls of the lobby are transformed into a veritable art gallery. Over £3,000 is the value placed upon original works hanging there.

The outside of the theatre is notable for its boldness, the facade being carried out in stone, with a central light sign 50 feet in height cutting a way vertically from the roof line to the top of the main entrance canopy. This sign carries constantly changing colored letters spelling *Paramount*.

In effect, the theatre repeats that appeal to public tastes which the Paramount theatres in London and Manchester have already made, and which has established them as recognized centers, eminent in their own territories. Unlike the Paramount Astorias in London, which were acquired and not built by the company, the new Newcastle theatre makes for richness and comfort, without striving for the sensational.

The Granada

SIDNEY BERNSTEIN, whose company, Bernstein Theatres, Ltd., has just opened the Granada at Tooting in suburban London, is reputed to be among the most "highbrow" of the "highbrows" in the British cinema world. His reputation will not suffer if, as has been suggested, highbrowism is principally a question of inventing new extremes. The Granada, another 4,000-seater added to the growing chain of supers which surround



The women's lounge of the Paramount theatre.

the more central regions of the metropolis, is a terrific example in extremes.

It is a *cathedral* with the garishness of the *circus*. It is, it would seem to some a wild experiment in modernistic decoration applied to medieval architecture. To those whose senses respond to a subordination of the dignified to the onrushing influences of the revolutionist, the Granada will come as a joy.

To the great public which this theatre will serve, it will be none of these things, but just an amazing temple of light, lavishness and color. Cecil Masey, the architect, designed a palace—austere, impressive, far from pure Gothic tradition, but sufficiently like a cathedral to be sedate.

But Theodore Komisarjevsky, a Russian designer, splashed on the colors of the dawn, the sunset and the trees, of the flowers, the hills and of the seas, and awakened this mass of austerity into a vivid, aye, hectic, and even a hair-raising thing. Like a thoroughbred descended from all other thoroughbreds, the Granada has characteristics of many other theatres, yet looks like none of them. Yet I like this place, as many others will. I like it for its daring renunciation of all those things from which it has borrowed. It is a beautiful mongrel—sort of a Bolshevist's dream of architectural and decorative commensalism.

At the exterior, the Granada lacks distinction, except that which is normally attained by overwhelming size. A wide sweeping flight of steps leads to three sets of swinging doors, which give access to a very large square foyer. Straight ahead are the main doors leading to the lower part of the auditorium, cloakrooms being located on either side of these doors.

Once inside the stalls area, one's attention is held principally by the massive weight of the ceiling, which forms the underneath of the circle above. Pictures convey very adequately this sense of heaviness, but they do not convey any idea of the effect which has been achieved by the enthusiastic application of color to this ornate surface treatment. Gilt is generously used everywhere as a basic coloring, with many of the bold cross lines of the ceiling picked out in vari-colored decorative mouldings—jazz tracings on the somberness of a church!

If we turn back and make, by way of the stairway—either side of the foyer will do—to the circle, we shall come at the top upon reflections of ourselves cast in a one-piece mirrored wall. Here we twist sharply to the left and pass into the "cloisters." Not the kind of cloisters that suggest a medieval monastery, but cloisters carpeted in pink, with mirrors reflecting our images again, this time from niches flooded with light shed by electric lamps set in wrought iron units!

And then we turn again, this time right, into the vast auditorium. Over the balcony is a still heavier coffered ceiling, which seems a mass of swirling, writhing metal shining in every hue of copper silver and gold.

To the front of the balcony this ceiling gives way to a sea-green sky complete with clouds of dove gray. Even this is slashed across the center by a boldly ornate cross beam, which rests on a continuous column down the wall on either side of the building.

At the top of the auditorium, on either side, are three rows of small stained "windows." They are without glass, but they shed a bright light. Beneath them are walls of great richness, with Gothic arches and pillars recalling the Pantheon of Rome. At either side, nearer to the proscenium arch, are tall, pointed windows with tiny, colored panes, and from above them is another cross beam to cut the open sky.

The 58-foot stage opening is notable for the beauty of its carved pendant screen—a truly church-like embellishment, which somehow seems to have escaped the vigorous brush of the colorist. The stage has a depth of over 30 feet. The curtain is of delicate beige silk, with a restrained decorative motif running across the base.

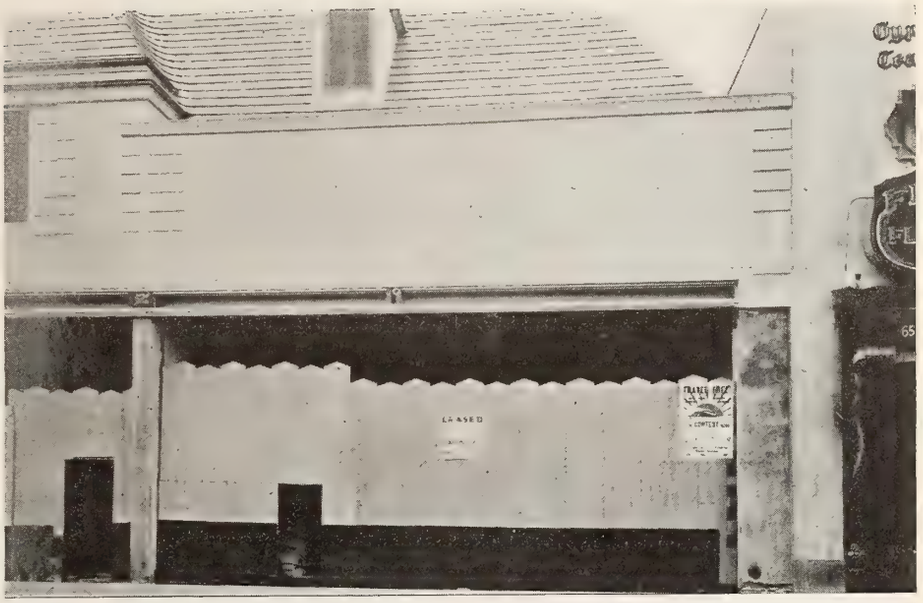
A Wurlitzer organ—one of the largest yet constructed—has a specially designed console that harmonizes with the surroundings, and this rises on an elevator at the center of the orchestra pen. The latter is enclosed by a screen reminiscent of choir stalls, carrying still further the general architectural scheme.

THE FEATURES OF AN AUTOMATIC CINEMA

as found in the Studio theatre

By S. CHARLES LEE

THEATRE ARCHITECTURE as it stands today is far different from that of even a few years ago. Theatre design and construction has followed the trend of the times, having become a highly specialized art requiring a thorough technical and aesthetic knowledge in order to house the component parts and present the ultimate medium of expression in the theatre arts. This knowledge must be flexible and appreciative so as to take advantage of the constant technical and artistic developments and incorporate them into the unusual problems and conditions which are continuously presented to the architect. The Studio theatre in Los Angeles is a timely example. When the Hughes-Franklin circuit commissioned me to convert a 30x100-foot unoccupied store into this small, quite unique motion picture theatre, embodying many extraordinary features, versatility and considerable ingenuity were paramount.



The building that was to house the Studio.

The showmanship psychology of this project was to build a small theatre that could be operated with a minimum of help and expense, but still not give the impression of a "shooting gallery," or the *old* store front theatre of nickelodeon days. Extreme care had to be exercised to design a front which would *attract*. It had to be clean-cut. The size had to be made to appear larger than the actual footage, and it had to be designed to look like a *theatre*, having proper bulletin frame capacity *without* a billboard appearance.

This particular house seats 303, although the scheme is very flexible. The size of the house in this instance serves to minimize the operating personnel, requiring only a cashier, projectionist and a manager, who also acts as usher or host, the result being that not only the initial cost but the continued operating cost represents but a negligible investment.



The same building with its new occupant.

THE TRANSFORMATION from a store to a theatre involved considerable forethought and knowledge of the engineering phase of construction. In this project, in the space now occupied by the auditorium, the floor was lowered for proper gradient and sight lines, necessitating the underpinning of footings at the adjoining stores. Rear exit passages were provided below the horn space at the stage and through a store at the rear, to the street. The auditorium walls were treated with acoustic material for proper sound reception, and as in other parts of the theatre, illumination was provided at the walls and ceiling by means of continuous recessed lighting strips in lieu of the usual hanging fixtures, to further the modernistic design.

As this original store building had no basement, and as some such provision for housing an up-to-date air conditioning system was necessary, a basement below the street front sidewalk was provided. To exploit this feature, clear glass panels—of 1-inch plate glass—were provided in the

(*Continued on page* 138)

THE VENDING MACHINE IN THE THEATRE

creating a source of added income

By O. C. LIGHTNER

A CONSIDERABLE yearly revenue has been found to accrue from dignified automatic devices installed in the lobby and lounges of theatres. The most prolific revenue has been from the 5c. and 10c. candy machines, which are now seen in almost every theatre. Thousands of patrons daily pass by these machines with such a resulting patronage that they have been known to make several hundred dollars per month, a fair portion of which goes to the theatre owner. Most of these machines are installed by vending machine operators. This is the best system, because the theatre owner need not worry about servicing and maintaining the machines.

The vending machine operator is a man who owns from 50 to 1000 machines placed in various locations. For this privilege, he buys, installs and services the machines, giving from 10% to 50% of the intake, or receipts, to the theatre owner.

Candy bar machine operators pay from 10% to 25%, according to the nature of the goods vended.

Gum machine operators will give from 20% to 30%.

Scale operators will give 40% to 50%.

There are a number of other machines which can be placed profitably in theatre lobbies. Most of them are along the line of small amusement machines that take in pennies, but vend no merchandise, leaving the operator free to give as much as 50% to the theatre owner. In the rest rooms, free service is not expected in many places.

Right now you may vend paper towels for one cent, or use an electric hand-dryer operated by a coin. Then there are perfume machines, sanitary napkin machines and numerous other kinds.

Theatre owners make a mistake in buying their own machines, for the reason that they will find them more or less of a nuisance to service and keep in order. The operation of vending machines has proved from many years of experience to be an operators' proposition. Operators learn their machines, they keep them in order, they look after the servicing of them, and take this trouble away from the owner.

WE CAN visualize in the larger motion picture houses of the future at least 25 vending machines serving various purposes. Some of the New York theatres have even found a 25c. coin-operated photographing machine a profitable accessory placed just off the lobby. To a degree it is entertainment. Then there is the wonderful machine that Al H. Woods brought out. The patron simply drops a coin in the slot, acts before the camera any way he wants, and in a minute or two out comes a motion picture film of him.

It is interesting to note that some of the big film magnates of today were at one time operators of coin-machines before the days of motion pictures. Marcus Loew got his start that way. They were operators of the old penny-in-the-slot machines in New York before they became movie producers. These *modernized* machines still find lucrative use, and placed in the rest rooms and foyers of a theatre, offer opportunities for several hundred dollars a month income in a business way, something like the sideshow auxiliary of the circus.

The lobby and foyer space of the new Studio theatre in Los Angeles is a striking example of such application of automatic sales equipment, and in this house we probably have exemplified how vending and other similar machines can be interestingly, logically and profitably identified with the whole unique makeup of these intimate theatres like the Studio.

The very largest of theatres, however, have found automatic sales and novelty equipment just as adaptable and really popular with the public. Hundreds of Paramount Publix houses, for example, are so equipped, and the experience of that vast circuit is therefore especially significant.

Publix theatres have had vendors installed for nearly two years now. It was with great hesitation that they were tried. Finally a manufacturer of such equipment "sold" them the idea of giving candy dispensing machines a trial—machines that would be designed to harmonize decoratively with the surroundings—and as a result of this test, about a thousand candy vending machines are today operating profitably in more than 600 Publix theatres, including the finest of them.

That circuit's experience with a penny scale was along similar lines. This type of automatic auxiliary sales equipment was first tried out at the Paramount theatre in Times Square, New York. Two machines were installed, rather cautiously, for they were not placed in prominent places, but rather in the toilet rooms. The tickets released carried also fortunes and pictures of motion picture stars. Despite the out-of-the-way location for the scales, they averaged about $3 a day. Now this same theatre has ten such scales in daily operation, and there are 1,200 of them installed over the circuit.

Actually advertised as a novelty attraction, was the photographing machine that Paramount brought over from France. This was the Melograph, and Paramount had tried it out in its Paris house before installation at the Paramount theatre in New York. The machine was placed on the mezzanine floor, and by means of screen trailers, patrons were told of it and urged to examine the interesting device.

The equipment available today will probably be greatly augmented as time goes on. During only the last few years, a great many new types of vendors have been created.

IN A SENSE, the automatic "salesman" is expressive of this age. Things are done by machinery today. This is the Machine Age. Once vending machines were looked upon with some disdain, called "slot machines" and thought to be cheapening to a dignified establishment. Just so the railroad was once thought a blight upon the countryside, and the stage coach defended as more "genteel." Today the Machine is looked upon as a symbol of our particular genius, and it is accepted as our better way of doing things.

Already under way are experiments likely to make the vending machine absolutely slug-proof. The petty dishonesty of some people, and especially the mischievousness of small boys, has been somewhat of a nuisance in the operation of vendors. But there is enough difference between the composition of coins and slugs to make the machine itself detect the slug, whereupon it will refuse to work. And perhaps some day we can evolve a machine that will not only refuse to work for a slug, but will reach a long grasping bar out, and seize the culprit and call the police!

But the bothersome slug is not active enough to be a menace to highly profitable machine operation, and as new types are developed—for the motion picture theatre, probably to a great extent in the realm of novelties—we may expect the automatic "salesman" to realize more and larger opportunities to turn in those extra pennies and nickels to the theatre owner—without drawing a salary!



Grand Staircase in Lobby
PHOENIX THEATRE
Phoenix, Ariz.
S. Charles Lee, Architect

DESIGN of motion picture theatres during the last half-year has shown two distinct tendencies, and in both, it has been associated more closely than ever with the smaller and medium-sized house. One trend is new only in the greater degree to which it has been pursued—that toward an attempt to reconcile the basic severity of modern ("modernistic") motifs to physical luxury and a spirit of fantasy. The other presents a type extremely small, taking full advantage of "modernistic" prerogatives permitting reduction of decoration to the minimum, and deliberately adapted to space in an already built, non-theatrical building. Many other examples than those shown could well have been chosen had space permitted. These, however, probably indicate the trend.

RECENT CREATIONS in THEATRE DESIGN





Above:
PHOENIX THEATRE
Phoenix, Ariz.
S. Charles Lee, Architect

Left:
STUDIO THEATRE
Los Angeles, Cal.
S. Charles Lee, Architect

facades



Above:
WARNER THEATRE
Beverly Hills, Cal.
B. Marcus Priteca, Architect



Right:
WESTERN THEATRE
Los Angeles, Cal.
G. Alfred Lansburgh, Architect

lounges



NORTOWN THEATRE, Chicago, Ill. J. E. O. Pridmore, Architect



WESTWOOD THEATRE, Westwood Village, Cal. P. P. Lewis, Architect

foyers



WARNER THEATRE, San Pedro, Cal. B. Marcus Priteca, Architect

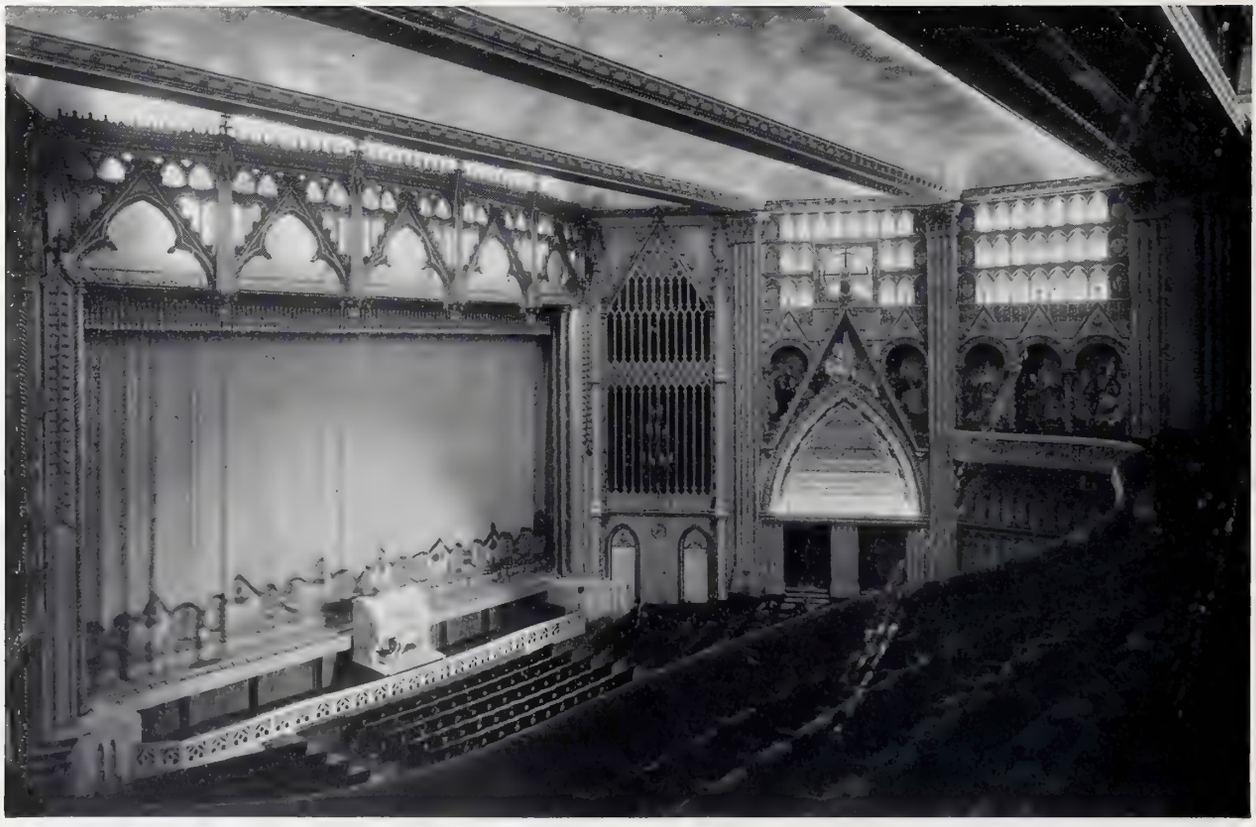


ARLINGTON THEATRE, Santa Barbara, Cal. Edwards & Plunkett, Architects

foyers



TRANS-LUX THEATRE, New York, N. Y. L. E. Denslow, Architect. Thomas W. Lamb, associate



GRANADA THEATRE, London, England. Cecil Masey Architect

auditoriums



ARLINGTON THEATRE, Santa Barbara, Cal. Edwards & Plunkett, Architects



FOX THEATRE, Bakersfield, Cal. S. Charles Lee, Architect

auditoriums



Upper view:
WARNER THEATRE
Morgantown, W. Va.
John Eberson, Architect

auditoriums

Lower view:
GUILD HALL
East Hampton, N. Y.
Aymar Embury, Architect

RIGHTS OF LABOR: RECENT COURT DECISIONS

late cases analyzed for theatre operators

By LEO T. PARKER

VARIOUS COURTS have held that theatre employes may engage in a boycott to induce others interested in or sympathetic with their cause to withdraw their social intercourse and business patronage from the employer. Such employes may go even further than this, and request of another that he withdraw his patronage from the employer, and may use the moral intimidation and coercion of threatening a like boycott against him if he refuses so to do.

On the other hand, it is important to know that an ordinance is valid and enforceable which prohibits picketing. For instance, in People V Armentrout, (1 P. [2d] 556), it was shown that the city of Los Angeles enacted an ordinance, as follows:

"It shall be unlawful for any person, in or upon any public street, alley or public place in the City of Los Angeles, to speak in a loud or unusual tone for the purposes of inducing or influencing, or attempting to induce or influence, any person to refrain from entering any works or factory or any place of business or employment . . . . . ."

The motion picture projectionists' union was engaged in a controversy with the proprietor of the Rialto theatre, who had locked out the members of the union whom he had previously employed. A labor newspaper company published an edition having on its front page in large type headlines: "Trade Unionists and their families and friends will need no further information to have them decide that they do not patronize the Rialto theatre because it is on the unfair list of Organized Labor."

The newspaper boys were stationed near the theatre and yelled "Rialto unfair to labor." The person who employed the newsboys was arrested and convicted of violating the above ordinance and fined $325. An appeal was made to the higher court on the grounds that the conviction was illegal because they were merely selling newspapers and that the newsboys had a right to yell headlines of the papers being sold. However, it is interesting to observe that the higher court sustained the lower court's conviction, and said:

"We conclude that neither the sale of the newspaper, nor its display, would constitute a violation of the ordinance. Nor would it be a violation of the ordinance to cry out the headlines, as a part of an appeal to buy the newspapers . . . . . Howeveh, there is evidence in the record which shows clearly that the newsboys in calling out did not always use the phrase 'Rialto Theatre unfair to labor' in conjunction with an appeal to read or buy 'The Los Angeles Citizen.' There is evidence in the record that the reference to the newspaper was omitted altogether. The words 'Rialto theatre unfair to labor,' thus became words intended to achieve the result denounced in the ordinance, and charged in the complaint. And the mere fact that, at the same time, the newspaper may have been exhibited, does not change the character of the words . . . . . In interpreting the ordinance, it is well to bear in mind that courts have recognized the right of workmen engaged in industrial disputes to appeal to others in sympathy with their cause by spreading the news of this dispute. Whatever be the loss the employer may suffer from the social pressure resulting from this appeal, he cannot complain. . . . . It must be evident that, by the enactment of the ordinance against picketing, the council of the City of Los Angeles intended to punish not the mere doing of certain acts, but the doing thereof, with the specific purpose (i. e., intent) there denounced, namely, to induce or influence persons to refrain from entering a place of business, or from trading therein, or workmen from working or offering to work therein."

Certain Union Practices Valid

AS PREVIOUSLY STATED, it seems well settled that employes may legally unionize for their mutual protection, and that they may for themselves conclude what acts and things are for their economic welfare. Moreover, they may enforce their demands by strikes *if they violate no contracts of employment,* and they may peaceably and *without threats* or intimidation induce others to do so, if no contractual rights are violated, and no law prohibits such acts. The fact that an employer may be affected unfavorably by the regulations of the union does not render it unlawful. So held the higher Court in the recent case of Bayer V Brotherhood of America, (154 Atl. 759).

The facts of this case are that a union placed an employer on the unfair list and attempted to collect fines levied upon the employer's employes and performed other acts customary with unions under similar circumstances. However, no threats or other violent means were used by the union to compel the employer to meet the demands. The employer filed suit against the union and asked for an injunction to prevent the union from continuing its practice. In refusing to grant the injunction, the court said:

"Ordinarily, when such a combination of persons does not use violence, actual or threatened, to accomplish their purpose, it is difficult to point out with clearness the illegal means or end which makes the combination an unlawful conspiracy; for it is generally lawful for the combiners to withdraw their intercourse and its benefits from any person, and to announce their intention of doing so, and it is equally lawful for the others, of their own motion, to do that which the combiners seek to compel them to do. In the instant case, there is no charge that defendants have resorted to violence or threatened violence."

Legal Status of Amusements

IT IS GENERALLY conceded that the erection by a municipality of museums, art gallaries, zoological and botanical gardens, conservatories, auditoriums, veterans' memorial halls, tennis courts, swimming pools, and the like, has not been regarded and generally recognized as ancillary to the complete enjoyment by the public of the property set apart for their benefit.

For example, in Schmoldt V City of Oklahoma City, (291 Pac. 119), it was shown that certain citizens filed suit against a municipality to prevent use of money by the officials who intended to construct a place of amusement and public benefit. It was contended that since the bonds were issued under the provisions of a state constitution, which authorized sale of bonds for public parks, such money may not be extended for special purposes.

In holding the city within its legal rights to expend the money, this court said:

"The only question for us to determine is whether or not the City of Oklahoma City has a right to use any portion of the funds, derived from the sale of the bonds voted to purchase or maintain a park. . . . . As said before, if a city may use a portion of such funds for building sidewalks around, walks and driveways through its park for the amusement of the public, we see no good reason for holding the city cannot expend a part of its funds for the pleasure and amusement of the public."

(*Continued on page* 119)

MODERN SEATING AND CHAIR MAINTENANCE

I.—Introduction: Major Problems

By REUBEN A. NYHAGEN

This is the first of a series of six articles dealing with all the major factors influencing proper seating today of the motion picture theatre—in selection, installation, maintenance and refurnishing. The articles will be presented in consecutive issues of Better Theatres. Regarding the author, the reader is referred to "Notes on Writers and Subjects in This Issue."

A TIMID, comfort-loving patron of one of our prominent theatres who, like many others, was averse to making complaint, was stopped upon his departure from the theatre by the manager, and inquiry was made of him as to the evening's entertainment. "The show was splendid," he remarked. Then it came to him to add, "But if you've got a couple of good crutches, I'll manage to transport this tired and sore carcass of mine to a comfortable chair at my own fireside." But—like many others—he only went on his way, not wishing to be thought a crabby eccentric. In this period of transition in architecture, comforts and convenience, the true significance of such statements (which have actually been made by more assertive patrons), should be signals for active realization that theatre seating is the "physical relax" demanded of our comfort loving public, and that it is equal in importance to the "mental relax" afforded them through showmanship.

Whether it be the seating of a new theatre, reseating, or the maintenance and alterations in seating in use, thoughts of capacity for commercial advantage at a sacrifice to proper chair widths, spacing between rows, and chair comfort, must be relegated to the past.

"General Public," in his acquisition of comforts and conveniences in his home, has transposed his affection for these same modern accommodations to his places of recreation, clubs and public buildings. He virtually demands, and is willing to pay for, the luxuries and comforts that he seeks outside the realm of those which he has conceived and which he has created in his own home.

BECAUSE OF this urge for better and more comfortable seating in theatres, our architects and manufacturers have concentrated their efforts and specialized intelligence to develop theatre chairs and theatre seating to the practical, technical and comfortable requirement of the present day theatre. Smart in appearance and design, creations have been developed in modern seating that are capable of being adjusted to correct posture and comfort. Technical improvements to insure acoustical correctness and practical development in seating arrangements, have also resulted from these efforts.

What constitutes the proper design and construction of this modern theatre chair will be dwelt upon in future articles, but while on the subject of new seating, the exhibitors should be told to bear in mind a tendency on the part of some salesmen to encourage very technical discussions for the ostensible purpose of diverting attention from inferior features of the theatre chairs they are offering. In most cases, the salesman's knowledge is very limited, and in many cases is erroneous, but he may use it either honestly or otherwise in an effort to convince the exhibitor that his product is possessed of qualities that later are non-existent.

The purchase and installation of this new type of modern, deluxe seating does not conclude the efforts of the exhibitor to satisfy the general public in regard to this important factor. The continued maintenance of this equipment after installation is equally as important, not only for preservation of the investment, but to forestall injury and accidents to the patrons, and to insure the proper mechanical operation of the seats of all chairs.

This same application of thought can be administered to chairs that are now being used in a theatre where reseating is not contemplated. A theatre chair receives less consideration and more abuse than any equipment in a theatre, and yet it serves a function that is paramount to the actual enjoyment of the entertainment.

To the average individual and exhibitor, a theatre chair is simply another individual seat, but in reality it is mechanical in operation and in its development. An exhibitor will employ one or more skilled operators to oil and adjust his projection equipment daily, yet practically no attention is given to the chairs. His investment in chairs frequently exceeds that of his entire projection equipment yet through lack of proper information or wilful neglect, the chairs are permitted to deteriorate under the constant abuse to which they are subjected.

It is not overlooked that theatre chairs in certain localities are subjected to more abuse than others. The "melting pot" of the great American Public produces the indecent and malicious, together with the intelligent and refined. Excepting wherein damage is inflicted by malicious individuals, theatres that serve either of these elements obtain very similar consequences in the use of theatre chairs.

Theatre chairs and theatre seating, while obviously related, are distinctive in what they imply. Theatre chairs relate to the actual production and manufacture of a special *chair* that is adapted to use in the theatre, whereas theatre seating has reference to *applying* this chair in suitable arrangement within the theatre, to have the correct line of vision, spacing between rows, widths of aisles and proper floor condition.

In addition to subjects treated briefly in this, the introductory article to a series of articles on theatre chairs and theatre seating, we will discuss major factors that govern correct seating and maintenance. Subsequent articles will go into detail on every phase of this important equipment of the theatre and will contain information of considerable value to the prospective purchaser of this equipment as well as to the correction or improvements to seating now installed.

Seating Arrangements

EQUALLY important to comfort in theatre chairs is the relation between the occupant of each chair to that of the screen or actor upon the stage. The major function of correct seating arrangements is to produce direct transmission of the visual, phonetic and spacial reality of the screen (or stage action) to the occupant of each chair in the theatre, and this should be equally apprehensible from all parts of the auditorium and balconies. The sight lines that determine the layout of chairs are sight lines from the spectator to the screen or stage opening. Distortions and partial visibility often result through failure to give this important factor proper consideration in the development of seating arrangements. The manufacturer of

(*Continued on page* 131)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SOUND CONTROL IN AIR CONDITIONING INSTALLATIONS

the technics of noise suppression

By VERN O. KNUDSEN

FUTURE developments in air conditioning and acoustics are most intimately related. Office buildings, industrial buildings, hospitals, hotels, apartment houses, and, particularly, talking picture theatres, require not only properly conditioned air, but also the adequate suppression of noise. The elimination of noise in buildings may require heavy doors and windows (perhaps double glazed or double sashed windows), or it may be necessary to dispense with the window openings altogether. The elimination of external noise in buildings, therefore, require the installation of never-failing equipment for the supply of properly conditioned air. The transmission of noise through window openings, and from room to room by way of the windows, is at present the limiting factor in the reduction of noise in buildings, and the adequate suppression of noise in buildings can not be successfully attained if it is necessary to have open windows for the purpose of ventilation.

It is obvious that the reduction of external noises in buildings will tend to focus attention upon noises which originate in air conditioning equipment, since the suppression of other disturbances will make the equipment noises much more conspicuous. Thus, the noise from a ventilating system may not be noticed in an ordinary theatre owing to the presence of other noises which mask the noise from the ventilating equipment, whereas in a sound stage, such as is used in the making of talking pictures, all other external noises have been insulated so that the noise from the ventilating equipment may seem excessively loud. It is apparent that the elimination of noises in buildings will require proper control of the noises attributable to air conditioning equipment.

Even at the present time there are installations of ventilating equipment in auditoriums the noise of which constitutes the greatest acoustical defect in the auditorium.

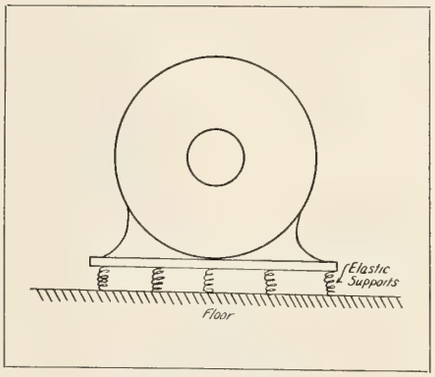


Fig. 1.—Machine insulated by means of elastic pad or supports. The natural tendency of Mass m *on its elastic supports should be low in comparison with the vibrational frequencies generated by the machine. Otherwise, the supports may be worthless.*

The writer was recently consulted with regard to the acoustical defects in a certain high school auditorium and found that the chief defect was caused by the noise from the ventilating fan and motor. Speech tests conducted in the empty auditorium with the fan and motor in operation showed an average speech articulation of 66%.

[Speech articulation tests are used by telephone engineers to test the speech transmission properties of telephone equipment. One person calls out meaningless monosyllabic speech sounds into a transmitter, and an observer listening with a telephone receiver writes down what he hears. By comparing his recorded list with the called one the number and nature of the errors in the recognition of speech can be determined. Similar tests can be conducted in auditoriums to determine the effects of noise or reverberation upon the hearing of speech. By conducting speech tests first in the quiet and then in the presence of a noise, such as may be produced by a ventilating fan, it is possible to determine the damage which noise does to the recognition of speech. (See V. O. Knudsen, The Hearing of Speech in Auditoriums, *Journal* of the *Acoustical Society of America,* October, 1929.]

This means that out of every 100 meaningless speech sounds that were called out by a speaker in the auditorium, only 66 were heard correctly.

When the same tests were repeated with the fan and motor shut down the percentage articulation increased to 80%. If the tests had been conducted with an audience present the percentage articulation would have been slightly higher in both tests, owing to the absorption supplied by the audience, but the interfering effect of the noise would have been fully as inimical to the hearing of speech with an audience present as it was with no audience present. Since an articulation of at least 75% is required for satisfactory hearing, it is obvious that the noise from the ventilating equipment in this auditorium was responsible for a very troublesome acoustical defect.

In the present article the writer proposes to consider the problems which arise in connection with the control of sound in relation to the air conditioning of rooms. The proper design and installation of this equipment will facilitate noiseless operation without sacrificing the efficiency of the equipment. Specifically, such problems as the insulation of solid-borne noise, the insulation of noise originating in the equipment room, the prevention of noise transmission through the ducts, the control of air currents in auditoriums, and the relation of humidity to room acoustics, will be considered in some detail, and practical methods of solving the problems which arise in typical installations will be described.

SINCE MECHANICAL vibrations are readily transmitted through the solid structure of a building, it is extremely important that all mechanical equipment used in air conditioning, in which vibrations are generated, be thoroughly insulated from the solid structure of the building. An almost universal notion prevails that the



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vibrations generated by machinery can be insulated from a building simply by placing a slab of cork or a layer of hair felt between the machinery and the floor of the room. If the machinery is sufficiently heavy, and the cork or felt sufficiently resilient, this expedient may suffice. On the other hand, if the machinery is not sufficiently heavy to "load" the cork or felt support to the extent that the natural frequency of the machinery on the cork or felt is low in comparison with the frequency generated by the equipment, the cork or felt may be of little avail. The insulation of vibration can be accomplished by means of suitable elastic supports or suspensions, but the design of these elastic supports should be based upon calculation rather than guesswork.

The theory of the insulation of vibration was first worked out by Soderberg. Suppose a machine of mass m be supported by an elastic pad, as shown in *Fig.* 1. The amount of vibratory force communicated by the machine to the floor or foundation upon which it rests will be determined by the elastic and viscous properties of the pad. The ratio of the vibratory force communicated to the floor or foundation with the machine resting upon the pad and with the machine resting directly upon the floor is given by

$$\tau = \sqrt{\frac{r^2 + \dfrac{1}{4\pi^2 n^2 c}}{r^2 + \left(2\pi nm - \dfrac{1}{2\pi nc}\right)^2}}$$

where τ is the so called "transmissibility" of the support, c is the compliance (that is the reciprocal of the force constant), r is the mechanical resistance owing to the viscous forces within the support, and n is the frequency of vibration generated by the machine which is to be insulated—such as the commutation frequency of a motor or the blade frequency of a fan. A plot of τ as a function or frequency is shown in *Fig.* 2. If the pad is to be of any value in the prevention of solid-borne vibrations, the value of τ must be considerably smaller than unity. If the fundamental frequency of vibration generated by the machine happens to coincide with the natural frequency of the mass of the machine resting on the elastic pad, a condition of resonance will be established and the machine will exert a greater force upon the foundation than it would if the pad were completely removed. This is shown clearly in *Fig.* 2 where the resonance peak corresponds to the natural frequency of the machine mounted on the elastic support. It is necessary therefore that the elastic support be sufficiently compliant, and the mass of machine sufficiently heavy, that the natural frequency of the mass m upon its elastic support will be low in comparison with the frequencies which are generated by the machine. Thus, if the principal vibrations in the machine be of the order of 100 vibrations per second, the natural frequency of the machine mounted on its elastic support should not exceed about 20 vibrations per second.

If a slab of insulating material be placed under the entire foundation of a machine, as is often done in practice, it may happen that the natural frequency of the machine on its elastic support will be nearly the same as the frequencies which are to be insulated, in which case the elastic support will be worse than nothing. In general, as Equation 1 shows, both m and c should be as large as possible if the vibrations of the machine are to be effectively insulated from the solid structure of the building. Further, the machine should rest upon a very rigid floor so that the elastic yielding of the floor is prevented from communicating the machinery vibrations to the solid structure of the building.

The elastic support under the machine acts as a low-pass filter which passes all frequencies below about two times the natural



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frequency of the machine mounted on its elastic support, but prevents all frequencies above about $\frac{1}{\pi\sqrt{mc}}$ from reaching the solid structure of the building. The principal influence of the internal mechanical resistance r is to limit the vibration at the resonant frequency. It is generally advisable therefore to use materials which have an appreciable internal resistance.

The values of c and r can be determined for any specimen of flexible material and, when known, can be used to determine the insulation value of any particular set-up. The value of c can be obtained by making static measurements of the amount of displacement of the compressed support for each additional unit of the compressing force. If this be done for a specimen of the flexible material of a certain thickness and area of cross-section, the compliance can be determined for any other thickness or area from the relation that c will be directly proportional to the thickness and inversely proportional to the area of the flexible support. When the internal resistance r is not too large, it can be determined by observing the successive amplitudes of the free vibrations of a mass m which rests upon a specimen of the flexible material, and solving for r by the usual log decrement method. Or, if the damping be so great that the free motion of m is non-oscillatory, r can be obtained from measurements on the experimentally determined resonance curve of the forced vibrations of m, or from measurements of the rate of return of m when it is given an initial displacement.

This last method, which may be regarded as a static method, is similar to the electrical method of determining the resistance R in series with an inductance L and a capacitance C by discharging the condenser through the inductance and resistance, and obtaining the "decay" curve. If the resistance of a certain specimen of material, as cork, felt, or rubber, has been determined by any of these methods, the resistance for any other thickness or area of the material can be appropriately determined from the relation that the resistance will be inversely proportional to the thickness and directly proportional to the area of cross section of the flexible support. Thus, if the values of c and r for a flexible material be known, it is possible to calculate, by means of Equation 1, the amount of insulation that will be obtained from the use of this material as a flexible support for a piece of equipment having a mass m. Tables are also available.

In general, there are two principal points to observe in the design of a flexible support for any particular piece of equipment; namely, the material should have a relatively large compliance c, and *it should be loaded to nearly the upper safe limit* of loading. In recent years there have been developed a number of flexible metallic supports which are finding application.

IN ORDER to show a specific example of sound insulation, suppose we have a machine weighing 1,000 lb. and having a base area of 20 square feet. Suppose further that the principal vibration of the machine has a frequency of 100 cycles per second (most machinery vibrations are less than 150 vibrations per second, and the assumed frequency of 100 is quite representative of typical machines). Suppose, as is frequently done, that a 1 inch slab of corkboard, 1.10 lb. per board foot, be placed between the machine and the floor. The loading on the cork will then be only 50 lb. per square foot, or slightly more than 1/3 lb. per square inch. (It is assumed that the compliance c in cm./dyne for a specimen 1 inch thick and I square centimeter in cross-section is 0.25×10^{-6} and the resistance r in mechanical ohms is 0.15×10^{5}.)

The calculation of the "transmissibility" can be done in the following manner:

Mass of machine in grams $= 1000 \times 454 = 4.54 \times 10^{5}$.

Area of base in square cm. $= 20 \times 144 \times 2.54 \times 2.54 = 1.86 \times 10^{4}$.

Therefore, the compliance of entire support, 1 inch thick and 20 square feet in cross section, is $.25 \times 10^{-6} \times \frac{1}{1.86 \times 10^{4}} = .134 \times 10^{-10}$ cm./dyne, and the resistance of the entire support is $.15 \times 10^{5} \times 1.86 \times 10^{4} = 0.28 \times 10^{9}$ mechanical ohms. Therefore

$$\tau = \sqrt{\frac{(.28 \times 10^{9})^{2} + \frac{10^{20}}{4\pi^{2} \times 100^{2} \times 0.134^{2}}}{(.28 + 10^{9})^{2} + \left(2\pi \times 100 \times 4.54 \times 10^{5} - \frac{10^{10}}{2\pi \times 100 \times 0.134}\right)^{2}}} = 0.93$$

Consequently, it is seen that the "transmissibility" is nearly equal to unity, and that the support therefore is not satisfactory for insulating vibrations of 100 or fewer per second.

If now the amount of cork be reduced so that it is loaded to 10 lb. per square inch, the total area of the supporting cork will be only 100 square inch, or 645 square centimeter. The compliance of the entire support will now be $0.25 \times 10^{-6} \times \frac{1}{645} = 0.39 \times 10^{-9}$ cm./dyne, and the resistance will be $0.15 \times 10^{5} \times 645 = .97 \times 10^{7}$ mechanical ohms. Therefore

$$\tau = \sqrt{\frac{(.97 \times 10^{7})^{2} + \frac{10^{18}}{4\pi^{2} \times 100^{2} \times 0.39^{2}}}{(.97 \times 10^{7})^{2} + \left(2\pi \times 100 \times 4.54 \times 10^{5} - \frac{10^{9}}{2\pi \times 100 \times 0.39}\right)^{2}}} = .037$$

It is seen, therefore, that with the bearing surface on the cork reduced to 100 square inches (that is, with the cork loaded to 10 lb. per square inch) the "transmissibility" is reduced to 0.037, or the amplitude of vibration transmitted to the floor will be only about 1/27 of what it would be if the machine were mounted directly upon the floor. These two numerical examples will serve to show not only the manner of making the calculations, but also the importance of selecting the proper type and design of flexible supports for insulating the vibrations of a machine from the rigid structure of a building.

IN THIS SECTION we shall deal particularly with the insulation of the air-borne noise which is generated within the equipment room. In many rooms this direct noise may reach a level as high as 60 or 70 decibels, in which case it is necessary that the walls and ceiling of the equipment room provide a sufficient amount of sound insulation to prevent this noise from being transmitted through the boundaries of the room into adjacent rooms.

In the first place, everything possible should be done to minimize the noise *at its source*. This is a mechanical problem in the design and selection of the equipment. Secondly, the amount of noise generated in the room can be reduced approximately 10 decibels by lining the walls and ceiling of the equipment room with a highly absorptive material, such as a mineral wool blanket, or acoustical tile. Finally, the walls and ceiling of the equipment room, together with any doors or windows in the room, should be designed so as to reduce the residual transmitted noise to such a level as can be tolerated in adjacent rooms.

Thus, suppose that the amount of noise in a room after the walls have been lined with absorptive material is 55 decibels, and that the amount of noise which can be tolerated in the adjacent room is 10 decibels. It then will be necessary to design walls and ceiling for the room which will provide an insulation of at least 45 decibels. This will require walls and ceiling having an insulation the equivalent of a 6 inch solid brick wall. There are many types of construction which will provide this amount of insulation, such as reinforced concrete, brick or stone and mortar, or staggered stud partitions with a layer of insulation suspended between the double walls.

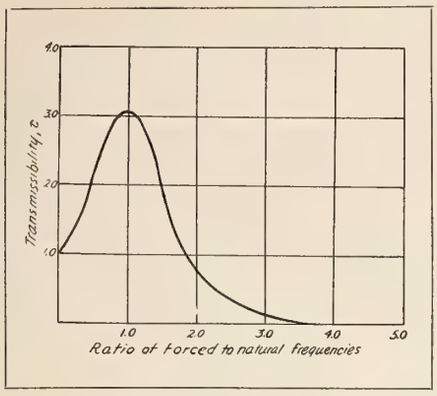


Fig. 2.—Showing how transmissibility of an elastic support (as indicated in Fig. 1) depends upon frequency. If the natural frequency of Mass m on its elastic support be about the same as the forced frequencies (such as commutator or fan blade frequencies) the "insulating" support will actually facilitate rather than impede the transmission of machinery vibration on the floor of the room. But if frequencies of vibrations generated by the machinery be four or five times the natural frequency of Mass m on its elastic support, there will be very little vibration transmitted to the floor.

THE MOST troublesome sources of noise from air conditioning equipment are fan and motor noises which are transmitted through the ventilating ducts. Tests which have been made at the Bureau of Standards and elsewhere on the transmission of sound through speaking tubes indicate that the amount of sound which is transmitted through a tube or duct depends upon the length of the duct, the cross-sectional area of the duct, and the material out of which the duct is made. The reduction of sound transmitted through such a tube or duct, expressed in decibels, is proportional to the length of the duct, is inversely proportional to the 0.76 power of the diameter of a circular tube, and is proportional approximately to the coefficient of sound absorption of the material which comprises the interior surfaces of the tube or duct. It is apparent therefore that long, narrow ducts, lined with material which is highly absorptive for sound, will provide a high degree of insulation for sounds which are transmitted through ducts. By introducing suitable sections of absorptive filters between the ventilating fan and the outlet, or between the outlets for adjacent rooms, it is possible to eliminate all of the difficulties which arise in connection with the transmission of noise through ventilating ducts. The problem is an engineering one which can be worked out prior to the installing of the equipment, and it can be calculated in such a way as to meet satisfactorily rigorous demands for silent operation.

IN GENERAL, the motion of air resulting from the ventilating of rooms is not sufficient to introduce any appreciable difficulty in auditoriums, except where noise may originate from the issuing of high speed air from nozzles. However, by proper stream-lining of the nozzles, it is possible to work with speeds which are adequate for all practical purposes without producing any disturbing noises. Since sound is propagated with a velocity of more than 1,100 feet per second, the velocity of the air would have to attain speeds of at least 20 to 30 feet per second before these wind velocities would have any appreciable influence upon the propagation of sound.

If there is to be any appreciable motion of air in an auditorium, it is slightly advantageous to have the upper layers of air moving in a direction from the stage toward the audience, as this will tend to refract the sound waves down toward the audience. However, unless the speed of the air is as great as 20 or 30 feet per second the amount of refraction will not be appreciable. It may be stated, therefore, that as a rule the motion of air in an auditorium does not have an appreciable effect upon the acoustical properties of the room.

RECENT experiments have shown that the humidity of the air has a rather marked influence upon the rate of absorption of high pitched sounds in a room. High frequency sounds are propagated better in humid air than in dry air, and since high frequency sounds are particularly important for the preservation of good quality in speech and music it is advantageous to maintain the air in a room at a relatively high humidity—not less than about 55 or 60%. On the other hand, where it is desirable to absorb all frequency components of sound, as for the reduction of noise in offices, it is advantageous to maintain a relatively dry air.

The time of reverberation in a room is given by

$$t = \frac{0.049\,V}{-S \log_e (1-\alpha) + 4mV},$$

where V = volume of room in cubic feet; S = interior surface of room; α = average coefficient of sound-absorption of the interior surface of the room; and m is the absorption coefficient of the air in the room.

The coefficient m depends upon the frequency of the sound and the humidity of the air. At a temperature of 70 F, and for sound waves having a frequency of 4,096 vibrations per second, $m = 0.0027$ at 20% relative humidity, 0.0018 at 50% R. H., and 0.0013 at 80% R. H. It will be seen therefore that the absorption of sound in the air is twice as great at a relative humidity of 20% as it is at a relative humidity of 80%. (This explains why sounds in the open travel so much better on humid days than they do on dry days.) Although this dependence of absorption upon humidity is characteristic of low frequency as well as high frequency sound,

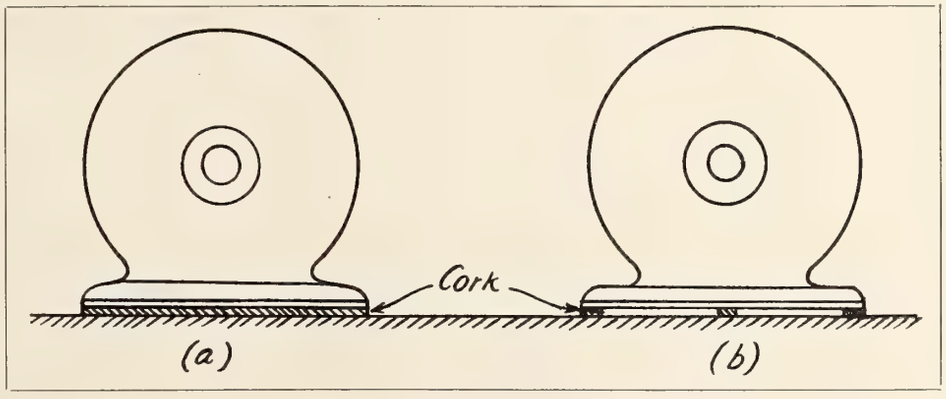
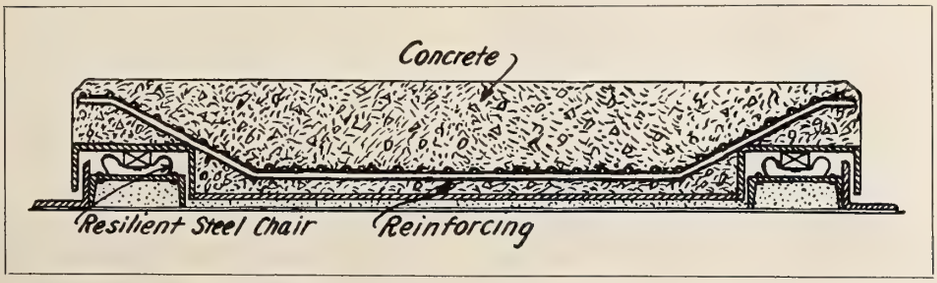


Diagram indicating the results of mounting a slab of cork under a fan or motor. As shown at (a), it may result in a condition in which the natural frequency of the mass of the machine on its cork support synchronizes with the fundamental frequency of vibration of the machine, in which case the cork support will accentuate rather than relieve the vibration communicated to the floor or foundation. If the bearing surface on the cork be greatly reduced, as indicated at (b), the natural frequency of the mass of the machine on its cork support will be much lower than the frequency of vibration of the machine, and the support will then relieve the vibration communicated to the floor.



Diagrammatic representation of a section of sound insulation machine base with all-steel frame and concrete deck.

the actual amount of absorption in the air is negligible for frequencies below about 1,024 vibrations per second. However, the absorption of the higher frequencies in the air is a significant factor, and its dependence upon humidity calls for careful consideration in planning the air conditioning equipment for buildings.

IN CONCLUSION, the acoustical problems which arise in connection with the air conditioning of buildings are: (*1*) the selection of equipment which operates without generating excessive noises; (*2*) the location and insulation of the equipment room so that no direct noises are transmitted through its walls and ceiling into adjacent rooms; (*3*) the mounting of the equipment on flexible supports which have been designed (based upon calculations) to provide sufficient insulation to prevent solid-borne vibrations from disturbing any part of the building; (*4*) the design of suitable filters for the ducts to prevent sound transmission from the equipment room to audience or work rooms, or from room to room; and (*5*) the control of the humidity so as to provide relatively humid air in speech and music rooms, and relatively dry air in offices and work rooms. All of these problems can be solved quantitatively in advance of installing the equipment, so that the control of sound in the air conditioning of buildings can be removed from the sometimes costly realm of guess-work and empiricism, and placed upon an unfailing and rigorous engineering basis.

PROJECTION MART

Equipment News and Comment

SMALL SOUND HEAD

● A junior model sound head designed without moving parts, springs or gates, has been brought out by the Goodall Electric Manufacturing Company of Ogallala, Neb.

The film is pulled past the sound aperture at constant speed. Standard exciter lamps of any size are used. A special optical system throws a light beam of .0007 inches. The cassium P. E. cell is entirely shielded, both electrically and from stray lights, by a hollow aluminum cell house.

The aperture plate is adjustable, and a guide roller makes it possible to adjust either the film or the aperture plate while the equipment is in operation.

For use with Powers projectors, the long vertical framing lever makes it easy to secure an accurate framing adjustment from either side of the head. The projector heads are driven by constant speed motors and a conventional "V" belt drive. A small fly wheel is attached to the projector head and supported by an additional ball bearing support.

The junior sound head can be installed on any projector without the necessity of removing the present sound head or the lamp housing, as it fits in a small space about two inches high and six inches long, between the lamp house and the projector head.

CHANGEOVER ALARM

● A triple changeover alarm has been developed by the Golde Manufacturing Company of Chicago. And three alarms ought to make any projectionist—even if he's been out to the wee sma' hours of the morning—aware of the time to shift projectors.

The device consists of three arms pivoted at one end. The pivoted ends are fixed to the wall of the upper magazine. The free ends, bearing small rollers, are micrometrically adjustable to three different lengths so that the first falls a minute before the changeover cue arrives, the second falls long enough before the cue to allow bringing the projector flywheel to operating speed, the third drops as the changeover cue appears.

The dropping of each arm against the magazine causes a click which is unmistakably unlike any other sound in the projection room, but is subdued. A fixed adjustment adapts the three-alarm device to use with both sizes of reel, without altering the micrometric adjustment.

THEATRE AMPLIFIER

● An amplifier designed especially for use in connection with theatre sound systems has been brought out by the Radiart Corporation of Cleveland.

This amplifier is designed to operate directly from a photocell, microphone or phonograph input. For microphone or phonograph operation a special plug and jack are furnished. A disc control box for changing from one turntable to the other, where a double phonograph input is used, can be supplied. Insertion of the plug in the jack automatically disconnects the photo cell input and matches a 500-ohm phonograph input or a two button microphone input to the proper impedance in the circuit. A special toggle switch is used to supply microphone current. At all other times this switch should be in the "off" position. The plug is supplied with three leads.

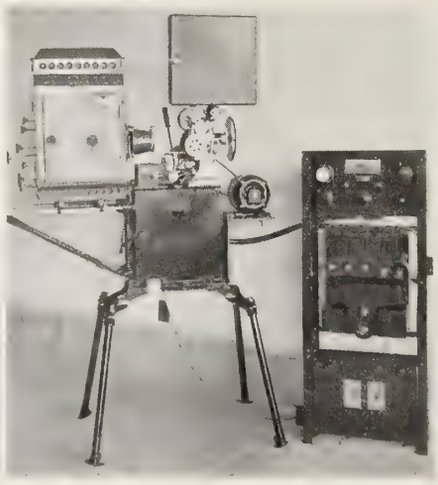
The amplifier is mounted between the two projectors so that the photocell lead is as short as possible. It can be bolted to the wall of the projector booth, or mounted on a special Radiart metal stand.

The photoelectric cells must be of the Caesium type. The wire in the center of the photocell lead is connected to the plus terminal of the photoelectric cell of each projector.

Knock-outs are provided in the amplifier so that connections can be made with conduit or BX. A double fuse block is provided in the amplifier, and 6-ampere fuses are used.

Tubes required for the operation of the amplifier, are one type '24, one type '27, one type '45, two type '50, and two type 581.

Output impedances are nine ohms, 16 ohms, and 500 ohms, for the main speakers—for the monitor speaker, a separate, 4,000-ohm winding.



The Goodall junior sound head mounted.

HIGH AMPERAGE LAMP

● A new high intensity projection lamp for from 75 to 200 amperes, has been developed by Hall & Connolly of New York. The lamp follows the growth in the practice of using higher amperages, which, by the way is due not only to such factors as perforated screens, but more and more to the opacity of films resulting from the greater amount of interior shots—particularly with "artistic" sets using plenty of shadows. No further information concerning this lamp is at the moment available, but doubtless more data will be forthcoming for these columns soon. It is said that the lamp involves a number of new principles that will appreciably improve projection and facilitate operation of the equipment.

DISTRIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

THE TIME TO BE CRITICAL IS *BEFORE* YOU BUY!

Take the slight trouble beforehand—to see what the market really affords.

If you feel that in these times the sizeable investment required in a projector deserves more than casual thought, this message is addressed to you.

We want you to visit our showrooms, inspect and investigate Fulco Projectors in detail; make some real comparisons before you decide what projector to buy.

We promise you that the experience will be educative and well worth your while; it will even get you more for your money than you otherwise could.

If we weren't confident that our Fulco Projectors have something special to offer, something entitled to your careful attention, we wouldn't be buying this valuable advertising space to tell you about it.

WE REPEAT

The time to be critical of a projector is before you buy.

Don't be herded into an unthinking purchase.

Take the slight trouble beforehand to see what the market really affords. . . . It may save you money, disappointment and care.

Go over Fulco Projectors critically and carefully. Not to include them in your consideration is tantamount to buying with your eyes shut.

E. E. FULTON COMPANY

E. H. Fulton.

President

E. E. FULTON COMPANY

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COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES - INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

WORLDS BEST THEATRE EQUIPMENT

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WILL SAVE YOU MONEY!

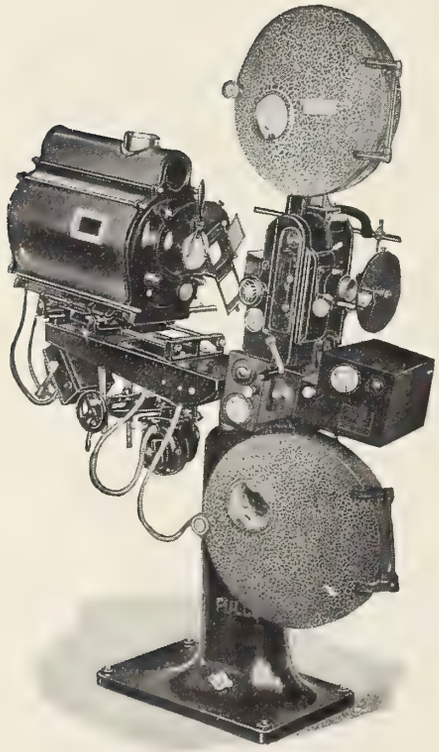




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FULCO PROJECTOR
(Ernemann Design)

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JUSTIFIES REPLACEMENT
—in Fact, It Demands It

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At a Maximum Upkeep of $25.^{00}$ Per Year

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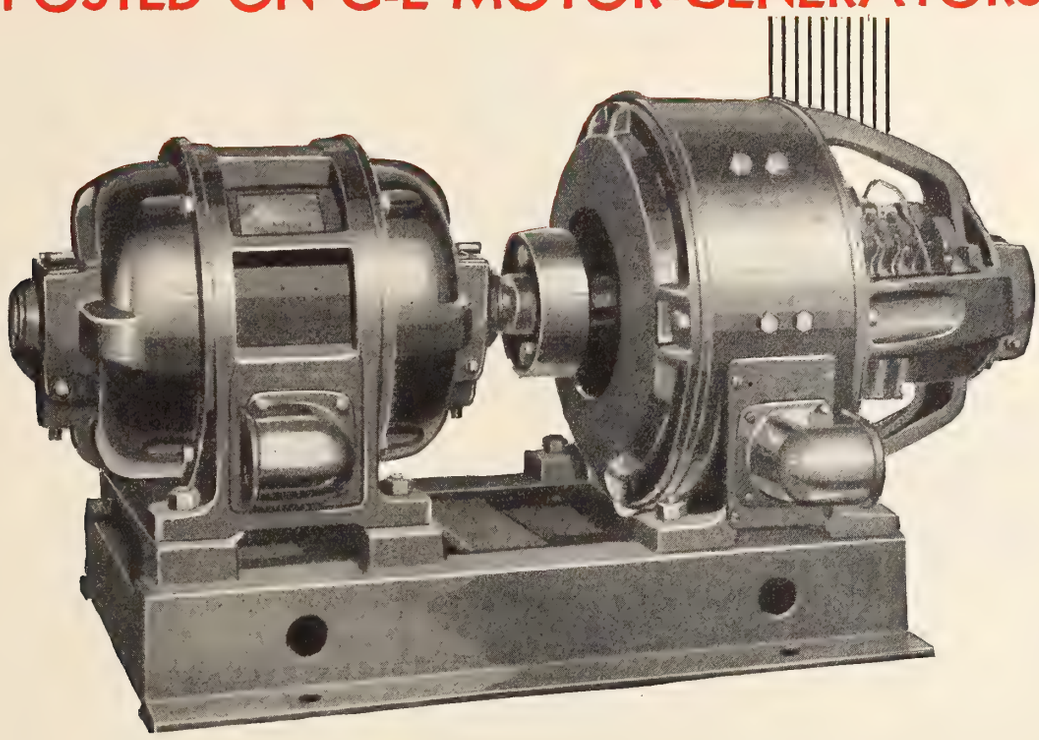
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WORLDS BEST THEATRE EQUIPMENT

WHY YOU SHOULD KEEP POSTED ON G-E MOTOR-GENERATORS



MOTOR-GENERATOR sets manufactured by General Electric for motion-picture projection offer you one of the greatest equipment values on the market today. It is always worth your while to keep posted on these outstanding power units.

General Electric suggests that you examine one of these sets at your convenience. When you do, inspect it critically. Note its smooth, noise-free performance — so important in "talkie" installations — its ease of control, its marked ability to take overloads without robbing the lights, and its many other qualities that make it outstanding in dependability and efficiency.

A 1-hour-and-45-minute screen journey in Fulton's Model De-Luxe Theater affords you a highly informative inspection of factories, processes, featuring the manufacture of many of the products presented in this special Fulco advertising section.

Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, distributor in the theater field for the United States.

* * * *

Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office.

150-21

GENERAL ELECTRIC

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

ANNOUNCEMENT

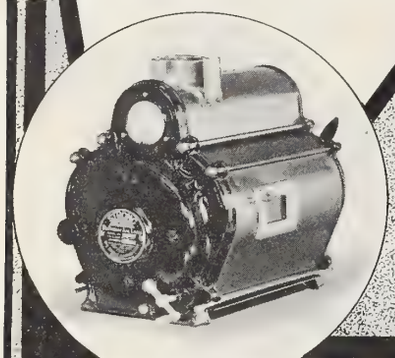
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STRONG PORTABLE TYPE REFLECTOR ARC LAMP

Designed for projection of 35 or 16 mm. film. Especially valuable with sound equipment. Operates with current from 8 to 16 amps. Weighs less than 25 lbs. Size 18" x 12" x 10".

A new rectifier unit as companion to this lamp is also available.

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Fulton's One-Contract Plan Includes Invaluable Engineering Service.

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YOU can readily perceive how good or poor programs may have up or down effects upon box office receipts, but don't forget to reckon with other factors which just as surely relate to success or failure.

WE would like to show you, for instance, the importance and value of really good decorating as a factor in the case.

AS Designers and Creators of Distinctive Interiors, with much background of experience, it is certain that we can offer you a patronage-pleasing decorative scheme of an inexpensive sort.

IT will cost you nothing to give us a chance to prove this to you.

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PROJECTION ACCESSORIES

The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.

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● A NOTABLE ACHIEVEMENT IN PROJECTION EQUIPMENT.

B. & S. Rear Shutter

reduces aperture heat by 70%, minimizes effect of warped and buckled film, and keeps the film free from dust and dirt. The results of a test made by the Massachusetts Dept. of Public Safety in a Boston theatre on January 19, 1930, are as follows:

Without B. & S. Rear Shutter
Aperture Heat: 1250° *F.*
With B. & S. Rear Shutter
Aperture Heat: 340° to 350° *F.*

Easy to install and maintain. Equipment includes cooling plate, framing device, shutter timing adjustment, and framing light.

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Our Lighting Engineers Will Show You

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Up-to-Date lobby frames compel attention and present photos and lithos to the best possible advantage.

From a Dollar and Cents angle, they are worth while.

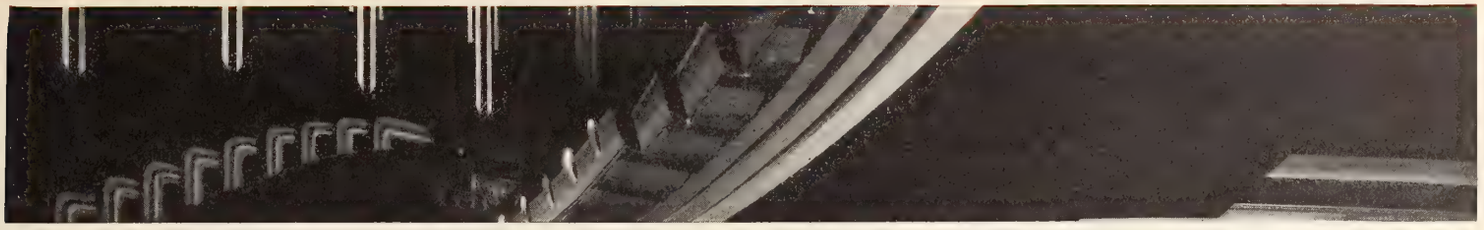
THE MODEL THEATRE

Serves as the Testing Laboratory for All Equipment Offered by Fulco

Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

WORLDS BEST THEATRE EQUIPMENT

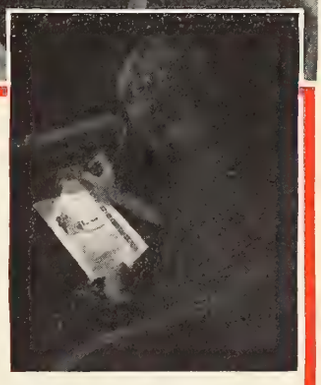


THE EARL CARROLL THEATRE

NEW YORK CITY

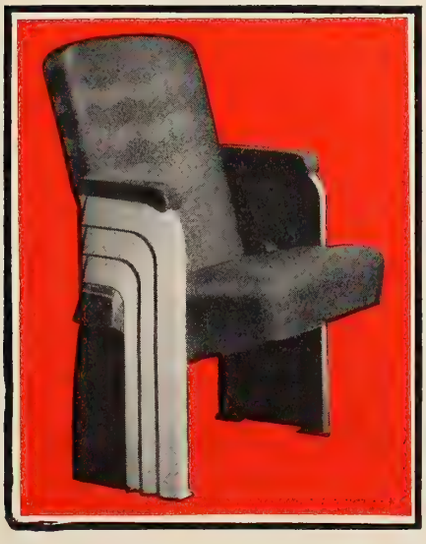


Interior of the Earl Carroll Theatre, New York City. 3000 seats are in intimate proximity to the stage.
George Keister, Architect. Thomas Lamb, Consulting Architect. Joseph J. Babolnay, Decorative Architect.



Seated with 3000 American Seating Company Chairs!!

SPECIALLY built for the Earl Carroll Theatre, this chair is a marvel in beauty and comfort. It has a spring upholstered back and full spring seat of the mattress comfort edge type, with hidden aisle lights. Backs are covered with salmon mohair plush of brilliant modernistic design.



BEAUTIFUL, unique and different, the new Earl Carroll Theatre in New York is the largest and most outstanding legitimate play house in the world. That American Seating Company chairs—3000 of them—were installed, is a distinction which reflects the recognition so generally accorded "American" quality and service.

Deep, roomy, comfortable chairs... the kind that just naturally induce relaxation. Beautiful chairs . . . built with a view to improve acoustics. Chairs that serve better, and last longer.

AN innovation, the first of its kind. A program light in the back of every seat. Simply push the button and a small battery flashlight emits a shaft of light so patrons may refer to programs during dark scenes.

Seating specialists for over a half century, the "American" organization was the first to establish research for chair improvement . . . first to establish testing laboratories for quality maintenance, and the first to develop the compensating hinge. Owners and managers will find our seating service economical, efficient, intelligent. Profit by using it.

American Seating Company

Makers of Dependable Seating for Churches, Schools and Theatres
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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

One-Contract Plan Assures Satisfaction

Maximum efficiency at minimum cost results are assured every new theatre enterprise or complete renovation job engineered under the Fulton One-Contract Plan.

The One-Contract Plan means that all phases of the enterprise are carefully considered in relation one to another, not by a single specialist but by various experts and engineers, each working independently, yet co-operatively and with full knowledge and understanding of each other's activities.

Under the scrutiny of these engineers, faults of plan or proposed equipment specified in original plans are unerringly spotted and rectified in advance of installation.

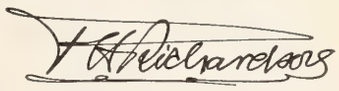
Equally important to the completed job is the assurance of proper installation—your guarantee of proper performance from the right equipment.

Thus the One-Contract Plan offers a sure check on lost motion, wasteful purchases and insurance that real economy will prevail from start to completion of the theatre job.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





FILM DENSITY: A REAL PROJECTION PROBLEM

FILM DENSITY has got projectionists aroused. Among others, Lester Borst, projectionist at the Rivoli theatre in Two Rivers, Wis., writes, "You may chalk me down as one of the squawkers in regard to the density of present day films. The director of projection with whom you discussed this matter was perfectly right. I believe many small theatre projectionists and owners have been wanting to enter protests on this proposition for some time.

"Of course, the producers have their alibi, but we don't want alibis. We don't like them. Alibis don't put a good picture on the screen, and if the film is so dense that sufficient light cannot be forced through it with the power available in small theatres, then the projectionist can't either. It must be remembered that, as you have often said, there are something like ten non-deluxe theatres to every deluxe house.

"There are, however, certain producers who do not offend in this respect. It is a delight to project Columbia, M-G-M and Fox productions. Without exception, the entire product of these producers has been flawless, from both the photography and sound viewpoints. There are some other producers whose production are shining examples of what photography should not be from the projection viewpoint. As an example, a recent production, 'Dracula,' has some scenes in the early part which, so far as the amount of light available to the small town theatre projectionist was concerned, could have been replaced with black leader with almost as good results, and that is no exaggeration, either.

"I am working with straight d.c. arcs at 50 to 55 amperes. My optical system I am rather proud of, and I can say it functions 100%. But with some opaque scenes, I wonder if it functions at all."

There is in my mind no question but that Brother Borst's statements will be backed up by thousands of small town projectionists. It may be highly artistic to produce these dense scenes—that is to say, artistic if you are able to pump an absolutely maximum amount of light through them, but it is nonsense to say that a small theatre can do that, except in a few isolated cases.

Producers will do well to remember that, as I have before said, thousands of small-town theatres are supplying the only theatrical entertainment their patrons have. It is unfair. It is unjust. It is not good practice to make it possible to have a little added artistry on the screens of large theatres, when by so doing good results in practically all the smaller theatres are made impossible.

And while I am about it, let me direct the attention of the producer to another thing which is doing an enormous amount of damage, particularly to sound production. What we call "mass production" may be very well from the viewpoint of economy in production, but it is cold-blooded fact that mass production is doing an enormous amount of damage to sound. When a production is first brough out, some prints are carefully developed and the sound results are found to be a marvel of perfection. The projectionists who receive these prints are able to put before their audiences results which bring genuine applause. Then the production is put into what we call "mass production," with the result that there is an astonishing variation in different prints. The sound, as compared to the sound obtained from the first perfectly developed prints, is inferior in varying degree. You project one of the prints and the sound is fairly good. The next print is "mushy" as to sound. The music is not good and the conversations hard to understand. The producer may, and doubtless will, dispute this. He may, and probably will, lay the blame on the projectionist, on the theatre auditorium, on the equipment, etc., but freely acknowledging the possible faults in all these various things, the fact remains that what I have said is exactly true. There is a wide variation in different prints of the same production, and all the denials and alibis in this wide world won't alter that fact a single jot.

It is very true that mass production cheapens the process of reproducing prints, but I make the unqualified assertion that it does so at the expense of the box office.

Mass production doubtless cannot and should not be abandoned, but those "darkroom guys" should be watched quite a bit more carefully. They should be made to understand that their job is not to produce variable prints, but, so near as is humanly possible, to put out prints that are all the same and of the highest quality possible. Amen.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

INSTALLING A SCREEN BORDER

A CORRESPONDENT from Ottawa, Ontario, wants to know the best method of bordering screens, and what is the best location as to the matter of height from the floor.

All things, even screen borders, are to a certain extent, dependent upon local conditions. However, in general, what is considered the best screen border is a black velvet, or if that be too expensive, some other light-absorbing material from three to four inches wide, next to the picture. This black should then shade off gradually from two to three feet, into whatever color is predominant in the screen surroundings.

The reason for the narrow black border is that the picture may overlap slightly on that strip, where it will be in a measure invisible. This has the effect of minimizing visibility of motion in the picture as a whole—that is to say, if the picture jumps or moves sidewise slightly, and its edges overlap on the material, the movement will not be nearly as visible to the audience as it would be were the border not there.

As to the position of the screen, that too depends largely upon local conditions. If there be no stage and the screen be placed on the wall, it should be no higher than is necessary to enable unobstructed sight lines from the eyes of the audience to the bottom of the picture.

If the screen be located on the stage it is best that it be as low as possible, which means that its lowest point should be at one end of a line drawn from that point to the eye position of a person seated in the front row of seats. The placing of a picture higher than is necessary only serves to impress upon the minds of the audiences the fact that it is a picture. Unnecessary height detracts from the illusion.

STANDARD RELEASE PRINT FAULTS

IN THE COURSE of a letter, Henry Hugh McWay, chief projectionist of the Pastime theatre in Whitinsville, Mass., says:

"A while back you suggested that those complaining about the condition in which they receive standard release prints, tell you in detail just what the faults consist of. Well, here are a few I have found in opening up some shipments of reels:

"The first frame staring you in the face is No. 11. This has happened in several prints. One reel, as I distinctly remember, had the No. 11, followed four frames later by No. 9. Then the numbers were separated properly until they got to No. 4, where Nos. 4 and 3 were two frames apart. Also, I find that changeover cues are generally missing. Oftentimes I receive productions in which the standard release print is in much worse condition than I have described."

Let's hear from some more of you chaps. Also in making reports of this kind, please advise me of the class of theatre you are in. That is quite important. We know, of course, that the standard release print usually reaches the first-run houses in good condition. First-run houses, however, are not the only kind in the country. There are thousands of second- and third-run houses, and in a way these are of more importance than the first-run theatres, since it is they that get the bulk of patronage.

FROM THE WEST INDIES

FROM V. W. Taylor of Barbados, British West Indies, writes interestingly as follows:

"Dear Mr. Richardson: Having been a constant reader of the HERALD and BETTER THEATRES for a long time and observing your interest in all motion picture projectionists, I have concluded to submit a few lines which you may find of interest.

"Before sound arrived, motion picture projectionists could be very easily obtained in the West Indies. The chief requirement of the manager was that the wages asked be not in excess of $5 per week, except that the chief projectionist might arrive at the exalted wage of $9 per week. When sound arrived, however, it was found that these men could not handle the situation. I, myself, had just left school, when a manager asked if I would like a job in the projection room of his theatre. He knew I was quite keen about it. I accepted, and was taught to handle the sound equipment by the installing engineer from New York City. Being just out of school, I thought the pay was adequate.

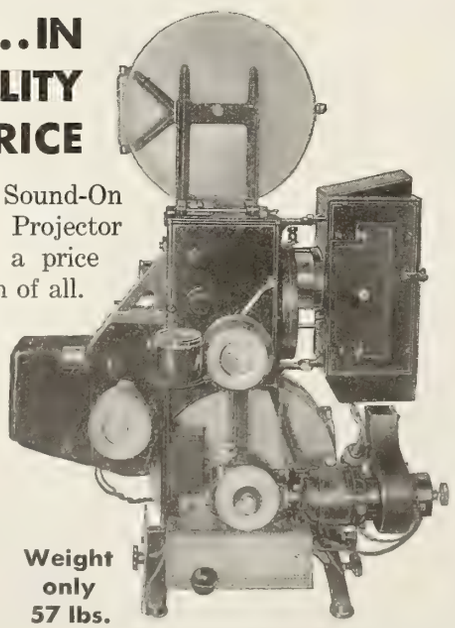
"As most of my family are in New York, I expect myself to go there soon. Obviously I would like to continue in projection, but would like to be advised as to whether or not I should seek to enter the union, and how I might get in touch with the same. I am chief projectionist here and have had two years of experience. The equipment is Pacent. Thought I might be able to get an assistant's job in New York City. The theatres in the West Indies are operated on the cheapest possible scale.

"My work begins at 8 a.m., when I act as assistant to the manager. When this is through, I go to the projection room. The day's work ends at 10:15 p.m. My salary is $10 per week. Due to the depression, I was thinking I might try to obtain a job on some of the ships which are installing sound, but I don't know how to start. Will consider it a favor if you will send a few addresses of projectionists who will be willing to correspond."

There would not be a chance in the world for an outsider to secure projection work in New York City now. The union controls that, and there are many men out of work. As to the ship end of it, I don't know. I don't believe I could advise Friend Taylor how to go about that.

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WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

●

THE REPAIR OF SOUND EQUIPMENT

By AARON NADELL

This is the eighth of a series of articles designed especially for those directly responsible for the efficient and uninterrupted performance of reproduction equipment. The series will be concluded with the ninth article in the December 19th issue.

THERE IS NOTHING in which a theatre manager is more vitally interested than in the repair of sound equipment. It is true the manager does not make the repairs. But he pays for them.

The manager vouchers the bills for labor and materials. He is responsible for refunds to the audience if repairs are delayed. And he is the man who has to explain to the audience why those repairs are delayed, and keep them in the humor to come back next time in spite of their present inconvenience. He is largely responsible for the choice of such equipment and accessories as will require the minimum of repair.

It should, therefore, be entirely in accordance with the purpose of this series to give some brief attention, as non-technical as possible, to those methods of dealing with trouble which have proved themselves most successful in the hands of practical service engineers and projectionists.

I

Diagnosis and Treatment

IN SOUND WORK, curing a trouble is so often, and so largely, a matter of finding it, that the two problems are often looked upon as one. But the purposes of clarity and simplicity may be better served by maintaining the distinction —especially since, as will be noted later, there are troubles which cannot be found except by the process of curing them.

There are always many ways of finding out the causes of troubles. Obviously, the most efficient, for theatre purposes, are those that are the most rapid.

Varieties of Sound Troubles

It is not possible to list within the space of one article all the troubles which can possibly be experienced with every variety of sound installation. The most that can be done, and that only very incompletely, is to indicate some general types into which the majority of troubles may be grouped. Difficulties with sound equipment run the gamut, from complete loss of sound to minor distortions or disturbances in the sound. Again, there are difficulties of a wholly different nature, those that are not apparent to the audience, but which will ultimately, if neglected, give rise to troubles of the first group mentioned. Such vary from overheating of a condenser to signs of wear in a gear—a group of such infinite variety that only the briefest mention can be given to it here.

It should make for clarity and simplicity to review, first, the commoner methods of finding the causes of trouble, and, secondly —merely by way of illustration—some of the commoner types of troubles, and which method is most generally applied to each of these.

Locating Trouble

A trouble-finding routine is always of value in event of the unexpected, such as a sudden stoppage of sound. Each projectionist or projection crew can work out such a routine, suitable to the requirements of their own theatre.

The meters with which most sound installations are supplied, some very lavishly, are invaluable in connection with any trouble-finding routine. A routine for finding trouble quickly should include, first of all, a rapid glance at every meter in the system. Of equal importance with meters, in this connection, are the signal lights with which many systems are supplied. Exciting lamp filaments, and filaments of all vacuum tubes, also afford visible indication of the presence of necessary currents. In nearly every instance of unexpected interruption in sound a planned procedure of checking all meters and lit filaments will localize the trouble in a few moments.

Where speaker switches or fuses are located on the stage, inspection of those items by the stage crew is a necessary part of the routine.

The desirability of having such a routine prepared in advance of emergency is that preparation saves time. If serious trouble persists every meter and filament will be inspected ultimately. But if no routine has been prepared some may be observed several times, unnecessarily, before others are checked at all. Planned and orderly inspection is the quickest, and leaves nothing overlooked. When meters and similar visible indications offer no help, a process of elimination may be in order.

Process of Elimination

"Process of elimination" is a phrase that has come to be used, so often that its meaning is shrouded in vagueness. Every step that can be taken to find any trouble is a step in elimination. Every attempt that does not work it has at least eliminated itself, it need not be tried again, something else can be tried. If that is all "process of elimination" means, it means nothing more than guessing.

Intelligent and efficient application of that process obviously calls for wholesale rather than retail doses. In many cases one-half of the entire sound system should be eliminated as a cause of the trouble by one simple test. The next test should eliminate half of the remainder, and so on. Wherever this can be done the actual cause, however deeply hidden, must soon be revealed. There will be many instances in which such complete and thorough application is impossible, but these numerous exceptions do not destroy the general rule. They are mere reminders of the fact that sound troubles are of such various natures that no one process, not even process of elimination, can be applied to all of them.

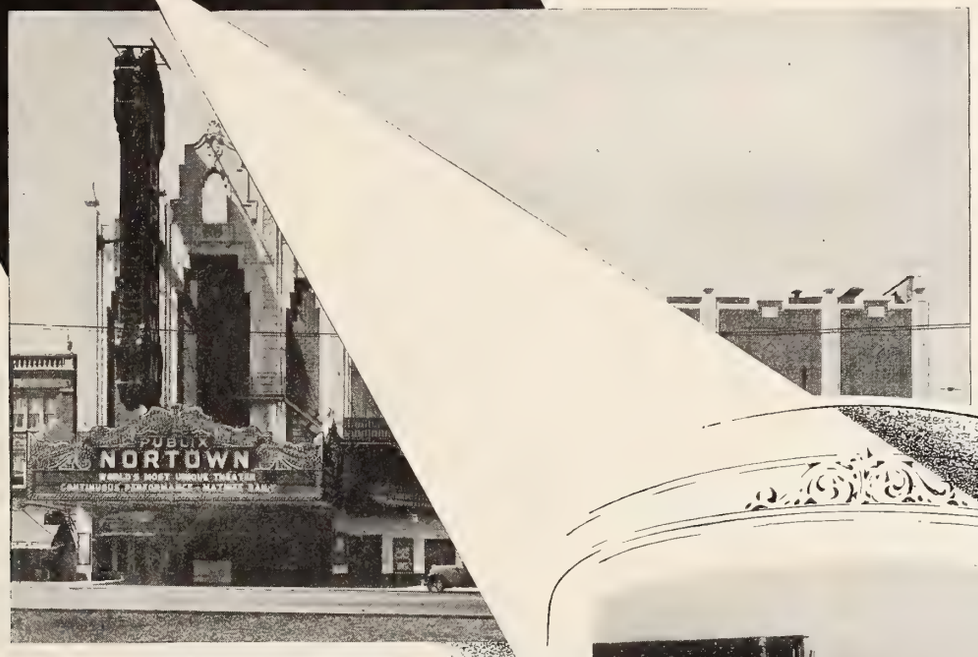
Rapid and efficient elimination can be applied only through the aid of a thorough familiarity with the switching systems of the sound installation and with the interrelations of every separate part. If the projectionist has any slightest doubt as to just what each portion of the installation is doing, and how it relates to every other portion, the manager can help him greatly by asking the manufacturer or service engineer for a "block schematic."

The Block Schematic

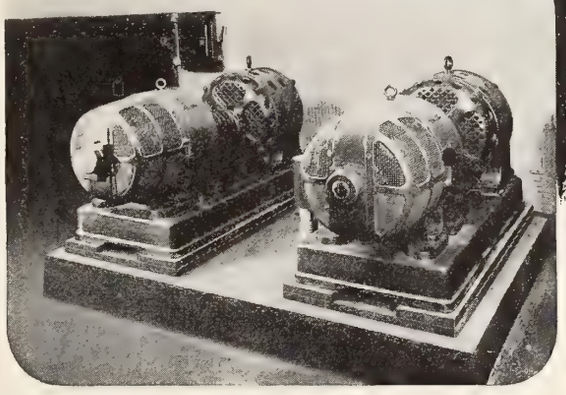
The "block schematic" is a drawing in which every projector, amplifier, etc., is shown as a square or oblong, and the connecting wires drawn in as single lines. A glance at such a drawing reduces even the most complicated sound installation to bald simplicity. The block schematic applying to any one theatre can be memorized in five minutes, or less. Its use

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simplifies the problem of isolating any hidden trouble to one or another of the oblongs which the block schematic shows. The switching arrangements between those oblongs are plainly drawn, and make confusion of any kind almost impossible. The projectionist, of course, should not have to refer to the drawing in time of trouble. It is too simple—it can too easily be carried in his head.

Types of Elimination

By use of the block schematic and the switching system, successive portions of the apparatus are eliminated until the guilty part is all that remains. With some forms of trouble, this process is not the most efficient. In the case of disturbing noises, for example, it is not apparatus, but possible causes, that are most usually eliminated, and this is done largely by classifying the noise heard. A noise is not a hum. Noises are of several kinds, and hums are of several pitches, or frequencies. If the manager, calling his projection room to complain of a disturbance in the sound, is able to classify the disturbance accurately he is extending the most valuable kind of cooperation to his projection staff. He is eliminating an almost infinite number of possibilities at one stroke, and leaving only a comparative few to be investigated. In some cases, as in the case of sprocket-hole noise, such cooperation makes all further investigation unnecessary. Nothing remains but to apply the cure.

With some troubles it may not be possible to carry analysis very far, and it may be impractical to try to eliminate various portions of the equipment. In such cases one eliminates cures. That is, listing all probable cures for the difficulty in question, the "trouble-shooter" applies these one at a time, trying the most likely ones first. This method is especially necessary where the cause and location of the difficulty are known, as in a case where the sound system is picking up the broadcast of a nearby radio station. The exact wire which is acting as an aerial in that case may have been found, and yet the process of detuning that wire may require several varied attempts before success is achieved.

Logical Procedure

The process of applying successive cures is especially one which calls for calmness and reasoned procedure. It may seem logical the most likely cures should be applied first, but one of them may take a great deal of time. A less hopeful remedy may happen to be far simpler and quicker. Which of the two is to be tried first will then depend on a careful balance between the time each will take and the probability, in each case, of success. Under such circumstances hurried or hysterical work is, bar luck, only wasting time. The man in charge must know exactly what he is doing, and must be calm enough to be willing to make haste slowly. The front of the house can help him by leaving him alone, and refraining from unnecessary requests as to the progress of the work

Much the same considerations of balancing hopefulness against facility apply to a process of eliminating equipment which has progressed so far that switches no longer serve, and apparatus must be dismantled or substituted. The question of which substitution, or which dismantling job, is most likely to produce results, is to be weighed against the question of which is the quicker, and a decision reached according to the law of averages.

It is true, of course, that strictly logical procedure can be carried too far, and that luck, intuition or experience may often achieve results more rapidly. Experience will apply logical procedure, disregarding many possibilities without bothering to test them, precisely because experience has shown that they are only remotely likely in spite of surface logic. Luck and "intuition" are incalculable. The gambler will call upon them; the conservative will despise them. When they go wrong they complicate greatly the task of getting back to orderly procedure; when they work at all they work miracles. Each to his own choice.

Four General Methods

To go back, it will be seen that four general methods of finding trouble have been listed so far. The first is a routine search for obvious evidences of the cause of the trouble—such as may be given by a wrong meter reading or an unlit tube or signal lamp. This search can be made so rapidly (when it has been systematized in advance) that it is nearly always advisable as a first step in case of unexpected difficulty. The other three methods are three different applications of the process of elimination, and may be summarized as follows:

1. *Elimination of apparatus by switching or substitution.*
2. *Elimination of types of trouble by classifying the one present.*
3. *Elimination of possible cures by trying many in succession.*

All of these three methods may be applied economically by considering the time required for each test, as well as the possibility of progress to be gained.

Clues in Tracing Trouble

However, the application of those trouble-finding methods is not as simple as a mere reading of a list may seem to imply. Purely logical procedure is the exception rather than the rule, and applied only in the case of very serious difficulty. Serious troubls are often those which offer no clues; it may be the lack of clues that makes them serious. In ordinary cases, the nature of the trouble itself, the way in which it manifests itself, the time and circumstances under which it appears, and past experience with the same equipment are, taken together, constitute indications likely to be more valuable than any amount of methodical searching. In some instances those clues will be so strong as to make unnecessary even the preliminary routine glance at meters and filaments.

Appreciation of the meaning of the clues offered may or may not require intimate acquaintance with every principle and detail of the functioning of the equipment. The background of knowledge and experience possessed by the "trouble-shooter" will determine the extent to which portions or fragments of the logical methods outlined above may have to be called upon to supplement the message of the clues.

After the preliminary routine of checking meters, etc., has been followed, an experienced "trouble-shooter" will often take time out to search for further indications, such as overheating, or even to stand still and do nothing while thinking over and trying to fathom the meaning of any clues that he may have found.

Procedure in Hidden Troubles

In cases of hidden trouble, then, the full procedure of attack may be listed as follows:

1. *Consideration of obvious clues, if any.*
2. *Routine search for obvious indications, such as meter readings, signal lamp indications, unlit filaments, etc.*
3. *In some instances, search for further clues, easily found, such as evidence of overheating.*
4. *In some instances time out for purely mental analysis of clues found.*
5. *Application of processes of elimination until trouble is localized in apparatus, classified as to type, or eliminated by successive trials of all possible cures, starting with the quickest and most probable.*

This procedure is far from invariable. Item 4 might be substituted for Item 2, for example. In case of trouble occurring at opening or changeover, inspection of switch positions should be included in Item 2.

The procedure as listed is by no means exhaustive. There are always other means of getting at the causes of any trouble. The list given pretends to no more than presenting a fairly typical, moderately satisfactory method of running down ordinary trouble in an average installation. But the alternative to this, or some kind of reasoned, rehearsed and logical procedure, may fairly be described as "running around like a chicken with its head cut off," which everyone will admit is the worst possible way of trying to find any kind of trouble in any kind of mechanism, in spite of occasional miraculous luck.

Experience may at times seem to act without plan, but in fact it does not. The principles listed in this article have not been invented out of thin air. They are based on long contact with the work of many experienced service engineers and projectionists, not a few of whom are rated by their employers as being among the most skilful and competent in the country.

II

Treatment

ASSUMING THE CAUSE of any trouble to have been found, cure is often a very simple matter—replacing a fuse, resoldering a wire, clearing a short circuit. On other occasions the cure may be more difficult, and call for replacing a part. But in many instances it may not be

practical to trace the matter as far as the individual part. It may be preferable, from the point of view of saving time, to replace an entire section of the equipment—one of the oblongs in the block schematic. Such extensive replacements were more common in the past than now.

More often today, when the trouble has been traced as far as one of the oblongs in a block schematic, that unit is replaced temporarily, in order to restore the show to normal operation, and then further search is made, in the projection room, to find the exact cause of the trouble. The individual unit under investigation is treated as far as possible in the same way the entire system was treated, by process of eliminating parts. Complete application of the same method is seldom possible, because switching systems will be lacking, and it will often be necessary to run through part after part in sequence, rather than by eliminating numbers of parts at one operation.

Whenever curing a trouble may be a matter of either replacement or repair, both methods can be called into play—the replacement being made on a temporary basis, for the sake of the show, while subsequent repairs in the projection room are resorted to as a matter of economy.

Troubles, of course, may be due to other things than deterioration in the equipment itself. The conditions under which the equipment operates may change. A ground connection may have altered in resistance; a disturbing motor or other electrical apparatus may have been set up near by, or the voltage of the supply line may have become too high or too low.

Repair of Equipment

Three requirements apply to all projection room repairs. The first is to do the work as neatly and thoroughly as possible, in order to prevent further trouble from the same source, or new touble because of improper soldering or similar faults. The second, and equally important, one is to do the work strictly in accordance with the manufacturer's standard practice. Non-standard repairs can be a most serious hindrance to finding further troubles, whether due to the same cause or to something else entirely that may develop in the future. An accumulation of non-standard repairs makes tracing trouble almost impossible. The third and last requirement is to work quickly, and this requirement must remain the last. When speed is essential for restoring the show the work should be gone over afterward for permanence.

Permanency of Cures

Every trouble is an opportunity in disguise because it is a lesson. Therefore no repair is a proper repair if it leaves any avoidable possibility of the same trouble recurring. A weakness once revealed should be removed forever. In some instances the appropriate precautions can be taken in the projection room; in others representations to the manufacturer may be in order. Except only where the weak link cannot possibly be strengthened, the fact that the same trouble occurs twice should be fairly presumptive evidence of carelessness on the part of someone.

Recapitulation

The finding of trouble is no more than the application of one or more simple rules of procedure, which have been derived largely from experience, but are based, ultimately, upon nothing more than common sense. The speed and accuracy of the work, however, will depend very largely upon a thorough knowledge of the installation, of its "block schematic" in the first instance, and in more difficult cases of the details of those electrical and mechanical principles upon which its operation depends.

The treatment of trouble is matter either of replacement or of repair—the first can sometimes be arranged for upon a temporary basis to carry the show over until the second is completed. However, replacement is not always the quicker method, nor is projection room repair invariably the cheaper. Depending on the circumstances, the reverse may also be true.

Whatever treatment is applied should always do more than cure the trouble in hand. It should profit by the trouble to the extent of making its reappearance as nearly impossible as may be. It should be carefully done to prevent other troubles which may arise as a result of careless repairs. It should be done according to standard and blueprint because an accumulation of non-standard repairs turns an orderly sound installation into an impenetrable mystery in which no one can tell one wire from another.

•

A few of the commoner troubles, and of the more obvious means of dealing with them, are reviewed below. The list given does not even begin to exhaust the category of possible sound difficulties, to say nothing of possible methods of treatment; that would be wholly impossible in these pages. But—it is not merely that space forbids a more lengthy list—the manager is not interested in too many such details. All that he wants (and all that can be given him here) is some little light on how to tell when his sound troubles take too long, or cost too much to repair, and on how to choose equipment or accessories that can be repaired most quickly and most economically. The brief trouble-list that follows should, therefore, be regarded as no more than a few examples and illustrations of the principles he has just reviewed.

In the examples given will be found some mention of the best time—in the course of treating any trouble—for calling upon the service engineer. It is very difficult to be definite upon this point. The engineer should be called when he can be of most use, and just when that will be will depend very largely upon the competence and experience of the projection crew in charge. The examples given may afford some useful hints, especially in indicating that a call for help made after some progress has been gained in identifying the trouble will often be more efficient than a

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call put through immediately after the trouble appears. But so many factors enter into this matter that every case is a rule unto itself, and such small hints as can be offered amount only to a very slight reinforcement of the manager's own common sense.

III
Types of Sound Troubles and Their Treatment

IF GROUPING and classifying of sound troubles is to be attempted, perhaps the most conspicuous division is the one between those troubles which manifest themselves in the sound and those whose effects, for the time being at least, are confined to the projection room. Included in the second group are the innumerable class of warnings, which range from a faulty meter reading to excessive projector vibration. To choose arbitrary but convenient names, these may be designated as "audible" and "inaudible" troubles.

"Audible Troubles"

1. *Loss of Sound*

Complete loss of sound is one of the easiest troubles to run down. In the majority of cases the block schematic will solve the problem. Either sound currents are not being created at the source of pick-up, or they are lost or side-tracked somewhere along their route to the speakers. A routine check for obvious clues, may be followed by use of the switching system, supplemented, perhaps, by a pair of headphones. If more than one man is available one may be trying the emergency amplifier or the other projector or the other pick-up system (disc in case of trouble with film, and vice versa) while the other checks meters. The location of the trouble should, in most cases, be found almost immediately. Substitution—as of one amplifier or projector for another—will often restore the show while more detailed search is made.

If the projection crew have the experience necessary to carry on this far, this, and no earlier, is the point at which the service engineer should be called. The engineer may be able to bring a replacement unit with him without loss of time. It will often be possible and desirable to delay the call still further. The projection crew in many cases will be competent to run down the particular unit at fault and find precisely the guilty part. Where that can be done, the service engineer will sometimes be able to suggest, over the telephone, emergency measures to restore the show, which it is not fair to expect of any but the most expert projectionists. A great many "haywire" substitutions are possible in any system, and queer tricks often work out well. A bucket of salt water has been known to do duty for a rheostat. Bell-ringing transformers out of the nearest hardware store can sometimes serve in place of a burnt-out power transformer. Radio-store parts will often help. The need for such trick contrivances will depend on the seriousness of the emergency and the distance of the theatre from sources of regular supply, but obviously the service engineer or the manufacturer can suggest them only if the exact nature of the trouble is known. Many a show has been saved by such curious means.

In large cities, where service and supplies are quickly available, withholding the call for help—wherever projectionists feel competent to carry on alone,—will save delay by enabling the engineer to bring the right part with him, and this consideration applies, not only to a break-down in sound, but to other, though less serious, troubles, in which, because the show can get along somehow or other, trick replacements are of negligible importance.

2. *Loss of Volume*

The general methods applicable to finding the cause of a complete loss of sound will often prove successful in tracing the cause of low volume, but the difficulty of judging proper volume when checking with headphones may prolong the search, or even require a different line of approach. Where two men are available it may be as well if one tries to judge volume along the line, looking for evidence of lack of amplification or of loss of volume not introduced by proper controls, while the other proceeds with the successive application of a number of possible remedies. Distortion of sound may be run down in much the same way, but in many instances, meter evidence of overloading will be available and conspicuous.

3. *Noises and Hums*

Noises and hums are a large family, and an appreciation of the exact nature of the disturbance heard is the first step in eliminating some of the almost innumerable causes possible. Flutter—which is not a noise, but more in the nature of a distortion—is distinctive and unmistakable. So are sprocket hole and framing line noises, and many more. Other disturbances, although distinctive, offer no clues to their cause. Elimination, first of equipment, and later of all possible causes, is in order in most cases of this kind, and sometimes requires much time. Experience is of the greatest help with troubles of this nature, and experienced service, wherever available, should be called upon as soon as elimination of the equipment has failed to yield results.

"Non-Audible Troubles"

The number of possible troubles of this class is so large that no attempt to review them is possible in this space. Almost every single piece of equipment in the projection room can show signs of one trouble or another. Replacement is always possible, but not always advisable. The part showing the trouble may not be at fault: there may be some ulterior cause. Replacement in advance of careful inspection is highly uneconomical.

Routine precautionary inspections will turn up the majority of troubles of this class, many of which can then be cared for at very small expense. Where such inspections are efficient, non-audible troubles appearing suddenly in the course of the show, will nearly always be of an emergency nature. Elimination of portions of the equipment is seldom required in such cases. The trouble reveals its own location. Careful meter readings—perhaps with a portable test meter—may be necessary in the course of any search for underlying causes.

IV
Equipment for Finding Trouble

WITHOUT PROPER equipment, nearly any trouble job will take far more time. Some are nearly impossible.

For tracing sound through the system, a pair of high resistance headphones are required. For tracing supply currents, a good volt-ammeter, with several scales, is very much in order; a direct-current instrument of this type is almost a necessity wherever batteries are employed. A multiple-range a.c. voltmeter, a buzzer and an ohm-meter complete the list of ordinary testing tools.

A volume indicator, multiple-frequency reels or loops of film, and a multiple-frequency disc record, are moderately expensive but well worth having wherever high quality is of importance.

A tube tester of the type used by radio service men is invaluable. It will find trouble in an amplifier far more rapidly than any other known method. Although no such tester, so far as the writer knows, is now commercially available for the largest tubes in theatre use, many makes and models can be obtained which will fit the smaller tubes in any theatre, and all the tubes in many.

The cost of all the test equipment listed above need not run to more than about two hundred dollars, and with a little duplication can be had for far less. The meters on the tube-and-amplifier tester, for example, can be used instead of the separate voltmeters and ammeters previously listed. An a.c. voltmeter of the modern copper-oxide-rectifier type makes a reasonably satisfactory volume indicator for all ordinary purposes. Most ohm-meters have a third binding-post and a double scale, and can also be used as voltmeters. If the projection staff is sufficiently familiar with them, d.c. voltmeters, ammeters and ohm-meters are largely interchangeable.

A fair supply of electricians tools, including particularly a good soldering iron and rosin-core solder, are of first importance. A rush repair with an audience waiting can be badly hampered by lack of a screwdriver small enough, or a pair of pliers large enough, or a soldering iron hot enough for the work in hand.

Correction

Under a picture on Page 74 of the September 26th issue of Better Theatres, showing a view of the Fox theatre in Pomona, Cal., credit for the design should have been given to C. A. Balch, while the architects should have been named as Walker & Eisen, Ltd., and C. A. Balch. Better Theatres is happy to make this correction.

THE EQUIPMENT INDEX

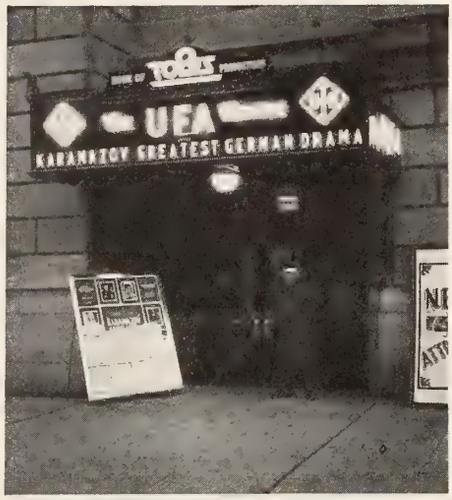
A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accessories for Sound Equipment

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

The American Transformer Company, 178 Emmet Street, Newark, New Jersey.
Amplion Products Corporation, 38 West 21st Street, New York City.
Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Blue Seal Products Company, Inc., 264 Wyckoff Street, Brooklyn, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Fansteel Products Company, Inc., North Chicago, Ill.
Forest Electric Cororation, 272 New Street, Newark, N. J.
Freed-Eisemann Radio Corporation, Junices and Liberty Avenue, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
The General Industries Company, Elyria, O.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Gray & Danielson Mfg. Company, 250 First Street, San Francisco, Calif.
Hobart Bros. Company, Troy, O.
Jewell Electric Instrument Company, 1650 Walnut Street, Chicago, Ill.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
Macy Manufacturing Company, 1449-51 39th Street, Brooklyn, N. Y.
Newcome-Hawley, Inc., St. Charles, Ill.
Oliver Manufacturing Company, Film Building, Cleveland, O.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 East 42nd Street, New York City.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Simplimus, Inc., 67 Church Street, Boston, Mass.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
Victor Animatograph Corporation, Davenport, Iowa.



Remodeled entrance to Dr. Fritz Witte's Ufa theatre in Cincinnati, home of Tobis productions in that city.

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $3.50.

Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully very shade and inflection of the human voice. New types of speakers, special sound screens, etc., add to the problem.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of theatre design and the use of interior finishes which have the qualities that control sound. Extensive research within the past few years has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities. These materials have an architectural flexibility of standard at least approximating that of interior finishes.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

Berliner Acoustic Corporation, 1808 Paramount Building, New York City.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Kendell & Dasseville, Inc., 67 W. 44th Street, New York City.
King Studios, Inc., 309 S. Harwood, Dallas, Tex.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Act Announcers

THE prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The

general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
J. A. Pekas, Lesterville, So. Dakota.
Rapid Addressing Machine Company, 225 W. 34th Street, New York City.
Speedaumat Addressing Machinery, Inc., 2023 Willow Street, Chicago, Ill.

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Admission Signs

Refer to SIGNS, DIRECTIONAL

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Advertising Films

THEATRE publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for thus advertising other businesses.

Alexander Film Company, 3385 South Broadway, Denver, Colo.
Loucks & Norling, Inc., 245 W. 55th Street, New York City.
Rothacker Film Corporation, 113 W. Austin Avenue, Chicago, Ill.

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Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

Ajax Souvenir Company, 246 Fifth Avenue, New York City.
American Badge Company, 141 W. Austin Avenue, Chicago, Ill.
Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
Henkel Edgelite Corporation, 900 No. Franklin Street, Chicago, Illinois.
The Leader Press, Oklahoma City, Okla.
Philadelphia Badge Company, 942 Market Street, Philadelphia, Pa.
Pioneer Rubber Company, Willard, O.
Pyroloid Sales Company, Athol, Mass.
Toycraft Rubber Company, Ashland, O.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Advertising, Theatre

Refer to THEATRE PROMOTION

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

Included in equipment designed to provide better air conditions in the auditorium than would be the case were there no artificial means whatever, are simple ventilating systems, by which air from the outside is drawn into the theatre and given circulation through the agency of fans. At the other extreme are systems costing a great deal more which give the theatre operator entire control of the air conditions in his theatre, regardless of the weather or the season of the year.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the refrigeration agent being carbon dioxide or other chemical of similar action.

Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Carrier Engineering Corporation, Paramount Building, New York City.
Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Maryland Air Conditioning Corporation, Metal Building, Baltimore, Md.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Air Dome Tents

THESE are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 W. Grand Avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal Street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee Avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison Avenue, Fort Smith, Ark.

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Aisle Lights

AISLE lights should be installed on every sixth chair standard in sigzag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more

NOVELTIES



1000 Pieces Assorted $6.50

Gifts to the Youngsters are always appreciated. Let us supply your requirements for New Year's Eve. Noisemakers, Hats, Serpentines, Favors, etc.

Catalog free

Brazel Novelty Mfg. Company
4005 Apple St. Cincinnati, Ohio

elaborate theatres when the chairs are built to certain decorative specifications.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Brookins & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, O.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Aisle Rope

A HEAVY rope that is covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

American Transformer Company, 178 Emmet Street, Newark, New Jersey.
Amplion Products Corporation, 38 West 21st Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
General Amplifier Company, 27 Commercial Avenue, Cambridge, Mass.
Mellaphone Corporation, Rochester Theatre Building, Rochester, New York.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Samson Electric Company, Canton, Mass.
Silver Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Webster Electric Company, Racine, Wis.

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Anchors for Chairs

THESE are expansion shell bolts used for anchoring theatre seats to the floor. They are made in several types. Type No. 1 is used with a carriage bolt and is inserted in the hole and set with a small setting tool before placing the chair in its final position. This tool is furnished without extra charge. The No. 2 type is used with a square head machine bolt which has been specially heat treated to prevent any possibilities of stripping the threads when drawn up tightly with a socket wrench. This type No. 2 is attached to the leg of the chair before placing the chair in position. The method of application is to insert the bolt through the hole in the leg of the chair and turn the expansion shell far enough up on the bolt so that it comes in contact with the under surface of the chair leg. This small amount of friction prevents the shell from turning around. The shells will withstand the the chair seats, as well as the motion and constant vibration of raising and lowering hard usage they must necessarily stand when the seat is occupied. The shells are furnished to the user complete, consisting of the expansion shells together with a washer and whatever style or length of bolt the customer may specify. Different makes of chairs take different lengths of bolts, and stock is carried to cover this variation. Bolts range from 1¾ inches to 3 inches in length.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen

Hundreds of Theatres are Profiting by Operadio Sound-on-Film Reproduction



"Best sound in town." *Indiana*

"House filled every night." *Massachusetts*

"In use four months—not one cent expense." *Colorado*

QUALITY REPRODUCTION

Theatre owners everywhere have found the new Operadio Theatre Sound Amplifier provides better reproduction and more dependable operation than any other equipment priced within the reach of the small theatre owner. You will find it a big business builder for your theatre.

IMPORTANT FEATURES

1. **Designed to meet every need of theatres having 250 to 800 seats.**
2. **Amplifier characteristics suitable for both Sound-On-Film and Sound-On-Disc.**
3. **One unit replaces all apparatus and accessories from output of photoelectric cell to input of stage speakers.**
4. **Completely A.C. operated—furnishes power for amplifier, photoelectric cell, and exciter lamp.**
5. **Used with practically any standard sound head using Caesium type photoelectric cell.**
6. **Sold outright by leading motion picture supply houses.**

LOW COST

No longer need small theatres miss those house-filling Sound-On-Film features! At a surprising low cost, the Operadio Sound System can bring realistic, pleasing sound reproduction to your theatre.

Write for complete information about the Operadio Model 408 DT Amplifier designed for small theatres.

OPERADIO

New York Office:
116 WEST 65TH STREET

Mail this coupon Today.

OPERADIO MANUFACTURING COMPANY,
211 13th Street, St. Charles, Illinois.
We are certainly interested in learning about your Sound-On-Film Amplifier. Mail descriptive literature.

Name .....
Address .....
City ..... State .....

pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.

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Arc Lamps, Reflecting

Refer to LAMPS, REFLECTING ARC

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Arc Lamps, High Intensity

Refer to LAMPS, REFLECTING ARC

Artificial Flowers and Plants

MANY PLACES in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Adler-Jones Company, 651 S. Wells Street, Chicago, Ill.
The Aiken Decorative Company, Bloomfield, Ind.
The Botanical Decorating Company, 319-27 W. Van Buren Street, Chicago, Ill.
Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Schroeder Art Flower Manufacturing Company, 3341 Superior Avenue, Cleveland, O.

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Automatic Change-Overs

Refer to CHANGE-OVERS

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Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES

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Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 123 William Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

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Balloons, Advertising

Refer to ADVERTISING NOVELTIES

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Banners and Posters (Hand-Painted)

DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3x10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

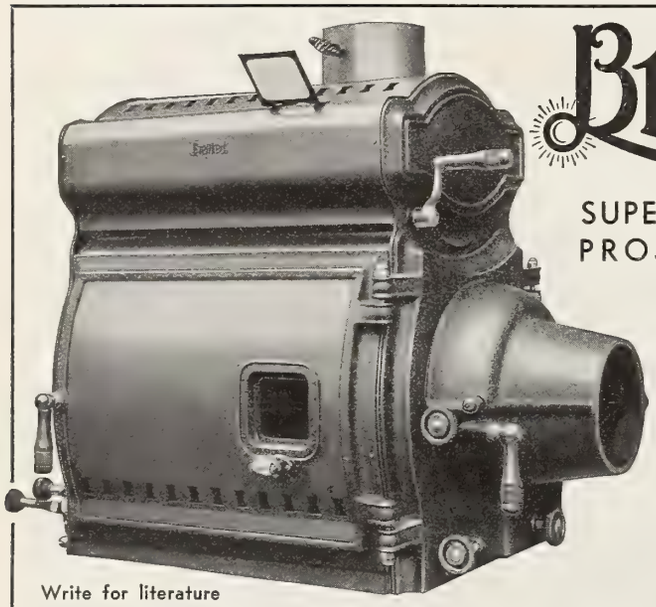
In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
M. S. Bush Cartoon Service, 433 Jackson Bldg., Buffalo, New York.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
H. Dryfhout Company, 746 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
The Leader Press, Inc., 17 W. Third Street, Oklahoma City, Okla.
Metallite Signs, 385 Halsey Street, Newark, N. J.
Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.

▲

Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the



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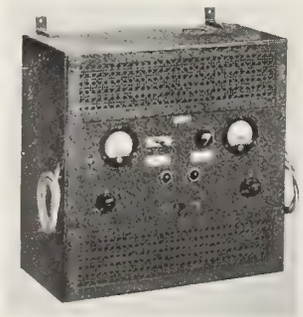
BRENKERT LIGHT PROJECTION CO.
Engineers & Manufacturers
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Has the Highs
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Full Natural Tone at
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Half Volume
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No Click
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No Chargers
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Just *two* BUYERS . . .

for your theatre—no more. The individual and the public. Which? The former may only buy you out once but the latter will buy you out frequently and still let you stay in business profitably—permanently. The Public is the logical buyer for your theatre—sell it to them through your box office window. . . . But don't forget, the public is no less discriminating than the individual. It demands something for its money—something more than just a moving picture program. Comfortable seats, correct lighting and acoustics; decorations that please the eye; good projection—ventilation is vital. All these mechanical factors are collectively important in marketing your theatre to an equipment conscious public. . . . National Service now offers an unusual opportunity to the exhibitor who wants to place his house in order for increased patronage. Why not come in and discuss the subject with men who are ready to help you?

THE manufacturers whose products are described in the following pages offer, through National Service, many dependable ways to improve your theatre. Read their announcements.

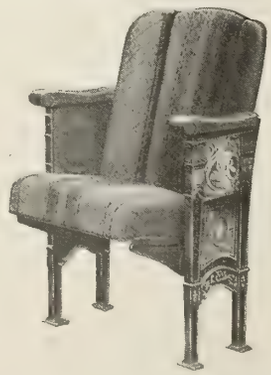
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The Kind of *Sitting Comfort* Your Patrons Demand for their Homes

THE secret of successful theatre seating—if indeed, it's a secret at all—is readily observed in the natural human quest for physical comfort, not only in the home but in the theatre. What kind of chairs would your patron select if he or she were delegated to "seat" your theatre? You may be sure Comfort would be the deciding factor . . . while, of course, beauty of line, color harmony in both standards and upholstery would play their parts.



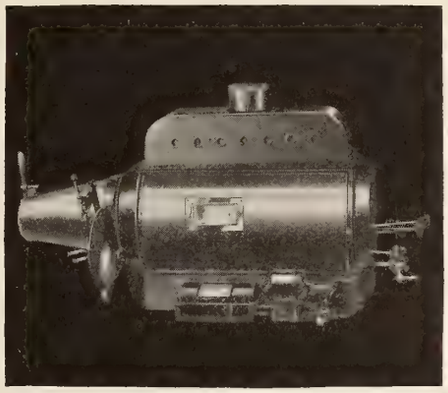
Steel Chair, Model No. 6895 is here illustrated. A popular priced chair, rich in appearance, and of the customary "Steel" quality, that has enjoyed unusual popularity with theatre owners of late. Send for our catalog No. 131, showing many other interesting suggestions for Modern Theatre Seating.

STEEL FURNITURE COMPANY

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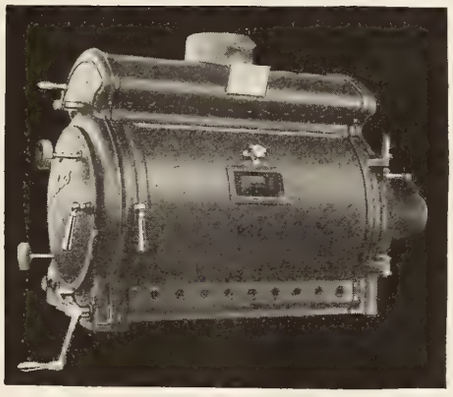
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SUPERIORITY!

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Why Experiment?

PROOF of Peerless superiority has been definitely established by their enviable record of performance. In fulfilling every requirement, they have never fallen short of delivering matchless results, for their light producing reserve can meet every projection condition—besides, they afford the greatest economy in operation, reduce upkeep expense and operating effort to a minimum. Thus, it is easily understood why Peerless has always been and persistently continues to remain "The Preferred Choice" of countless projectionists, prominent engineers and the Nation's finest theatres.

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$7.00 LESS BULB
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Chicago Expansion Bolt Co.
(Not Inc.)
126 So. Clinton St. Chicago

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SOLD THRU NATIONAL SERVICE

make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Bond Electric Corporation, Lancaster, Ohio.
Burgess Battery Company, 111 West Monroe Street, Chicago, Illinois.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

▲

Bell and Buzzer Signal Systems

PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

▲

Blowers, Organ

Refer to ORGAN BLOWERS

▲

Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

▲

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

▲

Booth Equipment, Projection

Refer to PROJECTION BOOTH EQUIPMENT

▲

Booths, Ticket

Refer to TICKET BOOTHS

▲

Brass Grilles

Refer to GRILLES

▲

Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as

IS THE SITUATION WELL IN HAND?



Side Lights on the
TRANSVERTER

Fireworks and bombs may make fine "action" in a story, but it takes uniform current control to keep the public pleased with your projection.

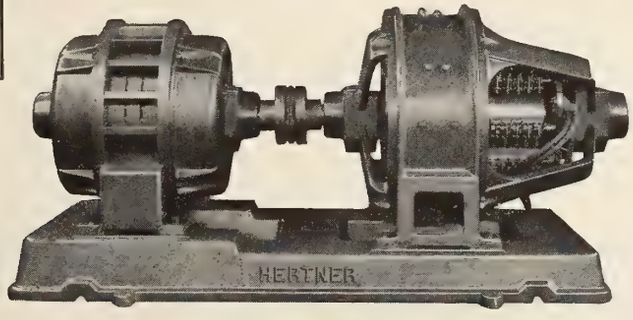
Eliminate the flickers and fluctuation with the
TRANSVERTER

Are you confident that your projection room is gratifying every whim of your patrons? . . . that today's "house" will return for the next change of features?

Unless the Transverter has "landed" in your projection room . . . your box-office situation is NOT in hand.

Ensure uniform projection . . . constant voltage . . . elimination of screen flicker . . . by installing the Transverter.

Enquire of the Hertner Engineers as to the type and size Transverter that will best fill your requirements.



TYPE CP TRANSVERTER

Manufactured Exclusively by

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HOW TO SAVE BY SPENDING WISELY!



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Improve Now!...where improvement is needed. Neglecting your marquee sign is poor economy when you need more business. F & V Letters—non-breakable—last forever and are legible at longer distance, day or night. Invest wisely—

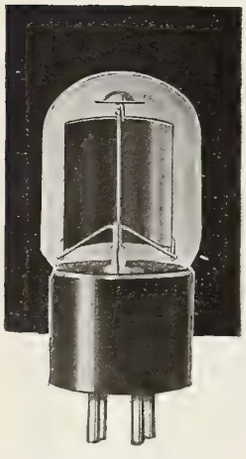
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F&V CAST ALUMINUM SIGN LETTERS

Ask your dealer for a TRIAL SAMPLE or write us direct for one. Don't wait—do it today!

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VISITRON
REG. TRADE MARK

Entirely aside from the known fact that Visitron Photoelectric Cells out-last all others in point of usefulness, you cannot afford to give your patrons any less than the Very Best Sound Reproduction. Crystal clarity of tone, high sensitivity, constancy, greater volume, all are Visitron characteristics.

Supplied for all makes of sound-on-film equipment by National Theatre Supply Company.

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F. H. RICHARDSON

With over 20 years of experience and the well-known Richardson brand of sincerity, this famed feature of Better Theatres includes a desire to aid projectionists in their daily professional problems. When puzzled about the way your equipment is acting, write Richardson.

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statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Edward G. Reinhardt Manufacturing Company, 110 E. Second Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

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Brokers, Theatre

WITH THE GROWTH of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this phase of the business. Theatre brokerage has become a real factor in the business.

A. R. Boyd Enterprise, 1700 Sansom Street, Philadelphia, Pa.
W. J. Miller, 321 Security Block, Des Moines, Ia.

▲

Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Brushes, Screen

Refer to SCREEN BRUSHES

▲

Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this

type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

Also used on bulletin boards, but particularly adapted also for marquise signs, to announce the current attraction, are letters of raised opal glass mounts in oxidized finished metal frames and illuminated from the inside by electric lamps.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
Stanley Frame Company, 727 Seventh Avenue, New York City.
Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Cabinets, Film

Refer to FILM CABINETS

▲

Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rockbestos Products Corporation, New Haven, Conn.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

▲

Cameras

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Eastman Kodak Company, Rochester, N. Y.
O. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Illinois.

▲

Candy Machines

Refer to VENDING MACHINES and SCALES

▲

Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquise manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquees but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Milcor Steel Company, 36th Avenue and Burnham Street, Milwaukee, Wis.
Moynahan & Duchene, 2568 Porter Street, Detroit, Mich.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greensburg, Pa.
L. Schreiber & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.
The W. C. Tyler Company, 3615 Superior Avenue, Cleveland, O.

▲

Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

MAIL YOUR TRIAL ORDER TODAY for
HAND PAINTED Rainproof SIGNS 50¢
Each on heavy poster paper in 5 or more attractive colors and artistically airbrushed *any size up to 36 in. x 10 ft.* Write for prices on other sizes on paper-muslin and cards.
One Day Service
Prices Do Not Include Postage
Get the Best — They Cost Less
H. DRYFHOUT
736 SO. WABASH AVE. CHICAGO ILL

Arco Electric Company, 112 W. 42nd Street, New York City.
Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 8 Beach Street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Charles W. Phellis & Company, Inc., 130 W. 42nd Street, New York City.
Hugo Reisinger, 11 Broadway, New York City.

▲

Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fussy, light in color and over-decorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Illinois.
W. & J. Sloane, 577 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

▲

Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

Blocksom & Company, Michigan City, Ind.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
E. W. Sutton Carpet Lining Corp., 5359 Sedgwick Street, New York City.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

Cement, Film

Refer to FILM CEMENT

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Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered back, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges—these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.

NO MORE LOOSE CHAIRS
Firmastone fastens loose theatre chairs to concrete floors permanently. Simple to use. Chemical cement—Sets in ten minutes. For further information, write us.
FIRMASTONE
GENERAL SEATING COMPANY
2234-36 Fullerton Avenue Chicago, Ill.

Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.
Steel Furniture Company, Grand Rapids, Mich.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that by the smaller houses. No doubt one of ever, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs. There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Dura-Tex Fabrics Company, 216 Webster Street, Cincinnati, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Made-Rite Fabrics Company, 1426 Sycamore Street, Cincinnati, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

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Chairs, Folding

THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stageband, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds

to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Clarin Manufacturing Company, 2456 Crawford Avenue, Chicago, Ill.
Lyon Metal Products, Inc., Aurora, Ill.
Louis Rastetter & Sons Company, Ft. Wayne, Ind.
Standard Manufacturing Company, Cambridge City, Ind.
Tucker Duck & Rubber Company, Fort Smith, Ark.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 2839 N. Western Avenue, Chicago, Ill.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essanay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
Golde Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.

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Chimes, Organ

Refer to ORGAN CHIMES

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaners, Vacuum

Refer to VACUUM CLEANING EQUIPMENT

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Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City.

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Clocks, Advertising

Refer to PUBLICITY CLOCKS

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Color Films

THERE HAVE been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues, greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color additive method.

A new process for amateur and semi-professional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making black and white pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for theatre productions.

Colorcraft Corporation, 122 E. 42nd Street, New York, N. Y.
Du Pont Film Manufacturing Corporation, 25 W. 45th Street, New York, N. Y.
Eastman Kodak Company, Rochester, N. Y.
Harriscolor Films, Inc., 1040 N. McCadden Place, Hollywood, Cal.
Multicolor, Ltd., 7000 Romaine Street, Hollywood, Calif.
Photocolor Corporation, 1650 Broadway, New York City.
Technicolor, Inc., 15 Broad Street, New York City.

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Color Hoods

ARTISTIC COLOR effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display.

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2651 W. Congress Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Color Wheels

WHEELS TO accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Coloring, Lamp

Refer to LAMP COLORING

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Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed,


COLOR HOODS
For 10 to 500 W. lamps. True, permanent color.

BRIGHTEN UP FOR THE HOLIDAYS
Make signs, canopies, marquise, and theatre fronts sparkle with brilliantly colored electrical displays in motion.

Reco Color Hoods—Flashers Flower-Lites

FLASHERS
For all motion effects. Mercury or Brush Types.



SEND FOR BULLETIN
REYNOLDS ELECTRIC COMPANY
2651 W. Congress St. Chicago, Ill.

in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Cork Import Corporation, 345-49 W. 40th Street, New York City.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
Franklyn R. Muller, Inc., Waukegan, Ill.
New York Belting & Packing Company, 91-93 Chambers Street, New York City.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

Cooling, Ventilating Systems

CAPABLE OF delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $100 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

Allen Air Turbine Ventilating Co., 1040 14th Street, Detroit, Mich.
American Blower Company, 6004 Russell Street, Detroit, Mich.
Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Paramount Building, New York City.
G. A. Drieling Company, 1716 N. America Street, Philadelphia, Pa.
General Refrigeration Company, 120 Shirland Avenue, Beloit, Wis.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood Avenue, Chicago, Ill.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

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Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers' Studios, Inc., 36 W. 46th Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

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Covers, Program

Refer to PROGRAM COVERS

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Covers, Chairs

Refer to CHAIR COVERS

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Curtain Control Machines

FEW THINGS leave a nner impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, O.
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Vailen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE of curtain track installed is important for several rea-

sons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenues, Cincinnati, O.
Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, Syracurse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 226 Washington Street, Mt. Vernon, N. Y.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquise displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

Hennegan Company, 311 Genesee Street, Cincinnati, O.
National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, Ill.; 1922 S. Vermont Avenue, Los Angeles, Calif.
Radio Mat Slide Company, 1674 Broadway, New York City.
Triangle Poster & Printing Co., 633 Plymouth Court, Chicago, Ill.

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Decorating Products and Service

THE THEATRE today has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
Sosman & Landis Company, 416 S. Kedrie Avenue, Chicago, Ill.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Decorative Pottery

Refer to POTTERY, DECORATIVE

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres

EXHIBITORS

IN NEWFOUNDLAND — ALASKA — GUAM— THE PHILIPPINES — CHINA — GREECE— CUBA — COLUMBIA — AND MANY OTHER REMOTE POINTS IN FOREIGN LANDS ARE DAYS AND WEEKS REMOVED FROM ANY POSSIBLE REPAIRS OR SERVICE.

THAT IS WHY

THEY ORDER AND RE-ORDER

SAMUELS

STABILARC

MOTOR-GENERATORS

SAMUELS

autodrape

CURTAIN MACHINES

SAMUELS

SILENT STEEL

CURTAIN TRACKS

IN COMMON WITH THOUSANDS OF AMERICAN AND CANADIAN THEATRES, SCHOOLS, LODGES, AND AUDITORIUMS.

THERE IS NO SUBSTITUTE FOR

DEPENDABILITY AND SUPERIOR PERFORMANCE

AUTOMATIC DEVICES COMPANY

739 HAMILTON STREET, ALLENTOWN, PA.

is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbing toilet rooms or other places which may be a source of obnoxious smells.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 16 Barn Street, Long Island City, N. Y.

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Doors, Fireproof

Refer to FIREPROOF DOORS

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Draperies

Refer to STAGE SCENERY AND DRAPERIES

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Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

American Lace Paper Company, 4425 No. Port Washington Rd., Milwaukee, Wis.
Lily Cup Company, 120 Broadway, New York City.
Tulip Cup Corporation, 220 Fifth Avenue, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 N. Western Avenue, Chicago, Ill.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

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Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban & Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Central Brass Mfg. Company, 2950 E. 55th Street, Cleveland, O.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Mueller Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The usual method is to have certain seats adapted for the attachment of this special equipment, and upon request the earphones are plugged into a seat, while the patron has control through a small hand "fader" of the volume.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Building, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 334 W. 44th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Langdon McCormick Studio, 145 W. 14th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, Newark, N. J.

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Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue. St. Louis, Mo.
Western Electric Company, 195 Broadway, New York City.

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Electric Flowers

BASKETS OR VASES of electric flowers offer many possibilities in a

decorative way for theatres. Artificial roses, tulips or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Leistner, 319 W. Randolph Street, Chicago, Ill.

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Electric Lighting and Power Plants

Refer to LIGHTING AND POWER PLANTS

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Electric Motors

Refer to MOTORS, ELECTRIC

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Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audak Company, 565 Fifth Avenue, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
The Oro-Tone Company, 1010 George Street, Chicago, Ill.
Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

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Electric Signs

Refer to SIGNS, ELECTRIC

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Emergency Lighting Plants

Refer to LIGHTING AND POWER PLANTS

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Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such work are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems, as well as to supervise sound installations and operation.

Humphrey Davy & Associates, 4234 Market Street, Philadelphia, Pa.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Kendell & Dasseville, Inc., 67 W. 44th Street, New York, N. Y.
National Sound Service Bureau, Inc., 723 Seventh Avenue, New York City.
S. S. Sugar, 11 West 42nd Street, New York City.

Equipment Supplies

THE IMPORTANCE of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers. (See complete list of Theatre Supply Dealers.)

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Flexhume Corporation, Buffalo, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Fans, Electric

Refer to ELECTRIC FANS

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Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment.

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 185 N. Kostner Avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
Blizzard Fan Sales Company, 1514 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of vari-

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ACOUSTICAL PERFECTION assures CONTENTED PATRONS and MAXIMUM BOX OFFICE RECEIPTS

Have your house checked for ACOUSTICAL DEFECTS. Eliminate bad spots which cause ECHOS, INTERFERENCE and CONFUSED AUDIBILITY. Correct FAULTY AMPLIFICATION and provide CLEAR AUDIBILITY at EVERY SEAT. Correspondence invited.

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ous forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range from $4.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue Long Island City, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.

▲

Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
E. B. Griffen, Oshkosh, Wis.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.
Neumade Products Corporation, 442 W. 42nd Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
The Theatre Sound Equipment Company, Hope, Ark.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Consolidated Film Industries, 729 Seventh Avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, New York City.
Neumade Products Corporation, 249 W. 47th Street, New York City.
Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.
Yankee Lubric Company, 615 West Liberty Street, Louisville, Kentucky.

▲

Film Developing and Printing

WITH MOTION PICTURE presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Craft Film Laboratories, Inc., 729 Seventh Avenue, New York City.
Empire Laboratories, Inc., 723 Seventh Avenue, New York City.

▲

Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, 630 Ninth Avenue, New York City.

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Film, Raw

RAW FILM is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy or print from the original film or negative.

Ansco-Agfa Film Corporation, Binghamton, N. Y.
Du Pont Film Mfg. Corporation, 35 W. 45th Street, New York City.
Eastman Kodak Company, Rochester, N. Y.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Golde Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.



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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Consolidated Film Industries, 729 Seventh Avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Neumade Products Corporation, 249 W. 47th Stree., New York City.
Rex Film Renovator Mfg. Company, 74 E. Naghten Street, Columbus, O.
Yankee Lubric Company, 615 West Liberty Street, Louisville, Ky.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.

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Fire Doors

Refer to FIREPROOF DOORS

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

An arm with a loop and idler are so mounted as to engage with the upper film loop, another arm and idler is so mounted to engage the lower loop, an auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine valve rollers. These three points of contact with the film offer protection against fire from the following causes: film break at any point in the projector; loss of lower loop; loss of upper loop; mutilated perforations, i. e.: perforations in such condition that film will not ride properly through projector; failure of film to pass properly through projector from any cause; failure of film to take-up properly; bad reel in lower magazine; take-up belt breaking.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing in the way of safety.

The entire projector is protected by a governor which is driven by one of the gears of the projector head, and this causes the dowser to actuate in case the following occurs: drive belts breaking, projector head binding up, motor trouble of any kind, loose drive pulleys, line fuses blowing out, projector running below normal speed.

A very important feature of this control is the change-over, this is incorporated in it where two or more projectors are used, and it is very simple in its operation as it keeps one dowser in a locked position while the other one is in operating position.

The failure of current supply to motor results in instant actuation of the dowser.

Film Fire Cut-Out Company, 830 Amsterdam Avenue, New York City.
Film Fire Prevention Company, Inc., 1111 Commonwealth Building, Philadelphia, Pa.
Fyre-Gard Manufacturers Company, Aurora, Ill.
H and A Company, 1507 Cass Avenue, Detroit, Mich.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Rosco Laboratories, 867 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.
White Engineering Corporation, Paramount Building New York City.

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Fireproof Curtains

Refer to CURTAINS, FIREPROOF

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Fireproof Doors

IN PRACTICALLY all states, cities and towns building codes require the use of fireproof doors in certain quarters of

THE— WHITE SAFETY CONTROL WITH AUTOMATIC CHANGEOVER

THE —*ONLY*— DEVICE OF ITS KIND ON THE MARKET

• • • A FINER • FASTER • MORE ACCURATE SAFETY DEVICE • • • IT ASSURES A BETTER AND SAFER SHOW AT LOW PRICE

SOLD OUTRIGHT
NO RENTAL OR SERVICE CHARGES OF ANY KIND

BEFORE YOU INSTALL ANY SAFETY DEVICE OR AUTOMATIC CHANGEOVER, ASK ABOUT IT

MADE AND GUARANTEED BY
WHITE ENGINEERING CORP.
Sales Office: PARAMOUNT BLDG., New York
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SAFETY by WE CORP

the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safe-guarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters ranges from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Best Devices Company, Film Building, Cleveland, O.

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Fireproof Units

THERE ARE various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The component parts of each unit are generally detachable so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are therefore, fireproof. These units are far cheaper in the long run than the general makeshift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflamable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 3522-3536 Potomac Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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Fixtures, Lighting

Refer to LIGHTING FIXTURES

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Fixtures, Plumbing

Refer to PLUMBING FIXTURES

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Flashers, Signs

THE SPARKLING life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Eagle Signal Sales Corporation, Moline, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Time-O-Stat Controls Company, Elkhart, Ind.

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Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general, there are three types: the extensive, the distrubting and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

Frank Alam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-7154 N. Springfield Avenue, Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Floor Coverings

Refer to CARPETS and MATS and RUNNERS

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Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

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Flowers, Artificial

Refer to ARTIFICIAL FLOWERS

FILM FIRES!!!



More serious losses have been due either to over-exposed film or over-heated projectors in Motion Picture Play-Houses than by any other cause known.

Why speculate with your investment and prestige when a small outlay will buy positive acting "Chief" Safety Controls on a cash or terms basis?

"Chief" Safety Controls will protect you against these worries by . . . dropping the Dowser, stopping the Motor and . . . KEEPING THE FIRE OUT OF THE UPPER and LOWER FILM MAGAZINES.

SOLD OUTRIGHT

"CHIEF" SAFETY CONTROL

A Sure Fire Preventor

For information communicate with

Film Fire Prevention Company, Inc.

1111 COMMONWEALTH BUILDING PHILADELPHIA, PA.

Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Alam Electric Company, 3650 Windsor Avenue, St. Louis,Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—combination frames to hang and with easel to accommodate a one-sheet and eight 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval.

Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 729 Seventh Avenue, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 727 Seventh Avenue, New York City.

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
W. P. Nelson Company, 614 S. Michigan Avenue, Chicago, Ill.
Peabody Theatre Furniture Company, North Manchester, Ind.

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Fuses, Electric

ELECTRICAL FUSES are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective

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by Installing the Nationwide
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AUTOMATIC SCREEN ADJUSTER
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HAND AND ELECTRIC CURTAIN HOIST
DRAW CURTAIN TRACKS
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Stage Equipment Specialists for Over 25 Years

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device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laflin Street, Chicago, Ill.

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Gazing Balls, Lobby

A DECORATIVE FEATURE which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

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Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limped from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color may be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

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Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery of arc lamps and various amperages. The variance in amperages is controlled by the necessary rheostats.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Continental Electric Company, 323 Ferry Street, Newark, N. J.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Gummed Labels

SPECIALLY PREPARED gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Hand Blowers

HAND BLOWERS are small electric instruments used to blow dust or dirt out of places too small to wipe clean, places that might endanger one's hands or equipment too delicate to handle. They are especially handy in cleaning amplifiers, dimmers, motors, organs, chandeliers, etc.

Clements Mfg. Company, 690 Fulton Street, Chicago, Ill.

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Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivvel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Sani Products Company, Merchandise Mart, Chicago, Ill.

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Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.

STAGE EQUIPMENT

ASBESTOS CURTAINS
BELAYING PINS
BLOCKS—RIGGING
CHANDELIER WINCHES
CLEATS—SCENERY
COUNTERWEIGHT SYSTEMS
CYCLORAMA FITTINGS
DRAW CURTAIN TRACKS
DRAW CURTAIN OPERATORS
GRAND PIANO TRUCKS
KEYSTONES AND CORNERS
LOCKING RAILS
PIN RAILS
PIPE BATTENS
RIGGING—ALL TYPES
ROLLER CURTAINS
ROPE AND CABLE
STAGE BRACES
STAGE SCREWS
STEEL CURTAINS
TRIM CHAINS
WINCHES

J. H. CHANNON CORPORATION
223-233 West Erie Street
CHICAGO

Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Hearing Devices

Refer to EARPHONES

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Heaters, Organ

Refer to ORGAN HEATERS

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Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators. More specifically, the operation of the warming and ventilating is as follows:

The air is drawn in through a fresh air shaft into the fan room, passing through air washers and being thoroughly washed and properly humidified. From there by means of large blowers, it is forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The system may be so arranged that, while the blower unit is in combination with the heater, it can be run independently and unrestricted by the heater for summer cooling.

The generators are so constructed that any kind of fuel, including oil or gas, can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installation of these units or separate heat generators.

Equipment of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an up-to-date heating system as well as a properly designed ventilating plant for both winter and summer use. It is said that the installation cost is low and the operation is economical in such a system.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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Heating Systems, Oil

HEATING BY MEANS of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree, the heat is automatically shut off.

Caloroil Burner Corporation, 225 W. 34th Street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Hoods, Color

Refer to COLOR HOODS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

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Incandescent Lamps

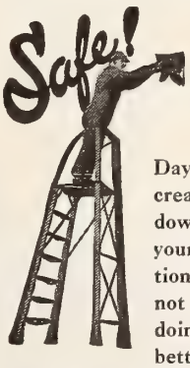
Refer to LAMPS, INCANDESCENT PROJECTION

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Insurance

NO BUSINESS MAN today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

This type of insurance is now used universally to protect the operators of outdoor amusements and sports events, and the financial success of more and more indoor enterprises of this nature are thus being protected, also. When the picture has been bought, perhaps at a high price, and considerable money has been spent in advertising it, a sudden storm can mean a



Each *Safe* Worker Produces More

Dayton Safety Ladders increase profits. They cut down your costs — center your ladder-worker's attention on the job he is doing, not on his safety while doing it. He works faster, better, with two hands— has no fear-of-falling, because he knows he can't! The Dayton's roomy working platform keeps tools and materials right at hand. Waist-high guard rail. Daytons don't tip, don't slip, don't slide, whatever the surface. Stand safe, without holding, on sidewalks where people pass. Light, strong, steel-braced. Sizes 3 to 16 feet. Moderately priced.

Details from Dept. BT-11

THE DAYTON SAFETY LADDER CO.
121-123 West Third St. Cincinnati, Ohio

DAYTON Safety Ladder

(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by PERCY HERMANT, *Ltd., Toronto.*

great loss to the exhibitor. Rain insurance protects the exhibitor against this ever-present possibility.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
Jules Juiliard & Company, 175 W. Jackson Boulevard, Chicago, Ill.

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Inter-Communicating Telephones

SYSTEMATIZING OF business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Select-O-Phone Company, Providence, R. I.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
Marshall Field & Company, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

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Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Labels, Film

Refer to GUMMED LABELS

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Labels, Gummed

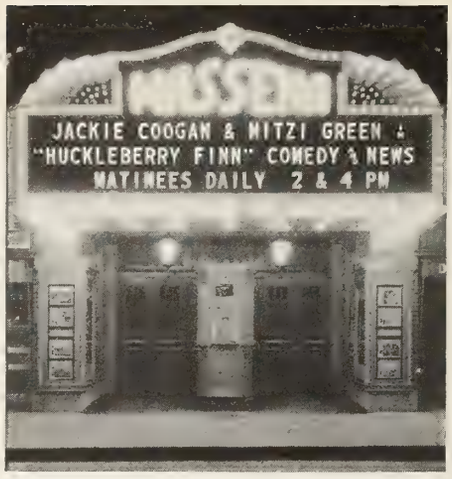
Refer to GUMMED LABELS

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, O.
Durabilt Ladder Corporation, 419 Fourth Avenue, New York, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.



Entrance, Massena theatre, Massena, N. Y. Peter M. Hulsken, architect.

Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in a transluscent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Hewes-Gotham Company, 520 W. 47th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Lamps, Decorative

THE VARIOUS lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint —amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 S. Wabash Avenue, Chicago, Ill.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.

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Lamps, High Intensity

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of ever increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.

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Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, General Electric Company, Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are

vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Edison Lamp Works, General Electric Company, Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 29 W. 57th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.

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Lantern Slides

Refer to SLIDES

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the length size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
G. P. Goerz American Optical Company, 317 E. 34th Street, New York City.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Jones & Hewitt Company, 2-4 Gordon Street, Boston, 30, Mass.
Kollmorgen Optical Corporation, 35 Steuben Street, Brooklyn, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 203 State Street, Rochester, N. Y.
Seebold Invisible Camera Corporation, 739 Clinton Avenue South, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Spencer Lens Company, 442 Niagara Street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 53rd Street, New York City.
Wollensak Optical Company, 872 Hudson Avenue. Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.

Lighting Control Equipment

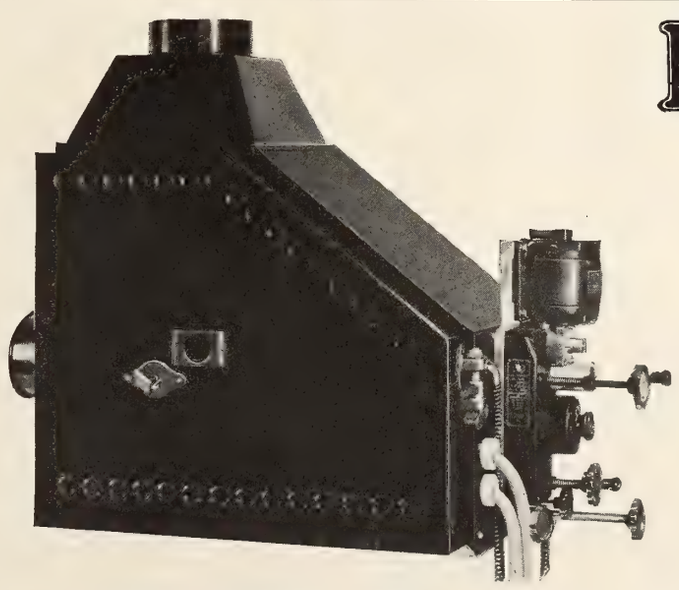
THE MODERN theatre with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers



H&C Inc.

TYPE FR. 10

The Super High Intensity Projection Lamp That Gives Better Screen Illumination For Current Expended

HALL & CONNOLLY, Inc.

24 VAN DAM STREET NEW YORK CITY

have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Victor S. Pearlman Company, 535 S. Wabash Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.
Shapiro & Arnson, 20 Warren Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Flood

Refer to FLOOD LIGHTING

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries then supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the main power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

The Electric Storage Battery Company, Philadelphia, Pa.
Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Aisle

Refer to AISLE LIGHTS

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th St., New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1417 W. Jackson Boulevard, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Liquid Soap

Refer to SANITARY SPECIALTIES

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Lithographers

THIS IS the show business. The one-sheet, three-sheet and 24-sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

Block posters adapted from suitable designs are very striking and used extensively. One-sheets, three-sheets and six-sheets, used liberally both in and outside the lobby, and 24-sheets on billboards, provide the box office with a constant drawing power.

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
Morgan Lithographing Company, E. 17th and Payne Avenue, Cleveland, O.
Niagara Lithograph Company, 1526-30 Palmolive Building, Chicago, Ill.
The U. S. Printing & Lithograph Company, 407 First National Bank Building, Cincinnati, O.

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Lobby Gazing Balls

Refer to GAZING BALLS

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Lobby Decorations

Refer to INTERIOR DECORATION

▲

Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Adswin Corporation, 727 Seventh Avenue, New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in importance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the

theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as statuary bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
Libman-Spanjer Corporation, 1600 Broadway, New Cincinnati, O.

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Lobby Furniture

Refer to FURNITURE, THEATRE

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Locks, Panic Bolts

Refer to BOLTS, PANIC

▲

Lobby Merchandising

Refer to VENDING MACHINES and SCALES

▲

Luminous Paints

LUMINOUS PAINTS are being used more and more in theatrical production work. The sets and costumes may be so covered with this material that their coloring is different under different tones of light, or certain sections may be invisible altogether until acted upon by certain classes of light vibrations. A method which came into use during 1929 employs the ultra violet ray, acting upon certain fluorescent materials. These materials are substances, the atomic structure of which is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the colors of the waves (the colors beheld by the observer) depending on the wave lengths.

A. Strobl, 101 W. 41st Street, New York City.

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Luminous Signs

Refer to SIGNS, DIRECTIONAL

▲

Machines, Pop Corn

Refer to POP CORN MACHINES

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

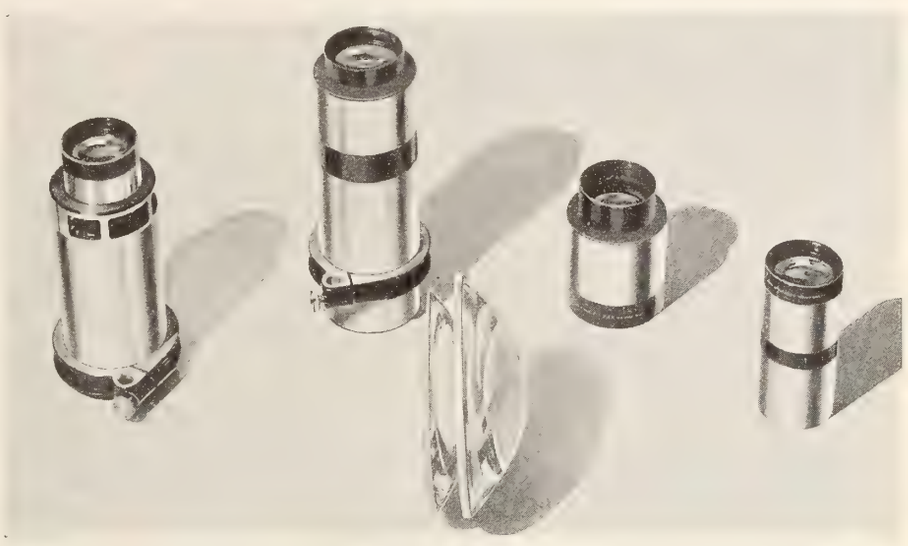
Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
General Register Corporation, Paramount Building, New York City.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
O. B. McClintock Company, 139 Lyndale Avenue, North, Minneapolis, Minn.
Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
Simplex Ticket Register, Paramount Building, New York, N. Y.
U. S. Ticket Company, Fort Smith, Ark.
World Ticket & Supply Company, 1600 Broadway, New York City.

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Marble, Natural

MARBLE, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Panelstone Company, 2456 W. George Street, Chicago, Ill.



Are You Giving Your Audiences the Best?

ARE you using the Super-Cinephor, the first true anastigmatic projection lens? Product of years of research, this lens meets every projection demand for years to come.

Super-Cinephor with the new patented B&L Condensing System may be used for either wide screen or standard projection. This system transmits 50 to 100% more light insuring high screen brilliance even with the perforated screen. Completely corrected for astigmatism, and for chromatic and spherical aberration. Gives maximum detail, strong contrast and unexcelled flatness of field.

Beat your competition by installing the new Super-Cinephor and the new patented B&L Condensing System. Catalog E-16 gives complete information. BAUSCH & LOMB Optical Co., 679 St. Paul St., Rochester, New York.

BAUSCH & LOMB

The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 101 Park Avenue, New York City.

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Marquees

Refer to CANOPIES, THEATRE

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Mats, Runners

AS A PROTECTION to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Boston Rubber Mat Company, 332 A Street, Boston, Mass.
The Hodes-Zink Manufacturing Company, Fremont, O.
Rub-Tex Products Corporation, Indianapolis, Ind.
Wear Proof Mat Company, 2156 Fulton Street, Chicago, Ill.

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Mazda Lamps

Refer to LAMPS, MAZDA

▲

Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.

Miniature Golf Courses

Refer to GOLF (MINIATURE) COURSES AND EQUIPMENT

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Motion Picture Cable

Refer to CABLE, MOTION PICTURE

▲

Motor Generators

Refer to GENERATORS, MOTOR

▲

Motors, Electric

IT IS NOT a question of "whether the wheels go around" in the theatre of today, but rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Continental Electric Company, 325 Ferry Street, Newark, N. J.
The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Hobart Brothers Company, 113 W. Water Street, Troy, O.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.

▲

Motors, Phonograph

Refer to PHONOGRAPH MOTORS



SHORT FOCUS
CONSISTENTLY PRODUCING THE FINEST SCREEN RESULTS IN THE FINEST THEATRES

PROJECTION OPTICS CO., INC.
330 Lyell Ave.
ROCHESTER, N. Y., U. S. A.

Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

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Music Publishers

APPRECIATING the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. Twelve compositions have already been issued by a company headed by Henry Waterson and it is planned by this organization to issue subsequent numbers at regular intervals for theatre orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd Street, New York City.
Irving Berlin, Inc., 54 W. Randolph Street, Chicago, Ill.
De Sylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York, N. Y.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.
Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
Leo Feist, Inc., 167 N. Clark Street, Chicago, Ill.
Tax Free Music Publishing Company, 1674 Broadway, New York City.
Remick Music Corporation, 219 W. 6th Street, New York City.
Villa Moret, Inc., 945 Market Street, San Francisco, Cal.
M. Witmark & Sons, 1659 Broadway, New York, N. Y.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

There are several very practical, up-to-date and attractive designs in music stands including the open, closed, semi-closed and resonant types. A popular open type is one in which ornamental bell-shaped lamp shades are placed one on each side of the music rack just above the level of the top of the music; this type is very practical for musicians on account of the unobstructed view it provides immediately over the top of the music sheet; its simple lines and attractive appearance are unusual and unique.

Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above in the music sheet compartment.

Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The

new resonant type is of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with less wattage. Prices range from $15 to $75.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used.

Carlson Cabinet Company, 616 W. Elm Street, Chicago, Ill.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

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Needles, Phonograph

NEEDLES are short slender pieces of hardened steel, pointed on one end, which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

Brilliantone Steel Needle Company of America, 371 Seventh Avenue, New York City.
General Phonograph Company, 25 W. 45th Street, New York City.
The Lowell Needle Company, Lowell, Mass.
Wall-Kane Needle Company, Inc., 3922 14th Avenue, Brooklyn, N. Y.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Oil Burners

Refer to HEATING SYSTEMS, OIL

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

IT IS HARDLY necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Maxcy-Barton Organ Company, 314 Mallers Building, Chicago, Ill.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Marr & Colton Company, Warsaw, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Lansdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

▲

Organ Chimes

THE THEATRE ORGAN, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the prices of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagan, Inc., 1770 Berteau Avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln Avenue, Chicago, Ill.

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Organ Heaters

REACTION upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 75 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment

CASH CONTROL GRC SYSTEMS TRADE MARK

Jack Enslen says

"A loss in the box office when you are running 'capacity' is bad enough. But today it may mean the difference between red and black ink at the end of the month."

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AUTOMATIC GOLD SEAL REGISTERS

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Speedier and quieter, but the same efficiency and accuracy.

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must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooded top.

In large theatres operating afternoon and evening heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed.

Automatic Electric Heater Company, 1706 Race Street, Philadelphia, Pa.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
The Prometheus Electric Corporation, 356 W. 13th Street, New York City.
Time-O-Stat Controls Company, Elkhart, Ind.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Rolls

Refer to MUSIC ROLLS



Organ Slides

Refer to SLIDES

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Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refinishing a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company East Pittsburgh, Pa.

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Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

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Paper Towels

Refer to TOWELS, PAPER

Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

▲

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, which are diffused throughout the air. One method of diffusion is the simple one of placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Prices vary from 50 cents for the vase-disseminators, to $2.50 for the ventilating system disseminators. A variety of odors are obtainable at from several dollars to $7.50 per pound.

The Huntington Laboratories, Inc., Huntington, Ind.
West Coast Perfume Company, Ltd., 6331 Hollywood Blvd., Hollywood, Cal.

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Phonograph Motors

PHONOGRAPH MOTORS are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires winding. Some motors are universal and work on 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh Avenue, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Imperial Electric Company, Akron, O.

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Phonograph Turntables

PHONOGRAPH turntables are metal rotating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors.

either spring or electric, and have a device to regulate the running speed. The tops of these discs are covered with a velvety fabric to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that carries the needle.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Farrand Manufacturing Company, Inc., Metropolitan Building, Long Island City, N. Y.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is well known to exhibitors who are showing talking pictures. These important cells have now been brought up to a high state of perfection, having high sensitivity and long life. Photoelectric cells are available in various sizes and the usual price range is from $15 up.

Arcturus Radio Company, 255 Sherman Avenue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 No. Ninth Street, Brooklyn, N. Y.
Duovac Radio Tube Corporation, 360 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Marvin Radio Tube Corporation, 126 Liberty Street, Chicago, Ill.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
Sylvania Products Company, Emporium, Pa.
Western Electric Company, 250 West 57th Street, New York, N. Y.

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Photoframes

THESE ARE CARRIED as standard stock in sizes 11 x 14 and 22 x 28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50. Carried by all supply dealers.

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Pianos

PIANOS VARY IN SIZE and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Piano Trucks

THE THEATRE TODAY must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

The J. H. Channon Corporation, 222 W. Erie Street, Chicago, Ill.

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Picture Sets

PICTURE SETS IN non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Pipe Organs

Refer to ORGANS

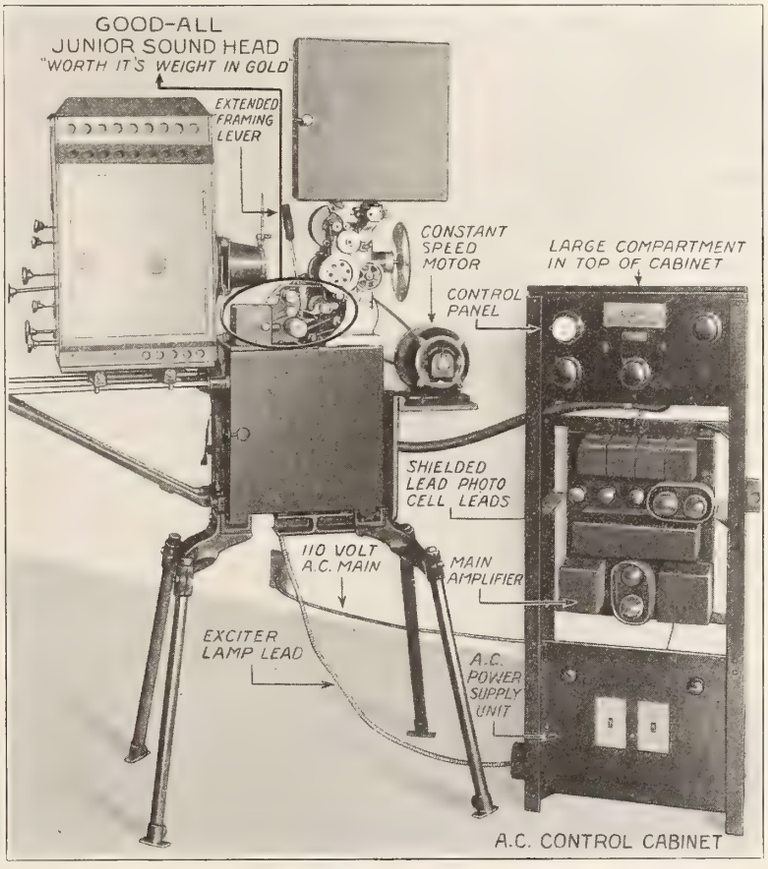
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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

WHY PAY MORE?



RESULTS COUNT!

HEADS 295.00 PAIR

THE COMPLETE JUNIOR GOOD-ALL SOUND FILM SYSTEM priced at $850.00 consists of all standard units, including two heads fully equipped, GM cells, the special AC Control panel cabinet and amplifier, Racon Air Column Horn with large electro dynamic unit, all tubes and connections.

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Write for New Sound Catalog and Full Particulars!

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OGALLALA, NEBR.

Representatives in principal cities

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Plumbing Fixtures

EVERY PART OF the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

Burch Sales Company, 1432 Wyandotte Street, Kansas City, Mo.
C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Holcomb & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Talbot Manufacturing Company, 1213 Chestnut Street, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-Portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additional cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available.

Acme Motion Pieture Projector Company, 734 S. Wabash Avenue, Chicago, Ill.
The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
Pulverman Corporation, 109 West 64th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.

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Poster Frames

Refer to FRAMES, POSTER

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Pottery, Decorative

THE THEATRE, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

DUO-FONE
SOUND SYSTEMS
Write for Descriptive Literature of New A.C. Model. Prices Gladly Furnished Upon Request
Let Us Convert Your Battery Equipment to A.C.
DUO - FONE CORPORATION
2985 E. JEFFERSON AVENUE
DETROIT, MICH.

Cambridge-Wheatley Tile Company, 1601 Woodburn Avenue, Covington, Ky.
The Rookwood Pottery Company, Mt. Adams, Cincinnati, O.

▲

Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Printing, Theatre

Refer to THEATRE PRINTING

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Programs

UNUSUAL PROGRESS has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home, where it is perused by the family.

In obtaining programs the exhibitor need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre.

Prominent concerns specializing in this work are:

Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
Savoy Reeland Printing Corporation, 630 Ninth Avenue, New York City.
Star Program Company, 1799 Jerome Avenue, New York City.

▲

Program Covers

CONSTRUCTION OF bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost, considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in

this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee Street, Cincinnati, O.

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

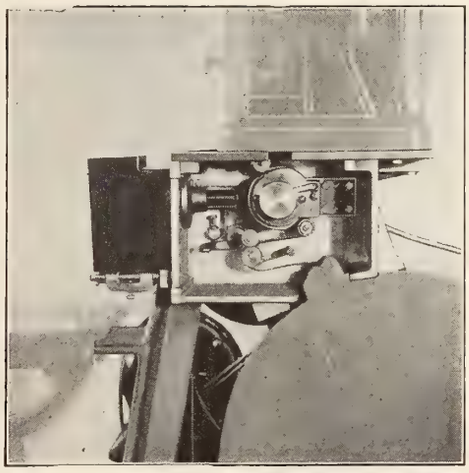
The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means should toilet facilities be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperature on the front wall of the booth should be lined with steel and fitted with steel covers

SYNCROFILM'S



Quadrupled Light Brings Bigger B.O.

Four times as much light as usual is put through the sound track by Syncrofilm. This unique feature causes the slightest shading or smallest "hump" on the sound track to be received by the photocell. Every tone of voice reaches the audience exactly as recorded. Nothing is slurred or blurred. Listening to Syncrofilm is a delight that hearers are eager to repeat. They come back for more.

Satisfaction with Syncrofilm is guaranteed. You get your money back if dissatisfied. We can put so daring a guaranty back of Syncrofilm because of its marvelous performance. And back of the guaranty is every cent owned by the largest independent firm manufacturing sound heads.

How old are your sound heads? Improvements have been made so fast that yours may be obsolete. Perhaps "old fashioned" sound heads installed only two or three years ago are in competition with Syncrofilm. If they are, the B.O. is sure to suffer. Patronage always improves with bettered shows. Investigate Syncrofilm. Write and ask where the nearest is. Hear it and talk with the owner.

WRITE FOR PRICES

WEBER MACHINE CORP.

59 RUTTER ST. ROCHESTER, N. Y.

Export Dept.: 15 Laight St., New York City

Cable Address: "Arlab" New York

SYNCROFILM - SYNCROFILM - SYNCROFILM - SYNCROFILM - SYNCROFILM

PICTURE QUALITY

Governs Every Process In The Production Of

RAVEN TRANSTONE SCREEN

PAT. U. S. AND CANADA

Let Us Send You Full Details Either Through Your Dealer or Direct

RAVEN SCREEN CORPORATION

147 EAST 24TH STREET NEW YORK, N. Y.

which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 564 W. Randolph Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
O. K. Harry Steel Company, 2333 Papin Street, St. Louis, Mo.
E. E. Southern Iron Company, Kienland and Hamburg, St. Louis, Mo.
Theatre Engineering Service Company, 1442 Beachwood Drive, Hollywood, Calif.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more accurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 564 W Randolph Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Pathe Company, Bound Brook, N. J.
Pulverman Corporation, 109 West 64th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
Golde Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Precision Devices Company, Florida Theatre Bldg., Jacksonville, Fla.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Excelsior Illustrating Company, 228 W. 56th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

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Projectors, Portable

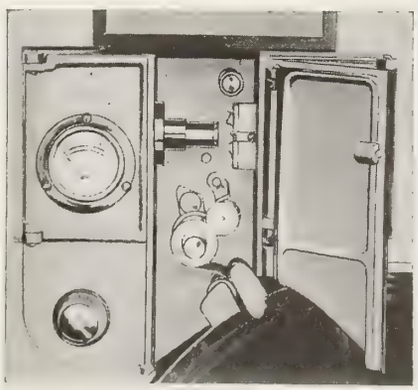
Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying

Standard Model at Junior Price



Exhibitors enthusiastically recommend MELLAPHONE *on its outstanding attainments. Simplicity, accuracy, and startling realistic reproduction of tone. Results meet utmost expectations. Priced within the reach of the smallest theatres. Write for Exhibitors' Booklet of Testimonials.*

WHEN you install Mellaphone Equipment you are assured of perfect performance and superior sound. Full Sized precision equipment that assures complete satisfaction from the first demonstration. Let your choice be governed by the recommendations of the increasing numbers of exhibitors who are using Mellaphone Equipment, and proclaim it the best. Over 1500 theatres and 16 New York State Hospitals using Mellaphone today.

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

the voice. The microphone picks up the words, and as electrical energy corresponding to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Amplion Products Corporation, 38 West 21st Street, New York City.
H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Gates Radio & Supply Company, Quincy, Ill.
Miles Reproducer Corporation, 45 West 17th Street, New York, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Orchestratone Company, 42 W. 18th Street, New York, N. Y.
Silver-Marshall, Inc., 6401 West 65th Street, Chicago, Ill.
Western Electric Company, 250 W. 57th Street, New York City.

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Publicity Clocks

THIS IS A DEVICE designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local merchant upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a new advertisement is projected upon its face every two minutes. Some manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They can obtain the advertising from the neighborhood stores. As the value of the advertising increases, the sum which the theatre obtains from the manufacturer increases.

The National Kei-Lac Company, 557 W. Jackson Boulevard, Chicago, Ill
Seth Thomas Clock Company, 19 W. 44th Street, New York City.
Timely Advertising Service, 3129 Nicollet Avenue, Minneapolis, Minn.
Western Clock Manufacturing Company, 107 Lafayette Street, New York City.

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Pulleys, Variable Speed

THIS EQUIPMENT is used in theatres for such purposes as driving ventilation fans. Because the proper audition of sound pictures requires the reduction of extraneous noises to a minimum, such drives are designed to operate quietly. Another desirable characteristic is an ability to operate without creation of heat. They are constructed for variable speeds so that the actual speed of the drive itself can be varied while the motive power remains constant.

Horton Manufacturing Company, 3016 University Avenue, S. E., Minneapolis, Minn.

Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
Louis E. Samms Studios, 177 N. State Street, Chicago, Ill.

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Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Rails, Rope

Refer to AISLE ROPE

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Rain Insurance

Refer to INSURANCE, RAIN

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Reconstruction Service

Refer to BUILDING SERVICE

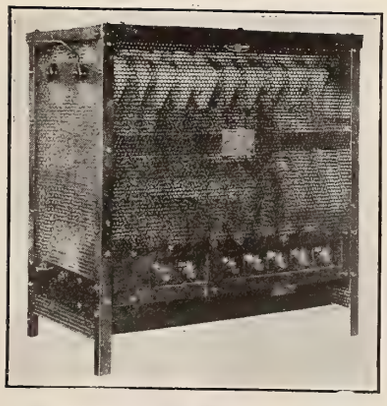
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Records for Sound Equipment

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installa-

Hoffmann-Soons

PERFECTION



WHAT'S IN A NAME?

How many times have you heard that question asked before? Perhaps a thousand times and yet it was never taken seriously. Why? Because it had nothing to do with your theatre. But today with upset conditions and competition right next door to you—it means everything—yes, even the future of your business.

That's why when you install a PERFECTION RHEOSTAT you attain the best projection results that insure the future prosperity of your theatre.

A good name enjoys the full confidence of those who believe in it. We are happy to have this confidence which has been evidenced by hundreds of theatre owners.

Now equipped with solderless, adjustable lugs to take wire sizes from No. 4 to No. 4/0 without any additional cost.

Sold by all Branches of NATIONAL THEATRE SUPPLY CO., SAM KAPLAN, NEW YORK, CONTINENTAL THEATRE ACCESSORIES, and by your dealer.

HOFFMANN-SOONS

Electrical and Engineering Corporation

387 First Avenue Mfg. Division New York

Contracting Electrical Engineers - - Moving Picture Theatre Electrical Specialists

RHEOSTATS

tion of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Cal.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
Raymond Rosen & Company, 119 N. 17th Street, Philadelphia, Pa.
Victor Talking Machine Company, Camden, N. J.

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Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

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Recording

MOTION PICTURE sound recording is divided into two general types —recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Columbia Phonograph Company, 1819 Broadway, New York City.
Marsh Laboratories, Inc., 64 E. Jackson Boulevard, Chicago, Ill.
National Motion-Ad Company, 2448-59 Prairie Avenue, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Stanley Recording Company of America, 1841 Broadway, New York City.
Victor Talking Machine Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
The B-L Electric Mfg. Company, 19th and Washington Avenue, St. Louis, Mo.



Auditorium, Westwood theatre, Westwood Village, Cal. P. P. Lewis, Architect.

Forest Electric Corporation, 272 New Street, Newark, N. J.
Fidelity Electric Company, Lancaster, Pa.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, 48 West 21st Street, New York City.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Hewes-Gotham Company, 520 W. 47th St., New York City.
Lincoln Electric & Manufacturing Company, Boonville, Ind.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-Seventh Avenue, Long Island City.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

▲

Rewinders

Refer to FILM REWINDERS

▲

Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the

surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Kewanee Safe Company, Kewanee, Ill.
York Safe & Lock Company, York, Pa.

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Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 48 Seventh Street, Milwaukee, Wis.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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Scales, Public Weighing

Refer to VENDING MACHINES AND SCALES

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Scenic Artists Service

OFTENTIMES AN exhibitor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.
The Vermond Knauss School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.
White Institute of Organ, 1680 Broadway, New York City.

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Screens

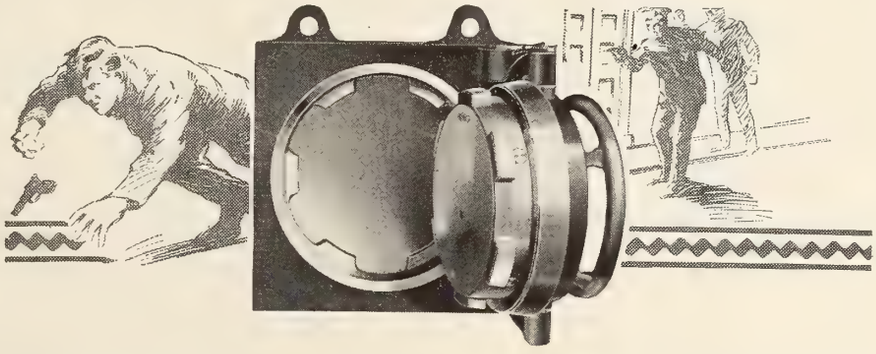
THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.
Beaded Screen Corporation, 438 W. 37th Street, New York City.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
E. I. DuPont De Nemours & Company, Wilmington, Del.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.



Where YORK Keeps Watch -- CASH IS SAFE

UNGUARDED money presents a constant invitation to burglars and hold-up men. But you need never worry about the safety of your cash when it is protected by a YORK Round Door Chest. Though small in size, it is tough as a battle ship. No burglar has ever been able to open one.

Regardless of your location, you cannot afford anything less than the safety provided by the YORK Chest. Write for illustrated folder.

Easily installed in solid concrete, the YORK Chest defies all menace of fire or theft. Only the sturdy door can be attacked—and that will stop any burglar. Reduces insurance rates. Supplied with special "hold-up partition", if desired.

YORK SAFES
YORK SAFE & LOCK COMPANY
YORK, PENNSYLVANIA.
MANUFACTURERS OF THE WORLD'S GREATEST VAULTS

Sarasone Screen Company, 80 Boylston Street, Boston, Mass.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Vocalite Screen Company, Roosevelt, N. Y.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.; 800 Beaumont Street, St. Louis, Mo.
Whiting & Davis, Plainville, Mass.

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Screen Brushes

IN ORDER THAT the screen may be kept clean, and therefore give the best possible results in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.

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Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREENS

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Seat Covers

Refer to CHAIR COVERS

▲

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

▲

Sharpeners, Carbon

Refer to CARBON SHARPENERS

▲

Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

Sign Flashers

Refer to FLASHERS, SIGN

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Signal Systems, Usher

Refer to USHER SIGNAL SYSTEMS

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Signal, Reel End

Refer to REEL END SIGNALS

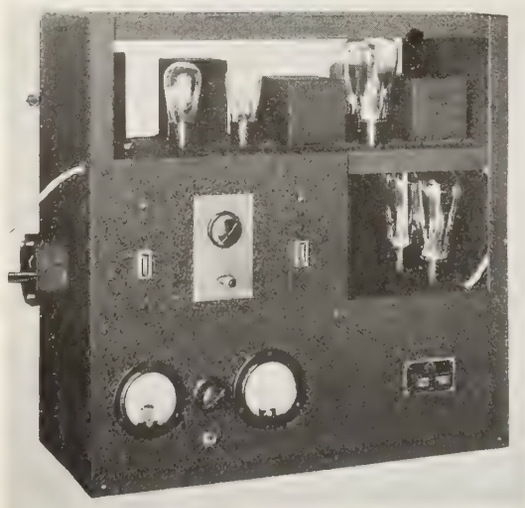
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Signs, Directional

TAKE THE CASE OF a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.



Actual Size 20" x 21" x 9"
May Be Placed Between Projectors
Uses 1—No. 24, 2—No. 27, 2—No. 81 and 2—No.50 Tubes

A 1932 MODEL SOUND AMPLIFIER

WITH MANY OUTSTANDING IMPROVEMENTS
PRICED WITHIN REACH OF ALL SMALL THEATRE OWNERS

REGULAR PRICE $400.00 **$195.00** *IMMEDIATE DELIVERIES*

TRUE SOUND-ON-FILM REPRODUCTION WITHOUT A FLAW
WITH ALL THE DESIRED FEATURES

All A.C. Operation
Photocell Balancers
Volume Fader Control
Changeover Switch
Jewelled Indicators
Direct Current Meter
Master A.C. Switch
Real High Frequencies
Junction Box Outlets
No Messy Batteries
Four-Stage Amplification
Built-in PEC Amplifier
Supplies Exciter Current
Non-Sync Input Jack
Shielded Photocell Leads
Exciter Lamp Ammeter
Easily Accessible
Simple to Service

MATCHED IMPEDANCE FOR ANY SOUNDHEAD OR SPEAKER

SERVICE-ON-SOUND CORPORATION

SUITES 607-609 - - 1600 BROADWAY - - NEW YORK
EXPORT DEPT.—120 LIBERTY ST. CABLE—"SOSOUND"

Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Signs—Electric

MOTION PICTURE theatres are leaders in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claud Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Sign Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Flexlume Corporation, 1100 Military Road, Buffalo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Company, 614 Cherry Street, Milwaukee, Wis.
Ralston & Company, 211 Jefferson Street, Wausau, Wis.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Signs, Exit

Refer to EXIT LIGHT SIGNS

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Signs, Marquise and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquise or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquise or in the attraction board this message can be presented to these people.

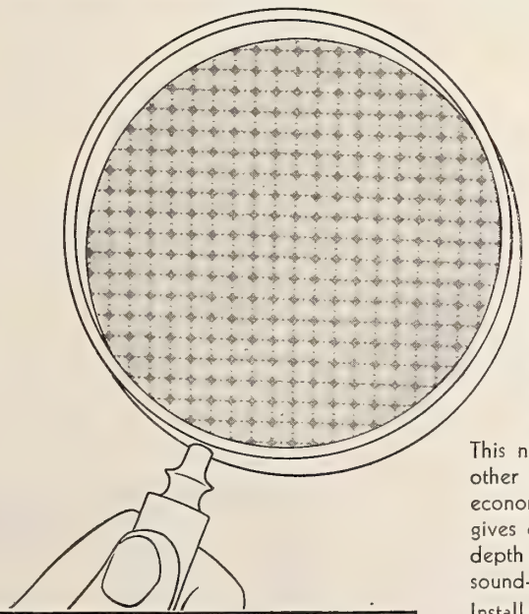
American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Signs Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: The comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn up and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatre man to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special advertising slides: Are those made from copy furnished by the advertiser from photographs, drawings or any other material the advertiser may have. In every case, they are made up specially. Prices for stock slides range from 25 cents up. Original slides cost from about a dollar, up.

Kae Studios, 195 West 45th St., New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.



METALATONE
The New All-Aluminum
METAL-MESH SCREEN
makes any Sound Picture
A BETTER ATTRACTION

AFTER several years of exhaustive research and projection tests, here's the only absolutely 100 per cent fireproof screen now in use. It has proved itself to be also the **most perfect, most efficient, most durable and effective projection surface for sound pictures** in use anywhere today. Loew's Astor Theatre, New York City, estimates 100 per cent improvement in sound reproduction through this screen.

This new screen is made of flexible, flat aluminum metal mesh. It surpasses all other screens in ease of installation, durability, cleanliness and maintenance-economy, and is remarkably light in weight. It is superior in light-reflection value, gives clearer detail of sight and sound, produces pictures that have the superb depth and tone value from every part of the house. Being metal, the area of the sound-spaces can never fuzz-over.

Install one of these new metal-mesh screens and you'll make every picture a better show and your theatre a safer place.

BETTER SOUND reproduction
CLEARER Pictorial Detail
NO FADE-OUT from any angle
Sound spaces ALWAYS CLEAR-CUT
UNEQUALLED DURABILITY
EXTREME LIGHT WEIGHT
ALL ONE-PIECE no seams
100% FIREPROOF all metal-mesh

APPROVED BY R.C.A. PHOTOPHONE AND ELECTRIC RESEARCH PRODUCTS, INC.
Manufactured under U. S. Patent No. 83,752 by
WHITING & DAVIS COMPANY
World's largest manufacturers Metal-Mesh Bags
Plainville (Norfolk County) Massachusetts
and Distributed by
RAVEN SCREEN CORPORATION
147 East 24th Street, New York, N. Y.
WRITE OR WIRE FOR DETAIL INFORMATION

Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Standard Slide Corporation, 230 W. 56th Street, New York City.
Workstel Studios, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture. Non-synchronous instruments range in price from $275 up. The price range of synchronous equipment is quite wide, but may be said to be roughly from several hundred dollars to $10,000.

Non-synchronous equipment, however, has importance among motion picture theatre apparatus primarily as an augmentation of the synchronous sound equipment. The non-synchronous device is commonly installed along with the synchronous apparatus, in the same manner that public address systems are added to the regular sound layout. Incidental music not provided for in the regular screen program, and entertainment for the standees in the foyers, may be supplied by the non-synchronous equipment.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages, and as a result one producer, long committed exclusively to the use of the sound-on-disc method of recording, has taken measures for the adoption of the film method also. Installation of both sound-on-disc and sound-on-film reproducing equipment is thus recommended by authorities for theatres which in the early days of sound might have been advised to economize by installing disc equipment only.

Audio Products Corporation, 138 West Avenue, Long Island City, N. Y.
Bell Equipment Corporation, 729 Seventh Avenue, New York City.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Buffalo Radio Engineering Laboratories, 241 S. Elmwood Avenue, Buffalo, N. Y.
R. S. Burt Scientific Laboratories, 900-04 E. California Street, Pasadena, Cal.
Duofone, Inc., 2589 E. Jefferson Street, Detroit, Mich.
Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
Foto-Voice Company, 817-819 Granby Street, Norfolk, Va.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 90 Gold Street, New York City.
The D. R. Kautz Company, 2115 Madison Avenue, Norwood, O.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
O'Dell Engineering Company, 3903 Nottingham Road, Detroit, Mich.
Pacent Reproducer Corporation, 250 W. 39th Street, New York City.
Peerless Sound Equipment Company, 627 Iron Avenue, Dover, O.
The Phototone Equipment Corporation of America, 309 No. Illinois Street, Indianapolis, Ind.
Pictur-Fone Corporation, 404-10 N. Main Street, Lima, O.
Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.
R C A Photophone, Inc., 411 Fifth Avenue, New York City.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Simplimus, Inc., 67 Church Street, Boston, Mass.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
True Talkie Tone Company, Fostoria, O.
Universal Sound System, Inc., 13th and Cherry Streets, Philadelphia, Pa.
Vitadisc Company, 92 Mortimer Street, Rochester, N. Y.
Vitaglo Corporation, 4942 Sheridan Road, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

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Sound-Proofing

WITH A GROWING tendency on the part of theatre owners to incorporate into the theatre building additional recreational features, such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

In a great many instances, it has been shown that modern methods of sound-proofing make it possible to place a ballroom or bowling alley room either directly above or directly under a theatre auditorium, with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proofing in such instances is an individual problem, due to the difference in building constructions, methods of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.

Berliner Acoustic Corporation, 1808 Paramount Building, New York, N. Y.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Mfg. Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Kendell & Dasseville, Inc., 67 West 44th Street, New York, N. Y.
Macoustic Engineering Company, Ninth and Euclid Avenue, Cleveland, O.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
U. S. Gypsum Company, 300 W. Adams St., Chicago, Ill.
Universal Gypsum & Lime Company, W. Washington Street, Chicago, Ill.
Union Fibre Sales Company, Winona, Minn.
Western Felt Works, 4029-4143 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Sound Reproducing Devices

Refer to SOUND EQUIPMENT, COMPLETE

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Amplion Products Corporation, 38 West 21st Street, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Macy Manufacturing Corporation, 1451 39th Street, Brooklyn, N. Y.
The Magnavox Company, 155 E. Ohio Street, Chicago, Ill.
Miles Manufacturing Corporation, 31 W. 21st Street, New York City.

DA-LITE
T. M. Reg.
Super SCREENS
They can demonstrate their own superiority to your satisfaction. Yet they cost no more than ordinary screens. There's a type that will exactly suit your particular needs. Place your screen problems before us.
The DA-LITE SCREEN CO., Inc.
2721 N. Crawford Ave. Chicago

R
METPRO PRODUCTS
Lu-Mi-Nus, Non-Shadow Cast Aluminum Changeable
Letters—
are the original and only letters that lie flat on the glass and cast no disturbing shadows. Recognized as superior to all other changeable letters and fully protected by patent, they are approved by the National Theatre Supply Co.
METAL PRODUCTS, INC., Milwaukee, Wis.
Please send free sample letter (10c enclosed to cover postage) to
M .....
Street.....
City ..... State.....

Operadio Mfg. Company, St. Charles, Ill.
Racon E'ectric Company, Inc., 18 Washington Place, New York City.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
The Utah Radio Products Company, 1739 S. Michigan Avenue, Chicago, Ill.
Wright-DeCoster, Inc., St. Paul, Minn.

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Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Oliver Manufacturing Company, 2209 Payne Avenue, Cleveland, O.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

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Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Neumade Products Corporation, 249 W. 47th Street, New York City.

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Spotlights

Refer to LIGHTS, SPOT

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Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.

HUB

Hub—A Mark of Electrical Superiority

Wherever a Hub electrical installation is made it means that the entire plan has been carefully thought out and efficiently designed.

The entire facilities of our organization are unreservedly placed at the disposal of any one interested in installing the latest in electrical systems or in improving present installations.

Write for a free copy of our comprehensive Handbook of Theatre Lighting. A copy is yours for the asking.

HUB ELECTRIC COMPANY

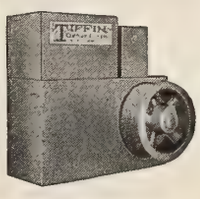
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Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth Avenue, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 270 W. 44th Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usually creates an inviting, soft and colorful atmosphere. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture theatre. Scenery to properly clothe the stage show must be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field. Acoustical treatment is also quite closely allied with draping for color effect and harmony. Up-to-date scenic specialists have made a close study of draping for acoustical correction, and today, of course, acoustics are an all-important consideration in stage and house drapery installations.

Armstrong Studios, Inc., 1707 Cordova Street, Los Angeles, Cal.
Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
DuPont Fabrics Service, Newburgh, N. Y.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
E. L. Mansure Company, 1605 Indiana Avenue, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Sosman & Landis Company, 416 S. Kedzie Avenue, Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studio, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Statuary

ARTISTRY OF decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statue at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.

P. P. Caproni & Brother, Inc., 1914 Washington Street, Boston, Mass.
Silvestri Art Manufacturing Company, 1035 Orleans Street, Chicago, Ill.

Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.

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Sweeping Compound

THERE are a number of these on the market, many of which are very efficient. They are made from a composition impregnated with oil so that in sweeping the theatre very little dust is raised. These compounds also have in them disinfecting material which disinfects the floor as it is swept.

They come in 75-lb. drums, 100 lb., 200-lb. and 300-lb. barrels.

The Huntington Laboratories, Inc., Huntington, Ind.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

A new device for automatic and pre-set control of stage and house lighting has recently been developed. The principle is very similar to that employed in the playing of pipe organ music and may be operated manually or automatically from the player roll. Novel and spectacular effects are thus produced with the possibility of synchronization with the program.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street. Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Why Gamble with Your Attendance?

If you are not thoroughly satisfied with the results from your present sound equipment, why put off any longer the real improvement you can make with a

WRIGHT-DeCOSTER
Model 109
THEATRE REPRODUCER

Our money-back guarantee protects you. Write for complete information and address of nearest sales office.

WRIGHT-DeCOSTER, Inc.
2225 UNIVERSITY AVENUE
ST. PAUL, MINN.

Export Dept.
M. Simons & Son Co.
25 Warren Street
New York City
Cable address:
Simontrice, New York

The Speaker of the Year



Model No. 109

Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soon's, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

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Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Terra Cotta, Architectural

THEATRE architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structure decoration it affords.

Midland Terra Cotta Company, 105 W. Monroe Street, Chicago, Ill.
Northwestern Terra Cotta Company, 2525 Clybourne Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

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Theatre Costumes

Refer to COSTUMES AND COSTUME FABRICS

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Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Theatre Brokers

Refer to Brokers

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Theatre Dimmers

Refer to DIMMERS

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Theatre Seats

Refer to CHAIRS

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Theatre Promotion

TWO PRIMARY factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adswin Corporation, 727 Seventh Avenue, New York.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.
Bower Show Print, Fowler, Ind.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
The Hammiell Corporation, 1714 Third Avenue, N Birmingham, Ala.
The Hennegan Company, 311 Genesee Street, Cincinnati, O.
The Leader Press, Oklahoma City, Okla.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, 130 W. 46th Street, New York City.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.
Frank Roberts, 111 N. Franklin Street, Syracuse, N. Y.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.

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Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

The Ansell-Simplex Ticket Company, 2844 West Chicago Avenue, Chicago, Ill.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
National Ticket Company, Shamokin, Pa.
Weldon, Williams & Lick, Fort Smith, Ark.
World Ticket & Supply Company, Inc., 1600 Broadway, New York.

Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several box offices one of these is always placed as near the sidewalk as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 727 Seventh Avenue, New York City.

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Ticket Booth Heaters

THE TICKET BOOTH heater is a compact device which is a necessity, especially in cases where the booth is set away from the walls of the theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

The Prometheus Electric Corporation, 360 W. 13th Street, New York City.
Time-O-Stat Controls Company, Elkhart, Ind.

ALWAYS ENGAGE!

FOR SURPRISINGLY BEAUTIFUL DRAPERIES
FOR PERFECTLY INSTALLED RIGGING
FOR DISTINGUISHED—DECORATIVE INTERIORS
FOR INTELLIGENT — ARTISTIC LAY-OUTS

A FEW RECENT INSTALLATIONS

Guild Hall, East Hampton, L. I., Civic Auditorium, Kalamazoo, Mich., Pelham Theatre, N. Y., Embassy Theatre, Reading, Pa., and an impressive number of other glorious installations have recently been completed by us.

Ideas of advanced and superior character submitted without obligation.



340 WEST 41ST STREET
NEW YORK CITY

An Enviable Record of Notable Installations

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand or hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corp., Paramount Building, New York City.
Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Simplex Ticket Register, Paramount Building, New York City.

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Ticket Holders

THERE ARE various forms and types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
General Register Corp., Paramount Building, New York City.
Simplex Ticket Register, Paramount Building, New York City.

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Ticket Machines

Refer to MACHINES, TICKET

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Tile (for Floors and Decoration)

IMPORTANCE OF first impressions has been repeated often enough, yet many a patron has drawn a negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the theatre are many and valuable. Besides its use for fountains and purely decorative features, it is proved beautifying as well as durable as floor material in theatre lobbies, lounges, etc.

American Encaustic Tiling Company, Ltd., 16 E. 41st Street, New York City.
Associated Tile Manufacturers, 420 Lexington Avenue. New York City.
Flint Faience & Tile Company, Flint, Mich.
Mosaic Tile Company, Zanesville, O.

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.

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Towels, Paper

PROGRESSIVE OPERATION of a theatre does not stop at the screen or stage of the theatre. It extends even to the small details of equipment of the entire theatre. Paper towels are a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the highest standards.

Bay West Paper Company, Green Bay, Wis.
Ft. Howard Paper Company, Green Bay, Wis.
Hobert Paper & Fiber Company, Green Bay, Wis.

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Trailers

THE EXHIBITOR has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined.

Ad-Vance Trailer Service Corporation, 930 Ninth Avenue, New York City.
Artfilm Studios, Inc., 6601-05 Euclid Avenue, Cleveland, O.
Artwin Products Corporation, 729 Seventh Avenue, New York City.
Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
Meyer-Rieger Laboratories, Inc., 630 Ninth Avenue, New York City.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, and 1922 S. Vermont Avenue, Los Angeles,
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
United Trailer Service, Film Center Building, New York, N. Y.

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Transformers

Refer to GENERATORS, MOTOR

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Transparencies, Window Displays

THE TRANSPARENCY offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be of a lightweight material to provide comfort and in addition, to create at atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Brooks, 1435 Broadway, New York City.
Browning, King & Company, 264 Fourth Avenue, New York City.
Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
DeMoulin Brothers & Company, 1030 S. Fourth Avenue, Greenville, Ill.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
Pettibone Brothers Manufacturing Company, 632 Main Street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.
Western Uniform Company, 105 S. Wells Street, Chicago, Ill.

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Upholstery Material

USE OF sound absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 89 Franklin Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 183 Madison Avenue, New York City.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are



waiting. This operation goes on continuously, and rapidly takes care of waiting crowds. The various stations can be furnished in any finish.

Seat indicators have proved to effect economy and safety in moving picture theatres by reducing the possibility of accidents in aisles and rows to its minimum, reducing the numbers of ushers used in handling patrons, together with speeding up the locating of vacant seats which are otherwise lost due to the inaccuracy of the human element manifested in the very best of ushering systems. The reduction of accidents means reduction in insurance premiums, and the reduction in the number of ushers means a reduction in uniforms, salaries and up-keep.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
BilMarjac Corporation, 1697 Broadway, New York, N. Y.

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Vacuum Cleaning Equipment

THOUGH THE constant and careful cleaning of the interior of a theatre would seem to present a problem, the vacuum cleaner has simplified matters considerably, since it can be used in cleaning carpets, drapes, chairs, organ lofts, stage floors, etc. The vacuum cleaner also promotes sanitation, which old methods did not do. Vacuum cleaners are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $67.50.

Apex Electrical Manufacturing Company, 1067 E. 152nd Street, Cleveland, O.
Eureka Vacuum Cleaner Company, Hamilton and Dewey Avenues, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hoover Company, Canton, O.
The Morrow Company, Inc., 400 W. Madison Street, Chicago, Ill.
National Super Service Company, 812 LaFayette Street, Toledo, O.
Spencer Turbine Company, Hartford, Conn.

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Vending Machines and Scales

IN RECENT months BETTER THEATRES has inaugurated a department called "Added Income" designed to keep theatre owners informed of possibilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveal an expected income of between $400,000 and $500,000 annually. Their survey shows that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

While candy machines are considered the largest revenue producers, it has been found that weighing scales located in rest rooms and other convenient spots run a close second. Weighing machines that take up a minimum amount of room, are attractively made in various colors and which can easily be moved on rollers are now offered especially for theatre use.

Vending machines of all types may be purchased outright or may be placed in theatres and operated on a percentage of the profits for the theatre. Other types of vending machines such as soap, towel, perfume, and the like, are beginning to make their appearance in some theatres. Pop corn machines, which are discussed elsewhere in this Index, offer another source of revenue under certain conditions.

Following are listed some manufacturers of candy vending machines and scales:

A. B. T. Manufacturing Company, 3311 Carroll Avenue, Chicago, Ill.
Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
Watling Scale Manufacturing Company, 4654 W. Fulton Street, Chicago, Ill.

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Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT—COOLING, VENTILATING SYSTEMS—ELECTRIC FANS—FANS, VENTILATING

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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building. The prices range from 50c. to $1.50 each, depending on the diameter. A six-inch diameter is generally used.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 517-21 E. 136th Street, New York City.

8 HOUR SERVICE
CIRCUS HERALDS
PROGRAMS
DATES·POSTERS
EXHIBITORS
Printing Service
711 South Dearborn Street
CHICAGO, ILL.

▲

Volume Controls, Auditorium

CONTROL OF SOUND and talking volume from a point in the auditorium so that the volume of sound will harmonize with the action of the picture is a recent development that is finding a favorable reception among theatre owners. The purpose of the auditorium volume control is to enable instantaneous change in sound volume, to enhance the mood of the particular scene at the moment it is shown. Heretofore, with the volume of sound controlled from the projection room, a flexibility has been absent, which has had a tendency to produce a monotony in the sound from the amplifiers, regardless of the action on the screen.

With the auditorium volume control, it is possible to tone and shade the sound directly at the point it is received by the audience, viz., in the auditorium.

Essannay Electric Mfg. Company, 2809 W. Van Buren Street, Chicago, Ill.

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Wall Coverings

SINCERE CONSIDERATION must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction.

Beaver Products Company, Inc., 1440 Military Road, Buffalo, N. Y.
Cornell Wood Products Company, 190 N. State Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Vitrolite Company, 133 W. Washington Street, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Waste Cans

THESE GENERALLY have self closing covers, some of them being operated by foot levers. Some are finished in high-grade enamel to harmonize with the rest of the booth equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon butts or the immersion of film fragments in water for safety.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Water Purifiers and Coolers

WATER PURIFIERS and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

National Carbonic Machinery Company, Wisconsin Rapids, Wis.
U. S. Ozone Company, 500 N. Dearborn Street, Chicago, Ill.

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Wheels, Color

Refer to COLOR WHEELS

WHO'S WHO

A DIRECTORY OF THEATRE EQUIPMENT MANUFACTURERS AND DEALERS AND THEIR EXECUTIVES ARRANGED ALPHABETICALLY BY NAMES OF FIRMS

Frank Adam Electric Company

3650 Windsor Place, St. Louis, Mo.

Manufacturers of F-A Major system lighting control stage switchboards, live and dead face safety type light and power switchboards, panelboards and cabinets, plugging panels, fan hanger outlets, adjustable floor boxes, switches, knife, safety type brush switch and flush range switches.

President and General Manager.....Fred B. Adam
Vice President in Charge of Sales.....H. J. Reinhardt
Factory Superintendent.....N. J. Schmelig

BRANCHES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago
Cincinnati, O.
Cleveland, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
Hamilton, Ont.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Cal.
Seattle, Wash.
Tulsa, Okla.
Calgary, Alta.
Montreal, Que.
Toronto, Ont.
Vancouver, B. C.
Winnipeg, Man.

▲

Addressograph Company

E. 40th Street & Kelley Avenue, Cleveland, O.

Manufacturers and distributors of name and data writing products; addressograph, speedaumat and graphotype.

President and General Manager.....J. E. Rogers
Compt. and Treasurer.....C. R. Battin
General Sales Manager.....J. B. Ward

BRANCHES AND AGENCIES

Albany, N. Y.
Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Chicago, Ill.
Cincinnati, O.
Cleveland, O.
Columbus, O.
Dallas, Tex.
Dayton, O.
Denver, Colo.
Des Moines, Ia.
Detroit, Mich.
Duluth, Minn.
El Paso, Tex.
Grand Rapids, Mich.
Greensboro, N. C.
Halifax, N. S.
Hamilton, Ont.
Hartford, Conn.
Houston, Tex.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Cal.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Montreal, Quebec
Newark, N. J.
New Orleans, La.
New York, N. Y.
Oakland, Cal.
Oklahoma City, Okla.
Omaha, Neb.
Peoria, Ill.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Me.
Portland, Ore.
Providence, R. I.
Reading, Pa.
Richmond, Va.
Rochester, N. Y.
South Bend, Ind.
St. Louis, Mo.
St. Paul, Minn.
Salt Lake City, Utah
San Antonio, Tex.
San Francisco, Cal.
Scranton, Pa.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Tampa, Fla.
Toledo, O.
Toronto, Ont., Canada
Vancouver, B. C., Can.
Wahpeton, N. D.
Washington, D. C.
Youngstown, O.
Winnipeg, Man.

The A. H. Andrews Co.

107 So. Wabash Avenue, Chicago, Ill.

Manufacturer of theatre chairs.

President and Treasurer..W. F. Merle, Jr.
Secretary and General Manager.....Henry J. Merle
Sales Manager.....B. M. Altmeir
Sales Engineer.....C. E. Gibson

BRANCHES

New York City, 105 West 40th Street.
Portland, 475 Hoyt Street.
Seattle, 617 Western Avenue.

FACTORIES

Chicago, 22nd and Fisk Streets.

▲

Ad-Vance Trailer Service Corporation

630 Ninth Avenue, New York, N. Y.

Silent and talking trailers; merchants film-ad service; short reel films.

▲

Alexander Film Company

Alexander Industries Building, Colorado Springs, Colo.

Producer of motion picture publicity films.

President.....J. Don Alexander
First Vice President.....D. M. Alexander
Second Vice President....Mark Fitzgerald
Secretary-Treasurer.....R. A. Duncan
Vice President in Charge of Sales.....M. J. McInaney

BRANCHES

New York City
Detroit, Mich.
Chicago, Ill.
Portland, Ore.
Dallas, Tex.
Los Angeles, Cal.

▲

American Blower Corporation

6000 Russell Street, Detroit, Mich.

Manufacturers of Sirocco fans, "ABC" air washers, Ventura fans, Sirocco utility blowers.

President.....Jas. Inglis
Vice President and General Manager.....J. F. G. Miller
Vice President ..... C. T. Morse
Vice President in Charge of Export.....F. R. Still
Secretary.....R. Vaile
Assistant Treasurer.....H. Ebel
Sales Manager .....G. C. Polk

FACTORIES

Detroit, Mich.
Cincinnati, O.
Windsor, Ontario, Canada

▲

American Carbonic Machinery Company

Wisconsin Rapids, Wis.

Manufacturer of air cooling and conditioning equipment.

President.....G. W. Kibby
Vice President and General Manager.....O. A. Labus
Secretary.....O. E. Uehling

BRANCHES

Chicago, Builders Building.
Detroit, Mich., Michigan Theatre Building.
New York City, 30 Church Street.
Cleveland, O., 2036 East 22nd Street.

▲

American Seating Company

Ninth & Broadway, Grand Rapids, Mich.

Manufacturers of theatre furniture.

President.....H. M. Taliaferro
Secretary .....V. L. Wills
Treasurer.....E. M. Mootz

BRANCHES

Atlanta, Ga.
Boston, Mass.
Charlotte, N. C.
Cincinnati, O.
Cleveland, O.
Detroit, Mich.
Grand Rapids, Mich.
Indianapolis, Ind.
Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Cal.
Seattle, Wash.
St. Louis, Mo.
London, England

▲

American Silversheet Company

800-12 Beaumont Street, St. Louis, Mo.

Manufacturer of sound screens.

▲

Amplion Radio Corporation

38 West 21st Street, New York City

Manufacturers of complete sound equipment.

President .....Fred G. Taylor
Treasurer.....Fred W. Solen
Secretary .....Ernest Wilkinson

▲

A. H. Andrews Company

107 So. Wabash Avenue, Chicago, Illinois

▲

Arctic Nu-Air Corporation

Northwest Terminal—Minneapolis, Minn.

Manufacturer of cooling and ventilating systems for theatres of any size.

President.....A. S. Feinberg
Vice-Presidents .....J. C. Buckbee, Geo. F. Dembow
Secretary-Treasurer.....A. A. Feinberg
Chairman of Board of Directors.....J. Geo. Feinberg

SALES OFFICES

Algona, Ia., N. C. Rice
Atlanta, Ga., P. O. Box, 838, 11 Elliot Street, N. W.
Belmont, Mass., 34 Oak Avenue.
Chicago, Ill., 1223 South Wabash Avenue.
Cincinnati, Ohio, 101 Southern Ohio Bank Bldg.
Cleveland Heights, O., 3768 Glenwood Road.
Dallas, Tex., 3932 Mockingbird Lane.
Detroit, Mich., 9316 Woodward Avenue.
Los Angeles, Cal., 1640 W. Washington Boulevard.
Minneapolis, Minn., Northwest Terminal.
New York City, N. Y., 1904 Paramount Bldg.
Philadelphia, Pa., 1237 Vine Street.
Pittsburgh, Pa., 3565 Bigelow Boulevard.
San Francisco, Calif., 243 Golden Gate Avenue.
Seattle, Wash., 2318 Second Avenue.
Syracuse, N. Y., 602½ E. Genesee Street.

▲

The Arcus Ticket Company

348 N. Ashland Avenue, Chicago

Manufacturer of roll and folded tickets, coupon books, strip tickets, diagram racks, advance sale racks, vending machines, ticket boxes, reserved seat coupon tickets.

President-Treasurer.....James S. Arcus
Vice President-Secretary.....H. J. Hessell

BRANCH

New York City, 461 Eighth Avenue.

▲

Armstrong Studios, Inc.

1717 Cordova Street, Los Angeles, Cal.

Stage equipment and furnishings.

President and General Manager.....W. B. Armstrong

OFFICES and STUDIOS
San Francisco, 283 Golden Gate Avenue.
Chicago, 14 West Lake Street.
Los Angeles, 1717 Cordova Street.

▲

Audak Company

305 East 46th Street, New York City
Manufacturers of professional pick-ups.
President.....Maximilian Weil

▲

Automatic Devices Company

737 Hamilton Street, Allentown, Pa.
Manufacturer of STABILARC motor generator, Allentown Automatic Curtain control equipment, Silent Steel curtain track.
President and Treasurer...Irving Samuels
Secretary.....F. A. Ambler

FACTORIES
Allentown, Pa., 1139 Maple Street.
Newark, N. J., 136-146 Miller Street.

▲

Autovent Fan & Blower Company

1805 N. Kostner Avenue, Chicago
Manufacturer of a complete line of ventilating equipment.
President.....J. E. Truitt
Sales Manager.....J. S. Eagen

BRANCHES
Bridgeport, Seeley & Jones, 128 Stella Street.
Boston, Autovent Fan & Blower Company, 180 Milk Street.
Cincinnati, Autovent Fan & Blower Company, 2413 Union Cent. Building.
Cleveland, Autovent Fan & Blower Company, 938 Guardian Building.
Detroit, Autovent Fan & Blower Company, 2832 E Grand Boulevard.
Hartford, A. J. Purcell, 631 New Britain Avenue.
Jacksonville, G. E. Osgood, 928 Osceola Street.
Kansas City, A. A. Electric Machinery Company, 1117 Cherry Street.
Miami, F. A. Aufford Agency, 140 Northeast 12th Street.
Milwaukee, Autovent Fan & Blower Company, 1134 No. 4th Street.
New York City, Autovent Fan & Blower Company, 1689 Woolworth Building.
Omaha, G. H. Alwine Company, 731 Brandeis Theatre Building.
Pittsburgh, Ralph E. Garrity Co., 414 Bessemer Bldg.
Richmond, Richmond Air Equipment Company, 908 East Cary Street.
St. Louis, Autovent Fan & Blower Company, 915 Olive Street.
Salt Lake City, Raymond Ackerman, 318 Dooly Block.
San Antonio, Fred C. R. Spence, P. O. Box 119.
Seattle, Fred W. Carlson, 959 Harrison Street.
Spokane, Heating Assurance Company, 121 No. Browne Street.
Tampa, Henry G. Carter, 504 Lafayette Street.

B

Barbour Stockwell Company

205 Broadway, Cambridge, Mass.
Manufacturer of Blanchard Film Speed Indicator.

BRANCHES
This indicator is exclusively distributed by the National Theatre Supply Company and all its branches.

▲

Bass Camera Company

179 W. Madison Street, Chicago, Ill.
Dealers in cameras and accessories.
President.....Charles Bass

▲

Basson & Stern

749 East 32nd Street, Brooklyn, New York
Manufacturers of B & S change overs, B & S Foot Switch, B & S Rear Shutter attachment and B & S Lens Turret.

▲

Bausch & Lomb Company

Rochester, New York
Manufacturer of optical instruments of all types, projection lenses, Cinephors, etc., reflectors and condensers.
President and General Manager.....
.....Edward Bausch
Sales Manager ..... M. H. Eisenhart
Advertising Manager...M. C. Williamson
Works Manager.....T. B. Drescher

BRANCHES
New York, N. Y., Pershing Square Building.
Boston, Mass., 333 Washington Street.
Chicago, Ill., 5 N. Wabash Avenue.
San Francisco, Calif., 28 Geary Street.
London E. C. 1, England, 67-68 Hatton Garden.
Frankfurt A. M., Germany, 20 Schillerstrasse.

▲

Bell Equipment Corporation

729 Seventh Avenue, New York City

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Bell & Howell Company

1801-15 Larchmont Avenue, Chicago
Manufacturer of Pioneer professional studio and Eyemo automatic motion picture cameras, Filmo 16 m. m. motion picture cameras, projectors and accessories, film perforators, film printers, film cement and film splicers.
President.....J. H. McNabb
Vice President.....A. S. Howell
Secretary.....C. A. Ziebarth

BRANCHES
New York City, 11 West 42nd Street.
Hollywood, Cal., 716 North La Brea Avenue.
London, England, 320 Regent Street.

▲

Belson Manufacturing Company

800 South Sibley Street, Chicago
Manufacturers and distributors of borderlites, Footlites, cyclorama striplites, boxlites, olivettes, spotlites, borderlight cable, connectors, plugs, act announcers, cleaning stands, dimmers, gelatines, panel boards, plugging boxes, stage pockets, towers, switchboards, aislelites, cloud effect machines, covelite equipment, exit and directional signs, floodlites, louvrelites, reflectors of all types, scenic effect machines, signal systems, and all accessories.
President.....David Belson
Vice-President.....M. J. Belson
Sales Manager.....M. H. VanAllen

BRANCHES
Atlanta, Ga., H. C. Biglin, 138 Marietta Street.
Baltimore, Md., J. E. Perkins, 11 East Centre Street.
Buffalo, N. Y., John E. Hoffman, 280 Carolina Street.
Cincinnati, O., R. M. Heim, 2413 Union Central Building.
Cleveland, O., Calvin B. Moore, 1572 Rydalmount Road.
Denver, Colo., Arthur E. Bacon, 912 Twentieth Street.
Detroit, Mich., Thomas H. Banks, 439 Penobscot Bldg.
Fort Worth, Tex., R. C. Werner, 804 Neil P. Anderson Bldg.
Indianapolis, Ind., Henry J. Damm, 704 Union Title Building.
Kansas City, Mo., Fitzhugh L. Funsten, 2004 Grand Avenue.
Los Angeles, Cal., Creighton F. Davis, 1609 West 20th Street.
Miami, Fla., Frank E. Filer, 24 Northwest First Avenue.
Minneapolis, Minn., Harold R. Harris, 708 Sixth Avenue South.
New Orleans, La., Lyman C. Reed, 708-710 Girod Street.
New York, N. Y., I. M. Fixman, 110 East Forty-Second Street.
Omaha, Neb., Garritt S. Felt, 404 Merchants National Bank Building.
Philadelphia, Pa., Herbert Bryan, Machinery Exhibition Hall, The Bourse.
Pittsburgh, Pa., S. H. Stover, Century Building.
Raleigh, No. Carolina, W. R. Phillips, 507 Cleveland Street.
Rochester, New York, H. C. Johnson 82 St. Paul Street.
St. Louis, Mo., Frank C. Unger, 4444 Clayton Avenue.
San Antonio, Tex., Fred C. R. Spence, P. O. Box 119—201 Normandy Street.
San Francisco, Cal., H. B. Squires Company, 1277 Howard Street.
Seattle Wash., A. T. Forsyth, 2719 First Avenue, So.
Tampa, Fla., Charles A. Schuldt, Builders' Exchange Building.
Tulsa, Oklahoma, C. B. Wyatt, 1543 So. Indianapolis Street.

CANADA
Montreal, Que., W. D. Bishop, 1440 St. Catherine Street, West.
Vancouver, B. C., R. H. Rook, 560 Beatty Street.
Winnipeg, Man., G. R. Kelly, 128 James Street.

▲

Best Devices Company

200 Film Bldg., Cleveland, O.
Manufacturers of Besteropticons, spotlights, Port shutters, Mazda Adapters, rewind pulleys, carbon savers and magazine lights.
Proprietor.....R. Wilson

▲

Best Manufacturing Company

1200 Grove Street, Irvington, N. J.
Manufacturers of loud speakers—dynamic and magnetic.
Officers .....G. G. Cromartie
.....E. W. Neilsen
Sales Manager.....H. H. Burtt
Credit Manager.....J. F. Ditler
Chief Engineer ..... R. E. Hantzsch

BRANCHES
Chicago, Ill., Chambers & Halligan, 549 W. Washington Boulevard.
Portland, Ore., Arthur S. Detsch, Security Building.
San Francisco, Calif., S. H. Cohn, 2812 So. Main Street.
St. Louis, Mo., Otto E. Heilmann Company, 1326 Syndicate Trust Building.
Detroit, Mich., H. D. Robertson Company, 6553 Woodward Avenue.
Philadelphia, Pa., I. H. Feigenbaum, 6240 Walton Avenue.

▲

Bestone, Inc.

Davenport at 16th Street, Omaha, Neb.
Manufacturers of BesTone Sound Systems, both disc and sound-on-film.
Export Dept.: 41 Water Street, New York, N. Y.
Southwest Office: 2009 Jackson Street, Dallas, Tex.

FACTORIES
Creighton, Nebr. Omaha, Nebr.

▲

Bigelow-Sanford Carpet Co., Inc.

385 Madison Avenue, New York City
President.....John A. Sweetser
Vice President.....H. V. Campbell
Vice-President.....R. J. Knowland
Treasurer.....F. H. Deknatel
Secretary.....J. J. Delaney

OFFICES
New York, 385 Madison Avenue.
Boston, 99 Bedford Street.
Philadelphia, 556-558 Public Ledger Building.
Pittsburgh, 715 Clark Building.
Atlanta, 120 Marietta Street.
Dallas, 1404 Dallas National Bank Building.
Chicago, 14 East Jackson Boulevard.
Minneapolis, 514-515 Plymouth Building.
St. Louis, 604 Arcade Building.
Detroit, 1222 Book Building.
Denver, 1130 Sixteenth Street.
Los Angeles, 120 East 8th Street, Room 301.
San Francisco, 770 Mission Street.
Seattle, 1932 First Avenue, Room 707.

MILLS AT
Thompsonville, Conn. Amsterdam, N. Y.
Clinton, Mass.

▲

Bilmarjac Corporation

1697 Broadway, New York City
Manufacturers of usher signal systems.

▲

Blizzard Sales Company

1524 Davenport Street, Omah, Neb.
Manufacturers of Blizzard Fans and Air Washer Units.
Export Dept., 41 Water Street, New York, N. Y.

Southwest office, 2009 Jackson Street, Dallas, Texas.

BRANCHES

All E. E. Fulton Company offices.

FACTORIES

Creighton, Neb., Omaha, Neb.

▲

A. R. Boyd Enterprises

1700 Sansom Street, Philadelphia, Pa.

Brokers who build, buy, lease and operate motion picture theatres.

▲

Boston Acoustical Engineering Division of Housing Company

40 Central Street, Boston, Mass.

Manufacturer of Acoustex—sound absorbing material for correction of acoustics in theatres.

▲

Brandt Automatic Cashier Company

515 First Street, Watertown, Wis.

Manufacturer of coin changing machines, Brandt Automatic Cashiers.

Chairman of the Board and Treasurer.....E. J. Brandt

President.....E. W. Quirk

Secretary.....O. E. Hoffman

▲

Brazel Novelty Manufacturing Company

4005 Apple Street, Cincinnati, Ohio

Jobbers and importers of novelties.

▲

Brenkert Light Projection Company

7348 St. Aubin Avenue, Detroit, Mich.

Manufacturers of theatre spotlamps, effect machines, high and low intensity lamps for motion picture projection, and stereopticons.

▲

Brilliantone Steel Needle Co., Inc.

370 Seventh Avenue, New York City

Manufacturar of brilliantone and dynamatone needles.

President.....W. J. Bagshaw

Treasurer.....C. H. Bagshaw

Secretary.....H. W. Acton

BRANCHES

Lowell, Mass.

▲

Bruckner-Mitchell, Inc.

132-134 W. 24th Street, New York, N. Y.

Manufacturers of Magnascope Frames, Horn Towers, Orchestra Lifts, Stage Rigging and Curtain Tracks.

President.....Richard R. Bruckner

C

Carbon Products, Inc.

8 Beach Street, New York City

Distributor and importer of carbons.

▲

Carrier Engineering Corporation

850 Frelinghuysen Avenue, Newark, N. J.

Manufacturer of Carrier Systems for Air Conditioning—Central Station Systems and Units; Carrier Centrifugal Refrigeration Machines.

President and Sales Manager E. T. Murphy

Vice President and Treasurer ..J. I. Lyle

Executive Vice President ..Thornton Lewis

Secretary .....L. L. Lewis

Production Manager .....M. S. Smith

Advertising Manager .....B. S. Beach

THEATRE DIVISION

2013 Paramount Bldg., New York City; 4221 Diversey Ave., Chicago; 748 E. Washington Blvd., Los Angeles.

BRANCHES

New York	Cleveland
Philadelphia	Detroit
Boston	Washington
Chicago	Dallas
St. Louis	Los Angeles

AFFILIATED COMPANIES ABROAD

Carrier Engr. Co., Ltd., London, England.

Carrier Continentale, Paris, France.

Carrier Lufttechnische Gesellschaft, Stuttgart, Germany.

Oriental Carrier Engineering Company, Tokyo, Japan.

Carrier Australasia, Ltd., Sydney, Australia.

▲

The Celotex Company

919 N. Michigan Avenue, Chicago

Manufacturer of Celotex standard building board, roof insulation, industrial board, refrigerator insulation, Acousti-Celotex and carpet lining.

President.....B. G. Dahlberg

Vice-President in charge of Mill.....C. F. Dahlberg

Vice-President in charge of Sales.....C. E. Stedman

Vice-President in charge of Research....T. B. Munroe

Advertising Director.....I. S. Rosenfels

Manager of Acoustical Department.....Wallace Waterfall

BRANCHES

Seattle	Minneapolis
Cleveland	Philadelphia
Los Angeles	Denver
New York City	Dallas
St. Louis	Atlanta
Chicago	Kansas City
	Boston

FACTORY

Marrero, La.

▲

Central Import Company

1656 S. Central Park Avenue, Chicago

Manufacturer of SUPER-TRANSFLEX GELATINE SHEETS, DIAMONDGLO TINSEL and METALLIC FLITTER.

FACTORY

Germany

▲

Century Electric Company

1806 Pine Street, St. Louis, Missouri

Manufacturers of Electric Motors and Fans.

President ..... E. S. Pillsbury

Vice-Pres. & Secy. ..... R. J. Russell

Offices in the principal cities with 40 United States and Canadian Stock Points and more than 75 outside thereof.

▲

J. H. Channon Corporation

223-233 West Erie Street, Chicago

Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trunks, cyclorama arms, and electric nigger head winch.

President.....LeRoy J. Zorn

FACTORY

223-233 West Erie Street, Chicago

▲

L. C. Chase & Company

89 Franklin Street, Boston, Mass.

Manufacturers of Upholstery Fabrics, Chase Velmo (Velvet Mohair), Leatherwove (Artificial Leather)

Detroit Office ..... J. L. Gibson

Chicago Office ..... C. R. Warren

New York Office ..... R. H. Bogert

D. P. Underhill

H. T. Wight

Boston Office ..... E. R. Campbell

F. H. Underhill

BRANCHES

L. C. CHASE & COMPANY

7338 Woodward Ave., Detroit, Mich.

307 No. Michigan Ave., Chicago, Ill.

24 W. 40th Street, New York City

613 Call Bldg., San Francisco, Cal.

▲

Chicago Cinema Equipment Company

1736-54 N. Springfield Avenue, Chicago

Manufacturers of De Luxe effect projectors, De Luxe Double Dissolvers, De Luxe automatic motor-driven rewinds, hand rewinds, De Luxe rewind tables, arc spotlights, high intensity floodlamps, effect discs (motor-driven and clockwork) trailer cabinets, record cabinets, carbon racks, carbon waste cans, color frame racks, special switches and boxes, lenses, condensers, magazines, parts for picture machines, sound accessories, Mazda spotlights, floodlights, stage towers, air-electric effect machines, color wheels, color frames, speed indicators, cleaner stands, footlights, borderlights, orchestra lights, music stands, "Gallagher" music stands, stabilizers, rear shutters, Holdback sprockets, CCE parts for Simplex & Sure-fit Projectors.

President.....Walter W. Pitann

Vice President.....A. M. Berg

Secretary.....Arthur Pitann

Treasurer and Sales Manager.....Edward H. Wolk

canvas—fibre banners, posters, window cards.

PERSONNEL

R. J. Leander Jules R. Moss

▲

Chicago Switchboard Manufacturing Company

426 South Clinton Street, Chicago, Ill.

Manufacturers of switchboards, spotlights, footlights and complete stage lighting equipment.

▲

Cinema Patents Company, Inc.

1776 Broadway, New York City

Manufacturers and licensors of developing machines and general laboratory equipment.

▲

Cinema Specialty Co., Inc.

P. O. Box 1037, Gary, Ind.

Manufacturer of automatic film indicators, and reel end alarms.

President.....J. C. Kovich

▲

J. R. Clancy, Inc.

1010 W. Belden Avenue, Syracuse, N. Y.

Manufacturer of a very complete line of theatrical stage hardware.

President and Treasurer.....J. R. Clancy

Vice President.....E. K. Clancy

Secretary.....M. E. Myers

▲

Peter Clark, Inc.

544 W. 30th Street, New York City.

Manufacturers of stage rigging, hardware, counterweight systems, asbestos, steel and soundproof curtains, hand and electric curtain hoists, draw curtain tracks, electric curtain control, orchestra pit lifts, organ console lifts, stage lifts, movable stage band cars, Movietone horn towers, mechanical stage effects, automatic screen adjustors, steel frames for picture sheets, contour curtains, metal ticket racks and cases, stage floor traps and portable ball room floors.

President.....Peter Clark

Vice President and General Manager.....William Otterbein

Secretary.....John F. Burke

Treasurer.....Thomas L. Kaveny

Advertising Manager.....Arthur E. Clark

WESTERN REPRESENTATIVE

Frank R. Eastman, 1773 N. El Molino Avenue, Pasadena, Cal.

▲

The Cleveland Switchboard Co.

2925 E. 79th Street, Cleveland, Ohio

Manufacturer of power and lighting panelboards and switchboards.

President.....F. C. Hofemeister

Secretary.....F. F. Hofemeister

Vice President.....H. F. Fickel

BRANCHES

Buffalo	Chicago
Detroit	Milwaukee
Pittsburgh	Philadelphia
Indianapolis	Washington, D. C.

▲

Clinton Carpet Company

Merchandise Mart, Chicago

Manufacturers of Ozite Rug and Carpet Cushions and Miniature Golf Felts.

President.....L. H. Regensburg

Advertising Manager ..... R. A. Phelps

BRANCHES

New York City, Clinton Carpet Company, 295 Fifth Avenue.

Los Angeles, Cal., Clinton Carpet Company, 120 East Eighth Street.

St. Johns, Quebec, Canada, Clinton Carpet Company.

FACTORIES

Milwaukee, Wis. Newark, N. J.
Los Angeles, Cal. St. Johns, Que., Canada

▲

Cornell Wood Products Company

307 N. Michigan Avenue, Chicago

Manufacturer of Cornell wood board, Indian board, industrial board Number 1, industrial board Number 3, 4 ply blackboard, 6 ply blackboard.

President.....W. I. Osborne
Vice President and General Manager.....W. I. Osborne, Jr.
Secretary and Sales Manager..W. W. Race
Treasurer.....R. B. Havens

BRANCHES

Brooklyn, N. Y., L. A. Dussol & Co., Bush Terminal.
Los Angeles, Cal., J. H. Gauthier Corporation.
Minneapolis, Minn., General Materials Inc.
Washington, D. C., Van E. Rouse & Company, 410 Bond Building.

FACTORY

Cornell, Wis.

▲

Covington Metal Products Corp.

Successors to Architectural Metal Products, Inc.

17 W. Eighth Street, Covington, Ky.

Manufacturer of marquees, metal covered doors, and ornamental bronze.

President.....A. L. Castellini
Secretary and Treasurer...Geo. D. Miller

▲

Coxsackie Holding Corporation

38 Mansion Street, Coxsackie, N. Y.

Manufacturer of professional projectors.

President.....Herman A. Kelp
Vice President.....George M. Overbaugh
Secretary-Treasurer ..... J. L. Myer

BRANCHES

Cleveland, O., Oliver Moving Picture Supply Company, 204 Film Building.
Charlotte, N. C., Carolina Theatre Supply Company, United Film Building.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes Street.
Birmingham, Ala., Queen Feature Service, Inc., 1912½ Morris Avenue.
Kansas City, Mo., A. A. Electric Machinery Company, Inc., 1117 Cherry Street.
Detroit, Mich., McArthur Equipment Company, 2301 Cass Avenue.
Providence, R. I., Wright & Macomber, 76 Dorrance Street.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin Street.
Tampa, Fla., Amusement Supply Company, 709 Twiggs Street.

▲

Craft Film Laboratories, Inc.

729 Seventh Avenue, New York City

Printing and developing of film.

President.....Nathan Saland
Secretary.....Alfred E. McCorry
Treasurer.....Stephen J. Devoe
Lab. Manager.....Harry Glickman

LABORATORY

Flushing, L. I., 48 Congress Avenue.

▲

Craftex Company

37 Antwerp Street, Brighton, Mass.

Manufacturer of Craftex, Craftexsize, Craftcoat, Sunflex, Shadowall and Craftcolor.

President.....David Murray
Treasurer.....H. B. Gardner
Vice President.....Robert Bowser

BRANCHES

New York City, 60 E. 42nd Street.

▲

C. Cretors & Company

620 W. 22nd Street, Chicago, Ill.

Manufacturers of corn popping machinery.

General Manager ..... H. D. Cretors
Director of Sales.....S. W. Hollingsworth

Crystal Movie Screen Corporation

Wyckoff Building, Celina, Ohio

Manufacturer of motion picture screens.

President.....Leo E. Dwyer
Secretary.....M. L. Dwyer

▲

Crystalite Products Corporation

1708 Standard Avenue, Glendale, Calif.

Manufacturers of changeable theatre letters.

President.....Paul D. Howse
Vice President.....Morris B. Miller
Secretary and Treasurer...Harry Stewart

▲

Cutler-Hammer, Inc.

N. 12th Street and W. St. Paul Avenue, Milwaukee, Wis.

Manufacturer of theatre dimmers, motor control, safety switches, wiring devices.

President.....F. R. Bacon
Vice President.....J. C. Wilson
Vice President.....F. L. Pierce
Treasurer and Ass't Sec'y.....H. F. Vogt
Secretary.....W. C. Stevens
Sales Manager.....G. S. Crane

BRANCHES

New York City, 8 West 40th Street.
Philadelphia, Pa., 401 No. Broad Street.
Buffalo, N. Y., 295 Main Street.
Boston, Mass., 52 Chauncy Street.
Pittsburgh, Pa., 132 Seventh Street.
Cincinnati, O., 49 East Fourth Street.
Cleveland, O., 815 Superior Avenue.
Chicago, 400 West Madison Street.
St. Louis, Mo., 1914 Washington Avenue.
Detroit, Mich., 2755 East Grand Boulevard.
Atlanta, Ga., 133 Cone Street, N. W.
Milwaukee, Wis., 536 W. Wisconsin Avenue.
San Francisco, Cal., 970 Folsom Street.
Seattle, Wash., 2207 First Avenue, South.
Los Angeles, Cal., 560 South San Pedro Street.

FACTORIES

Milwaukee, Wis. Bantam, Conn.
New York City

D

Da-Lite Screen Company, Inc.

2723 N. Crawford Avenue, Chicago

Manufacturers of screens.

A. L. DeBerri Heck J. C. Heck

▲

The Davis Bulletin Company, Inc.

Lock Street, Buffalo, N. Y.

Manufacturer of Davis lobby, automatic poster display bulletin and Davis automatic act annunciators.

President.....H. M. Davis
Secretary-Treasurer.....D. A. Borchard

FACTORY

Lock Street, Buffalo, N.Y.

▲

Humphrey Davy & Associates

4324 Market Street, Philadelphia, Pa.

Consulting Electrical Engineers.

▲

The Dayton Safety Ladder Company

121-123 West Third Street, Cincinnati, O.

Manufacturer of Dayton safety ladders.

President and Sales Manager.J. A. Scallan
Manager of Works.....W. E. Scallan

BRANCHES

Chicago, Ill., H. Channon Co., No. Wacker Drive and Randolph Street.
New York, N. Y., 116 West 39th Street.

▲

Dazians, Inc.

142 W. 44th Street, New York City

Manufacturer and importer of fabrics for stage curtains, fabrics for costumes, trimmings for stage curtains, trimmings for costumes and window display fabric.

President.....Henry Dazian
Vice President.....Emil Friedlander
2nd Vice President.....George Feinberg
Treasurer.....Rudolph Werthmann
Secretary.....Frank C. Green

BRANCHES

Chicago, 203 North Wabash Avenue.
Los Angeles, Cal., 728 South Hill Street.
Boston, 80 Boylston Street.
Philadelphia, 1109 Walnut Street.

▲

Del Castillo Theatre Organ School

State Theatre Building, Boston, Mass.

Director.....L. D. del Castillo
Assistant Instructor.....Earl Weidner

▲

Dowser Manufacturing Company

157 Rogers Avenue, Brooklyn, N. Y.

Manufacturer of change over and light control, and foot switch.

President.....J. M. Feldhun
Vice President.....Sydney Krause
Treasurer.....Chas. S. Thide

FACTORY

157 Rogers Avenue, Brooklyn, N. Y.

▲

H. Dryfhout

736 South Wabash Avenue, Chicago, Ill.

Manufacturers of paper and muslin banners, cards.

Manager.....H. Dryfhout

▲

Dunbar & Company

2652 W. Lake Street, Chicago

Manufacturer of corn poppers and peanut roasters.

Owner.....C. F. Dunbar
Manager.....H. Eifert

▲

Duo-Fone Corporation

2985 E. Jefferson Avenue, Detroit, Mich.

Manufacturer of sound reproducing equipment for theatre projectors, also sound-on-film equipment for Acme S. V. E. portable projectors.

President.....B. O. Hallis
Vice President.....W. F. Brink
Secretary.....E. J. Jacques
Treasurer.....H. J. Ellis

BRANCHES

Buffalo, N. Y., H. E. Hughes, 117 Tacoma Street.
Cleveland, O., F. G. Schram, 401 Film Building.
Cleveland, O., 401 Film Building.
Chicago, Ill., Sol Fichtenberg, U. S. Theatre, 546 South State Street.

▲

Duovac Radio Tube Corporation

360 Furman Street, Brooklyn, N. Y.

▲

DuPont Film Mfg. Corp.

35 W. 45th Street, New York City

Manufacturer of Motion Picture Film.

President.....N. I. Steers
Vice President and General Manager.....G. A. Scanlan
Sales Manager.....O. H. Briggs

BRANCH

Hollywood, Cal., 6656 Santa Monica Boulevard.

FACTORY

Parlin, N. J.

▲

Dworsky Film Machine Corporation

Film Center Building, New York, N. Y.

Manufacturers of film rewinders, wipers, renovating machines, film cleaning and film processing machines.

E

Eastman Kodak Company

Rochester, N. Y.

Manufacturers and distributors of photographic supplies of all kinds.

OFFICERS

Chairman of the Board....George Eastman
President.....William G. Stuber
Vice Presidents.....Frank W. Lovejoy
.....Lewis B. Jones
.....Walter S. Hubbell
Assistant Vice President.....A. Stuber
Secretary.....Thomas J. Hargrave
Assistant Secretary....Alice K. Hutchison
Treasurer.....Rudolph Speth
Assistant Treasurers.. J. L. Gorham, M. B. Folsom, P. W. Turner
Sales Manager, Motion Picture Film Department.....Edward P. Curtis

EXECUTIVE OFFICES
343 State Street, Rochester, N. Y.
BRANCHES
Chicago, Ill., 1727 Indiana Avenue.
New York City, 350 Hudson Street.
San Francisco, Calif., 241 Battery Street.
MOTION PICTURE SERVICE BUILDING
Hollywood, Cal., 6706 Santa Monica Boulevard.

▲

Economy Novelty & Printing Company

239 West 39th Street, New York City
Manufacturers of advertising novelties for motion picture and theatrical productions.

▲

The Econoquipment Manufacturing Co.

Akron, Ohio
Manufacturers of Traveltrol Curtain Operators and Travelers.

▲

Edison Lamp Works of General Electric Company

Nela Park, Cleveland, Ohio
Manufacturer of incandescent electric lamps.
General Sales Manager.....E. E. Potter
BRANCHES

Philadelphia	New York
Chicago	Portland
Cleveland	Denver
Los Angeles	San Francisco
Boston	Atlanta
	Dallas

▲

The Edwards Manufacturing Company

409-459 E. Fifth Street, Cincinnati, O.
Manufacturers of booths, ventilators, skylights, roofings, sheet metal building material.
Chairman of Board.....E. W. Edwards
President.....H. W. Edwards
Vice President.....G. R. Edwards
Vice President and Secretary..G. D. Myers
Vice President and Assistant Secretary.....O. S. Larkby
BRANCHES
Dallas, Tex., Market and Collins Sts.
New York Office, 81-83 Fulton Street.

▲

Electrical Research Products, Inc.

(Subsidiary of Western Electric Company)
250 West 57th Street, New York City
President.....J. E. Otterson
Vice President.....W. Drake
Vice President.....H. G. Knox
Vice-President.....G. C. Pratt
Vice-President.....H. M. Wilcox
General Sales Manager (Theatrical).....C. W. Bunn
General Manager (Educational).....F. L. Devereux
General Sales Manager (Educational).....W. E. Harkness
Treasurer.....R. E. Anderson
Secretary.....H. B. Gilmore

▲

The Electric Storage Battery Company

Allegheny Avenue and 19th Street, Philadelphia, Pa.
Manufacturer of Exide Emergency Lighting Battery Systems for emergency lighting and emergency projection power; also storage batteries for sound equipment operation.
President.....John R. Williams
Vice President.....Kenneth B. Schley
Vice President.....R. C. Norberg
Vice President.....H. B. Gay
Secretary and Treasurer.....Walter G. Henderson
PLANTS
Allegheny Avenue and 19th Street and Crescentville, Philadelphia.
BRANCHES
Boston, Mass., 100 Ashford St.
New York, N. Y., 23-31 W. 43rd St.
Rochester, N. Y., 642 Plymouth Ave., S.
Philadelphia, Pa., 1955 West Hunting Park Ave.
Pittsburgh, Pa., Union Trust Bldg.
Washington, D. C., 1823-33 L St., N/W.
Atlanta, Ga., 210 Walker St., S/W.
Cincinnati, O., 1142 Sycamore St.
Cleveland, O., 6400 Hermann Avenue.
Detroit, Mich., 8051 W. Chicago Blvd.
Minneapolis, Minn., 3 N. 15th St.
Chicago, Ill., 613 Marquette Bldg.
Kansas City, Mo., 129 Belmont Blvd.
St. Louis, Mo., 1058 S. Vanderveer Ave.
Denver, Col., 1420-24 Wazee St.
San Francisco, Cal., 6150 Third St.
Seattle, Wash., 1041 Railroad Ave., S.

▲

Elec-Tro-Fone Corporation

2490 University Avenue, St. Paul, Minn.
Manufacturers of sound equipment for theatres.
President and Treasurer...Fred H. Strom
Secretary & Treas. ..... H. E. Strom

▲

The Enterprise Optical Manufacturing Company

564 W. Randolph Street, Chicago
Manufacturer of The Motiograph De Luxe Sound Projector.
President and General Manager.....O. F. Spahr

▲

Erker Brothers Optical Company

610 Olive Street, St. Louis, Mo.
Manufacturer of ticket holders, ticket boxes, ticket office window shutters, bookkeeping system or theatre ledger, ticket window speaking tubes, film rewinders, film waxers, film cement, advertising slides, film trailers, lighting fixtures, motor attachments.
Distributor of screens, frames, operator's tools, National carbons, stereopticons, booth equipment, spot lamps, lenses, stage lighting apparatus and electrical supplies.

▲

Essannay Electric Manufacturing Company

2809 W. Van Buren St., Chicago
Manufacturer of changeover, speed indicator, and remote volume controls for sound equipment.
General Manager.....L. D. Strong
BRANCHES
Associated with all branches of National Theatre Supply Company.

▲

Exhibitors Printing Service

711 S. Dearborn Street, Chicago, Ill.
Printers of theatre programs, heralds and date strips.
Proprietor.....E. H. Newquist

F

M. G. Felder Sales Company, Inc.

1560 Broadway, New York City
Distributors of "Bio" carbons and "SA" carbons.
President.....M. G. Felder

▲

Filmack Trailer Company

838 S. Wabash Avenue, Chicago
Manufacturer of special announcement trailers and titles of all kinds.
Sales Manager ..... Irving Mack

▲

Film Fire Prevention Company, Inc.

1201 Chestnut Street, Philadelphia, Penna.
Manufacturer of "Chief" safety controls.
General Manager.....S. R. Gerhart
BRANCH
P-B Fire Equipment Company, Inc., 2655 Blendon Place, St. Louis, Mo.

▲

Film Inspection Machine Company, Inc.

630 Ninth Avenue, New York City
Manufacturer of a film inspection, cleaning and rewinding machine for theatre use; also a Duo Model film inspection and cleaning machine for film exchanges.

▲

The Film Speaker Company, Inc.

2219 Exchange Ave., Oklahoma City, Okla.
Manufacturers of talking picture systems and distributors of Universal Sound on Films, manufactured by Universal Sound System, Inc., Philadelphia, Pa., and Operadio Theatre Amplifiers, mfd. by Operadio Mfg. Co., St. Charles, Ill.
OFFICERS
Harry G. Waldron
Robert G. Sieber
Avece T. Waldron

▲

Flexlume Corporation

1100 Military Road, Buffalo, N. Y.
Manufacturer of neon tube, raised glass letter, exposed lamp and combination displays; also interior directional signs.
CONTROLLED AND LICENSEE FACTORIES
Flexlume Southern Inc., Atlanta, Ga.
Flexlume Midwest Corp., Kansas City, Mo.
Nebraska Neon Corp., Lincoln, Nebr.
Flexlume Southwest Neon Sign Corp., Phoenix, Ariz.
Brilliant Neon Corp., Portland, Ore.
General Illuminating Co., Seattle, Wash.
Flexlume Sign Co. Ltd., Toronto, Ont.
SALES AND SERVICE AGENCIES
Flexlume Neon Signs of Baltimore Inc., Baltimore, Md.
J. G. Deming, Boston, Mass.
Flexlume Sales Co., Inc., Buffalo, N. Y.
Flexlume Sign Co., Cedar Rapids, Ia.
Flexlume-Illinois Sign Co. Inc., Chicago, Ill.
Flexlume Neon Inc., Detroit, Mich.
Corey Sign Service, Easton, Pa.
Pancoast Sign Co., Elkhart, Ind.
Flexlume Neon Sales & Service, Harrisburg, Pa.
C. V. Harris Co., Indianapolis, Ind.
Flexlume Neon Sign Service, Louisville, Ky.
Lauer-Presser Co., Milwaukee, Wis.
Prather Advertising Co., Minneapolis, Minn.
Flexlume Sign Sales Co., Newark, N. J.
United Advertising Corp., New Haven, Conn.
Henry C. Kuchler, New Rochelle, N. Y.
Flexlume Electric Displays Inc., New York, N. Y.
Flexlume Sales & Service Inc., Philadelphia, Pa.
Flexlume Sales Co., Pittsburgh, Pa.
National Advertisers Co.. Providence, R. I.
Hen Johnston Inc., Reading, Pa.
Flexlume Corp., Rochester, N. Y.
Flexlume-Keller Displays Inc., St. Louis, Mo.
Fox Brothers, S. Charleston, W. Va.
W. C. Henry, Springfield, Ill.
Burger-Shean Co., Inc., Springfield, Mass.
Flexlume-Strough Corp., Syracuse, N. Y.
Foro B. Strough, Toledo, Ohio.
Norton & Schrag, Warren, Ohio.
Flexlume Sales Co. of D. C., Washington, D. C.
Flexlume Connecticut, Waterbury, Conn.
Gates Sales Agency, Wheeling, W. Va.
F. W. Haskell, Worcester, Mass.
EXPORT AGENCY
Melchior, Armstrong, Dessau Co., New York, N. Y.

▲

Flint Faience & Tile Company

Flint, Michigan
Manufacturers of Faience and other kinds of tile, decorative and plain.
Sales Manager.....E. L. Morrissey
BRANCHES
101 Park Avenue, Room 405, New York, N. Y.
L. J. Shawman, 119 S. 52nd St., Philadelphia.
208 Hemmeter Idg., Detroit, Mich.
A. A. Williams, 175 Court Rd., Winthrop, Mass.
E. L. Marshall, P. O. Box 607, San Antonio, Texas.
20 W. Austin Ave., Chicago, Ill.

▲

J. B. Ford Company

Biddle Avenue, Wyandotte, Michigan
Manufacturers of Wyandotte Detergent.
BRANCHES

Atlanta	Buffalo
Baltimore	Chicago
Boston	Cincinnati

Cleveland	New Orleans
Dallas	New York
Denver	Newark
Detroit	Omaha
Grand Rapids	Philadelphia
Indianapolis	Pittsburgh
Jacksonville	Portland
Kansas City	San Francisco
Los Angeles	Seattle
Louisville	St. Louis
Milwaukee	Spokane
Minneapolis	Syracuse

Forest Electric Corporation

272 New Street, Newark, New Jersey

Manufacturers of projection rectifiers and exciter rectifiers.

President ..... J. K. Elderkin
Engineer ..... G. H. Doremus

The Foto-Voice Company, Inc.

817-19 Granby Street, Norfolk, Va.

Manufacturers of the Foto-Voice.

President.....R. F. Haller
Vice President and General Manager.....H. S. Byrd
Secretary-Treasurer.....W. M. Haller

The Foxboro Company

Neponset Avenue, Foxboro, Mass.

Manufacturer of humidity controllers, temperature controllers, temperature recorders, humidity recorders, steam flow meters, recording thermometers, pressure gauges.

President.....E. H. Bristol
Treasurer.....B. B. Bristol
Factory Manager.....I. W. Reynolds
Sales Manager.....C. E. Sullivan

BRANCHES

New York	Rochester
Boston	Philadelphia
Chicago	Baltimore
Detroit	Atlanta
Pittsburgh	San Francisco
Cleveland	Los Angeles
Tulsa	Dallas
Minneapolis	Portland, Ore.

Friedley-Voshardt

763 Mather Street, Chicago, Ill.

Manufacturer of cast aluminum letters for marquees, stamped ornamentation for marquees.

E. E. Fulton Company

1018 S. Wabash Avenue, Chicago

Manufacturer and distributor of adaptors, carbon aisle lights, admission signs, arc feeds, booths, projection belting, leather boxes, ticket bowl cleaner, brass fixtures, cases and cans, reel carrying cement, film cabinets, film carbon savers, chewing gum removers, cleaners, film color hoods, color wheels, disinfectants and sprays, drain cleaner, exit lights, fabric cleaner, film cleaning fluid, film racks, fire extinguisher fluid, fireproofing materials, flashers, electric sign, furniture polish, inspection tables, janitor supplies, lights, spot, lamp dip (coloring), liquid soap and soap containers, lubricants (oil), lugs and terminals, wire, marble cleaner, metal polish, projectors, standard projection machine parts, projection room equipment, reels, film rewinders, rheostats, sprocket and pin removers, safety devices, projector screen paint, sharpeners, carbon shutters, Isis stripping flanges, film shutter, metal sign flashes, sound reproducing equipment, speed indicators, spot lights, ticket boxes and choppers, tool kits, tables, film inspection, ticket holders, waste cans.

President.....C. H. Fulton
Vice President.....Pat Casey
Treasurer.....A. G. Jarmin
Secretary.....Frank Meyer
Director.....C. C. Moskowitz

BRANCHES

Chicago, Ill., 1018 South Wabash Avenue.
New York City, N. Y., 115 West 45th Street.
San Francisco, Cal., 255 Golden Gate Avenue.
Atlanta, Ga., 146 Walton Street.
St. Louis, Mo., 3232 Olive Street.
Indianapolis, Ind., 340 North Illinois Street.
Milwaukee, Wis., 151 Seventh Street.
Boston, Mass., 65 Broadway.
Los Angeles, Cal., room 5, Film Building.
Philadelphia, Pa., 1337 Vine Street.

Branches will soon be located in: New Orleans, La.; Dallas, Tex.; Cleveland, O.; Detroit, Mich.; Kansas City, Mo., and Minneapolis.

G

G-M Laboratories, Inc.

1731 Belmont Avenue, Chicago, Ill.

Manufacturers of visitron photo electric cells.

President ..... A. J. McMaster
Vice-Pres. ..... C. E. Parson

EXPORT OFFICE

15 Laight Street, New York City

Gallagher Orchestra Equipment Co.

616 W. Elm St., Chicago, Ill.

Manufacturers of orchestra equipment, music stands, chairs, leader stands, electric usher, organ racks, piano racks, resonators.

President.....R. P. Bedore
Secretary.....Chas. Mark
Treasurer.....J. J. Krema

Garver Electric Company

Union City, Ind.

Manufacturer of Motion Picture Rectifiers and Mazda Regulators.

President.....R. H. Garver
General Manager.....Floyd Garver
Electrical Engineer.....Ray Garver

Gates Radio and Supply Company

115 N. Fourth Street, Quincy, Ill.

Manufacturers of "Motiotone" Junior and Senior sound film systems, Motiotone Junior disc for small theatres, Broadcast station equipment, public address equipment and Centralized radio installations for hotels.

Manager.....H. C. Gates
Chief Engineer.....P. S. Gates
Assistant Chief Engineer....P. S. Tourney
Comptroller.....L. J. Odear
Field Engineer ..... H. Laws

General Electric Company

1 River Road, Schenectady, N. Y.

Manufacturer of motor control devices and other electrical equipment, electric fans, lighting equipment, motor generators, panelboards, rectifiers, switches, theatre switchboards, electric circuit testing instruments, transformers and wiring devices.

President.....Gerard Swope
Vice President—Sales.....J. G. Barry
Vice President—Engineering..E. W. Allen
Vice President—Manufact...W. R. Burrows
Manager Industrial Department.....W. W. Miller

WORKS

West Lynn, Mass.	Oakland, Calif.
Pittsfield, Mass.	Bloomfield, N. J.
Erie, Pa.	Bridgeport, Conn.
Fort Wayne, Ind.	Philadelphia, Pa.

Schenectady, N. Y.

General Electric Company

Nela Park, Cleveland, O.

Manufacturers of incandescent lamps.

General Sales Managers.. { N. H. Boynton / E. E. Potter }

BRANCHES

Cleveland	Pittsburgh
Boston	Detroit
Oakland, Cal.	New York
Kansas City, Mo.	Minneapolis
St. Louis	Chicago
Buffalo	Philadelphia
	Atlanta

General Insulating & Mfg. Company

Alexandria, Ind.

Manufacturer of Gimco Rock Wool, loose and granulated, Gimco Rock Wool Flexfelt, Gimco Rock Wool Insulating Brick and Block, Gimco Rock Wool Cork, Gimco Pipe Covering, Gimco Insulating Cements, Gimco Acoustifelt, and Gimco Acoustic Plaster.

General Manager.....O. F. Mottweiler

BRANCHES

New York, N. Y., General Insulating & Mfg. Co., Eastern & Export Office, William C Hyatt, Mgr.
Chicago, Ill., Walter L. Shaeffer.
Cleveland, O., The C. W. Poe Company.
Houston, Tex., E. T. Kelley.
Los Angeles, Cal., R. P. Carmien.
San Francisco, Cal., Jones Brothers.
Detroit, Mich., N. Merion.
St. Louis, Mo., Winston Donnell.
Indianapolis, Indiana, B. J. Schneider.
Denver, Colo., Denver Fire Clay Company.

General Register Corporation

1704 Paramount Bldg., New York City

Manufacturers of Automatic Gold Seal Ticket Registers and Simplex Ticket Registers.

Assistant General Sales Manager.....W. L. Tenney

BRANCHES

Los Angeles, 420 So. San Pedro Street.
Chicago, Automatic Simplex Register Corporation, 1018 So. Wabash Avenue, district sales manager, J. W. Zundt.

General Seating Company

2234-36 Fullerton Avenue, Chicago, Ill.

Manufacturer of theatre chairs. Remodeling and repairing of every description. Firmastone cement for permanently fastening theatre chairs to concrete floors.

President.....Morris Fensin
Vice President.....Morton L. Fensin
Treasurer.....M. B. Fensin
Secretary and General Manager.....Erwin R. Fensin

General Talking Pictures Corporation

218 West 42nd Street, New York City

Manufacturers of Phonofilm, Phonodisc talking apparatus.

President.....M. A. Schlesinger
Vice President ..... Joseph Stark
Treasurer ..... William Baxter
Secretary.....Robert E. Saunders

Sales offices in many cities.

Globe Ticket Company

112 N. 12th Street, Philadelphia, Pa.

Manufacturer of coupon reserve seat tickets (dated, undated, die cut, double end, etc.), subscription strips, destructible pass out checks, exchange tickets, wardrobe tickets, door checks, roll and machine tickets, drawing tickets.

President.....W. E. Hering
Vice President.....P. C. Snow
General Sales Manager.....W. P. Snow

BRANCHES

Cleveland, O., 815 Superior Avenue.
Baltimore, Md., 1109 Munsey Building.
Cincinnati, O., 1030 Chamber of Commerce Building.
Pittsburgh, Pa., 410 Diamond Bank Building.
St. Louis, Mo., 605 Clara Avenue.
Des Moines, Iowa, 3815 University Avenue.

FACTORIES

Philadelphia, Pa., 112 North 12th Street.
Boston, Mass., 113 Albany Street.
New York City, 160 West 14th Street.
Los Angeles, Cal., 420 San Pedro Street.
Atlanta, Ga., 506-8 Stewart Avenue, S. W.

Golde Manufacturing Company

2013 LeMoyne Street, Chicago, Ill.

Manufacturer of film rewinders, framing light shields, GoldE Humidaire and GoldE Unilens Mount.

Goldie Linen Company, Not Inc.

14 W. Lake Street, Chicago

Manufacturer of chair covers.

George W. Goldstine
Milton D. Goldstine
FACTORY
14 West Lake Street, Chicago.

▲

Goodall Electric Manufacturing Company

212 North Spruce Street, Ogallala, Neb.
Manufacturers of Goodall sound systems, sound-on-film for theatres, broadcasting and public address.
President.....Robert A. Goodall

▲

Gries Reproducer Corporation

485 E. 133rd Street, New York City.
Manufacturers of sound on film and disc equipment; stationary and portable.

▲

F. B. Griffin

Oshkosh, Wis.
Manufacturer of film cement.
F. B. Griffin

▲

Guercio and Barthel

1018 S. Wabash Avenue, Chicago, Ill.
Manufacturer of double bearing intermittent group, Ger-Bar light shields, changeovers, illuminated directional signs, etc.

▲

The Edwin F. Guth Company

Washington Boulevard at Jefferson, St. Louis, Mo.
Manufacturer of lighting fixtures for theatres.
President.....Edwin F. Guth
Vice President.....Geo. S. Watts
Treasurer.....O. D. Guth
Sales Manager.....R. O. Fritz
BRANCHES

New York City	Atlanta, Ga.
Philadelphia, Pa.	Los Angeles, Cal.
Fort Worth, Texas	St. Paul, Minn.
Columbus, O.	Cleveland, O.
Detroit, Mich.	San Francisco, Cal.

BRANCHES
National Theatre Supply Company distributes this product.

H

Hall & Connolly, Inc.

24 Van Dam Street, New York City
Manufacturer of HC High Intensity projection lamps, High Intensity spot lights, studio High Intensity lamps.
President.....Theodore Hall
Treasurer.....J. J. Connolly

▲

J. H. Hallberg

303 Fourth Avenue, New York City.
Distributors of motor generators, dynamos and dynamotors, electric transformers for arc and Mazda lamps, gasoline electric plants, projector carbons, low intensity reflector arcs, Holmes projectors, Hall & Connolly high tensity arc lamps, Minusa screens, and photo electric cells.

▲

Hancock Bros.

25 Jessie Street, San Francisco, Cal.
Manufacturer of roll and folded tickets, reserved seat coupons, and railway tickets.
President and Manager.....J. F. Hancock

▲

Hearing Devices Corporation

Times Square, New York City

▲

The Hennegan Company

311 Genesee Street, Cincinnati, O.
Manufacturer of program covers, one sheets, window cards, date strips.
President.....Joseph F. Hennegan
Vice President and Sales Manager .....John E. Hennegan
Secretary-Treasurer..Stanley J. Hennegan
FACTORY
Cincinnati, O.

The Hertner Electric Company

12690 Elmwood Avenue, Cleveland, O.
Manufacturer of the Transverter, a line of motor generators for the theatre and rheostats in various sizes.
President-Treasurer.....J. H. Hertner
Secretary.....C. C. Dash
Superintendent.....L. J. Benbow
BRANCHES
Represented by the National Theatre Supply Company.

▲

Hewes-Gotham Company

520 W. 47th Street, New York, N. Y.
Manufacturer of film cement, carbon adaptors, color wheels, perfumed disinfectants, film cleaner, fire extinguisher fluids, fireproofing compounds, screen paint, poster paste, radium light and lamp colorings, Screen Nu-Clean.
Edward W. Harris

▲

The S. M. Hexter Co.

2400 E. Superior Avenue, Cleveland, O.
Manufacturer of drapery and upholstering fabrics.
T. L. Felber
Lee Hexter
BRANCHES
New York City, Lee Hexter, 381 Fourth Avenue.
Chicago, Ill., H. A. Colen, 1404 Heyworth Building.
St. Paul, Minn., R. S. Kennedy Company, 516 Endicott Building.
Cincinnati, Ohio, L. F. Wenstrup, 933 Chamber of Commerce Building.
Los Angeles, Cal., F. H. Miller, 708 Fine Arts Building.
San Francisco, Cal., R. W. Riccard, 251 Post Street.
Kansas City, Mo., E. E. De Voire, 1211 Chambers Building.
Boston, Mass., Warren Liston, 420 Boylston St.
Philadelphia, Pa., Fred Richter, 1623 Integrity Building.

▲

Heywood-Wakefield

174 Portland Street, Boston, Mass.
Manufacturer of theatre chairs.
President.....Richard N. Greenwood
Treasurer.....H. C. Perry
Manager of Production.....Seth Heywood
Sales Manager.....Paul B. Posser
BRANCHES

Baltimore, Md.	Oklahoma City, Okla.
Boston, Mass.	Philadelphia, Pa.
Buffalo, N. Y.	Portland, Ore.
Chicago, Ill.	Pittsburgh, Pa.
Los Angeles, Cal.	San Francisco, Cal.
New York City	
Seattle, Wash.	

FACTORIES

Gardner, Mass.	Chicago, Ill.
Wakefield, Mass.	Orillia, Ont.
Menominee, Mich.	

▲

Hoefer Change-Maker Company

3700 E. 12th Street, Kansas City, Mo.
Manufacturer of change-making machines (coin changers).
President and General Manager.....B. C. Hoefer

▲

Hoffmann-Soons

Electrical & Engineering Corporation
387 First Avenue, New York City
Manufacturer of rheostats and electrical specialties for motion picture projection; Electrical engineers and contractors; wiring, installation or repairs of any electrical apparatus; expert motor and projection generator repairs.

▲

Holmes Projector Company

1815 Orchard Street, Chicago
Manufacturer of Holmes silent and sound protectors.
President.....O. J. Holmes
Vice President.....A. B. Gould
Secretary-Treasurer.....C. M. Swan

Horton Manufacturing Company

3016 University Avenue, S. E., Minneapolis, Minn.
Manufacturers of variable speed multi-belt hydraulic and mechanical controlled ventilating fan drives for sound equipped theatres.
President ..... E. Dulac
Secretary ..... E. M. Ferguson
Assistant Secretary ..... F. J. Wirtz

▲

Housing Company—Acoustical Division

40 Central Street, Boston, Mass.
Manufacturer of Acoustex—sound absorbing material for correction of acoustics in theatres.

▲

Hub Electric Company

2219-29 West Grand Avenue, Chicago
Manufacturer of Stage Switchboards, Power Boards, Panel Boards, Theatre and Auditorium Lighting Equipment, Footlights, Borderlights, Spotlights, Stage Pockets, Cove Lighting, Stadiums Indoor and Outdoor, Fight and Hockey Clocks—Exterior and Interior Floodlights, School Lighting, Emergency Lighting, Cast Bronze Electric Signs, Rolled Bronze Electric Signs—Window Lighting and Lamps, Public Address Systems, Central Radio Control Sound Distributions.
President.....F. L. Decker
Secretary.....A. M. Knauber
Treasurer.....K. G. Rennie
BRANCHES
Minneapolis, Minn., 622 Corn Exchange.
New York City, 1457 Broadway.
Milwaukee, Wis., 123 Second St.
Toledo, O., 1214 Madison Ave.

I

The Ideal Electric & Manufacturing Company

E. First and Oak, Mansfield, O.
Manufacturer of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.
President and General Manager.....S. Glen Vinson
Secretary-Treasurer.....O. H. McDaniel
BRANCHES

New York	St. Louis	Columbus
San Francisco	Cleveland	Detroit
Cincinnati	Atlanta	Grand Rapids
Jacksonville	Boston	Norfolk
Philadelphia	Chicago	Oklahoma City
Kansas City	Greensboro	Omaha
Los Angeles	Rochester	Portland
Milwaukee	Birmingham	Seattle
New Orleans	Canton	Spokane
Pittsburgh	Charleston	Washington

▲

Ideal Seating Company

Grand Rapids, Michigan
Manufacturers of theatre chairs.
President and Treasurer....W. A. Godris
Production Manager.....A. Godris
BRANCHES

New York, N. Y.	Kansas City, Mo.
Philadelphia, Pa.	Los Angeles, Cal.
Pittsburgh, Pa.	San Francisco, Cal.

▲

Ilex Optical Company

Rochester, N. Y.
Manufacturer of projection lenses.

▲

Illinois Theatre Equipment Company

1150 S. Michigan Avenue, Chicago, Ill.
Manufacturer of theatre chairs, interchangeable seats and chair panels.

▲

International Projector Corporation

90 Gold Street, New York City
Manufacturer motion picture projectors.

▲

The Insulite Company

1200 Builders Exchange, Minneapolis, Minn.
Manufacturers of acoustical products.
President.....E. W. Backus

Vice President.....S. W. Backus
General Sales Manager....Tom V. Sawyer

▲

International Register Company

15 S. Throop Street, Chicago, Ill.

Manufacturers of scroll cutting machines (International Cutawl).

President.....A. H. Woodward
Vice President ..... A. H. Boettcher
Vice President ..... W. E. Richmond
Secretary..... A. M. Kinney
Treasurer.....W. J. Volkins

▲

Interstate Electric Company

4339 Duncan Avenue, St. Louis, Missouri

Manufacturers of rectifiers, converters, ozonators, battery chargers.

Manager ..... J. C. Grindell

BRANCHES

New York	Denver
Boston	Los Angeles
Detroit	San Francisco
St. Paul	Portland
	Kansas City

J

Jefferson Electric Company

1500 S. Laflin Street, Chicago

Manufacturer of Union renewable fuses, Gem switch boxes, Union outlet boxes, Gem plug fuses, Jefferson bell and signal transformers, Jefferson sign transformers.

President .....J. A. Bennan
Treasurer.....J. C. Daley
Vice President.....A. E. Tregenza

BRANCHES

New York	St. Louis
Philadelphia	Detroit
Cleveland	Oakland, Cal.

FACTORIES

1500 South Laflin Street, Chicago.
501 South Green Street, Chicago.

▲

Johns-Manville Corporation

292 Madison Avenue at 41st Street
New York City

Acoustical materials. Manufacturer of hot and cold pipe insulation, Rock Cork insulation for air conditioning, fire proofing compounds, motion picture booths, Transite, roofings, asphalt tile flooring, asbestos theatre curtains.

President.....Lewis H. Brown
Vice President in Charges of Sales.....
.....L. R. Hoff
Vice President and Industrial Sales Manager .....J. S. Carroll
Staff Manager of Acoustical Section
.....R. V. Parsons

BRANCHES

Sales offices in all major cities

FACTORIES

Manville, N. J.	New Orleans, La.
Cincinnati, O.	Waukegan, Ill.
Nashua, N. H.	Pittsburg, Calif.

▲

Jules Juillard & Company

175 W. Jackson Blvd., Chicago, Ill.

Agents for all kinds of theatre insurance.

K

Kausalite Manufacturing Company

8129 Rhodes Avenue, Chicago

Manufacturer aisle lights and organ heaters.

▲

The Kautz Perfectone Corporation

2115 Madison Ave., Norwood, Ohio

Manufacturers of Perfectone Sound on Film equipment, public address and school radio systems, also the Kautz Split-Lite recording system.

President.....Caroline C. Kautz
Sales Manager.....A. J. Kloening
Chief Engineer.....D. R. Kautz
Assistant Engineer.....A. T. Davis
Recording Engineer.....E. J. Mitchell

BRANCHES

Perfectone Corporation, 209 Film Bldg., Cleveland, O.
Perfectone Corporation, New York, N. Y. Sylvan Ginsberg.
Perfectone Corporation, Wheeling, W. Va., H. E. Newhart.
Columbus, Ohio, L. J. Gardiner Co.
Atlanta, Ga., Atlanta Perfectone Corp., c/o The Kautz. Perfectone Corporation, Norwood, O.
Omaha, Neb., Perfectone Sales and Service, c/o The Kautz. Perfectone Corporation, Norwood, O.
Ottawa Sales and Service, c/o Kautz Perfectone Corporation, Norwood, O.
Movie Camera Co., Bombay, Ind.

▲

Keasbey & Mattison Company

Butler Avenue, Ambler, Pa.

Manufacturer of Visibestone sound screens, fireproof asbestos theatre curtains.

Sale Manager.....G. F. Stone
Manager of Textile Sales...H. W. Tuman

BRANCHES

Boston	Minneapolis
Baltimore	New York
Chicago	Philadelphia
Cleveland	Pittsburgh
	St. Louis

▲

George Kilgen & Son, Inc.

4016 Union Boulevard, St. Louis

Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.

President.....Charles C. Kilgen
Vice President.....Alfred G. Kilgen
Vice President.....George J. Kilgen
Secretary.....E. R. Kilgen
Treasurer.....Charles C. Kilgen, Jr.

BRANCHES

Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George Kilgen & Son, 4016 Union Boulevard, St. Louis.

FACTORY

4016 Union Boulevard, St. Louis.

▲

Kinetic Engineering Company

Lansdowne, Pa.

Manufacturer of electric organ blower for pipe organs.

Secretary-Treasurer.....H. J. Knoll
New York City, 41 Park Row.

▲

The Kingery Mfg. Co.

420-26 E. Pearl, Cincinnati, O.

Manufacturer of popcorn machines, peanut roasters.

President.....G. F. Stewart
Vice President.....E. K. Boutet
Secretary and Treasurer..S. S. Kingery, Jr.

BRANCHES

Chicago, Ill., 29 South Clinton Street.

▲

King Studios, Inc.

2545 Elm Street, Dallas, Tex.

Theatre revamping, decorating and furnishing, acoustical correction.

President.....W. B. King

▲

Klemm Manufacturing Corporation

1455 West Austin Avenue, Chicago, Illinois.

Manufacturers of asbestos fire curtains, stage rigging and stage hardware.

Vice President.....N. C. Nussbaumer

▲

Kliegl Bros. Universal Electric Stage Lighting Company, Inc.

321 W. 50th Street, New York City

Manufacturers of Klieglights for movie studios and stage and auditorium lighting specialties.

President.....John H. Kliegl
Vice President and Treasurer.....
.....Herbert A. Kliegl
Secretary and Sales Manager.....
.....Frank H. Bliss

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Knowles Mushroom Ventilator Company

41 N. Monroe Street, New York City

Manufacturers of cast iron and steel mushroom air diffusers and deflectors for auditoriums, Nu-notch mushroom air diffuser, Aerovalve mushroom air diffuser, Dis-loc gallery riser ventilator, Oblong gallery riser ventilator, Tu-way air deflector, Aisle hood air deflector and Dampagrille.

Manager.....Arthur F. Knowles
Secretary.....Elliot Knowles
Advertising ..... S. E. Wardell
Factory Superintendent....R. A. McMillan

FACTORIES

Newark, N. J. Guilderland, N. Y.

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Kohler Company

Kohler, Wis.

Manufacturers of enameled iron and vitreous china plumbing fixtures, plumbing brass, and electric plants for domestic, industrial and auxiliary uses.

President.....Walter J. Kohler
Executive Vice President.Herbert V. Kohler
Secretary-Treasurer.....O. A. Kroos

BRANCHES

Atlanta, Ga., 662-664 Peachtree Street, N. E.
Boston, Mass., 445 C Street.
Chicago, Ill., room 2215 Tribune Tower.
Detroit, Mich., 35 Parsons Street.
Houston, Tex., 1319 Texas Avenue.
Indianapolis, Ind., 337 North Penn Street.
Kansas City, Mo., 1113 Wyandotte Street.
Los Angeles, Cal., 1100 Santa Fe Avenue.
Milwaukee, Wis., 751 No. Jefferson Street.
Minneapolis, Minn., 1100 Nicollet Avenue.
New York City, 711 Fifth Avenue.
Omaha, Neb., 1907 Farnam Street.
Philadelphia, Pa., 17th & Sansom Streets.
Pittsburgh, Pa., 401 Penn Avenue.
Richmond, Va., 120 West Grace Street.
St. Louis, Mo., 524-26 Arcade Building.
San Francisco, Cal., 501 Post Street.
Seattle, Wash., 1000 Mercer Street.

▲

The Kohler-Liebich Company

3549-53 Lincoln Avenue, Chicago, Ill.

Manufacturers of organ chimes, harps, marimbas, celestes, xylophones, orchestra bells and glockenspiels. Also Liberty professional instruments, and dinner chimes.

President.....Dr. T. G. Wallin
Vice President.....Oswald D. Luby
Secretary and Treasurer..Otto H. Liebich

FACTORY

3549-53 Lincoln Ave., Chicago

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Kolux Corporation

1064 South Union Street, Kokomo, Ind.

Manufacturers of raised glass letters, raised glass letter electric signs, raised glass letter interchangeable signs, exposed lamp letter signs for street or roof, interior and outdoor Neon tube signs, complete marquise displays, interior directional signs.

President and General Manager.....
.....W. S. Hough
Vice President and Treasurer .....
..... M. C. Hough
Secretary ..... G. R. Pool

▲

Kooler-Aire Engineering Corporation

1904 Paramount Building, New York, N. Y.

Manufacturer of cooling and ventilating systems for theatres up to 4,000 seats.

President.....B. M. Bros
Vice President.....E. F. Bauer
Secretary-Treasurer.....A. A. Feinberg
Chairman Board of Directors.....
.....J. Geo. Feinberg

SALES OFFICES

Algona, Ia., N. C. Rice
Atlanta, Ga., 154 Walton St., F. W. Young
Chicago, Ill., 818 State Lake Bldg.
Dallas, Texas, 2004 Commerce St., Air Conditioning Company
Detroit, Mich., 8202 Woodward Ave., Belanger Fan & Blower Co .
Kansas City, Mo., 434 Ward Parkway, Controlled Air Engineering Corp.
Los Angeles, Calif., 1640 W. Washington Blvd., B. F. Shearer Company

Memphis, Tenn., 238 Clay Tate Bldg., J. F. Duthie
Minneapolis, Minn., 2101 Kennedy St., N.E.
New York City, N. Y., 1904 Paramount Bldg.
Philadelphia, Pa., care Benj. Franklin Hotel, J. L. Clune
Seattle, Washington, 2318 Second Ave., B. F. Shearer Company
San Francisco, Calif., 243 Golden Gate Ave., B. F. Shearer Company
Portland, Oregon, 148 No. 10th St., B. F. Shearer Company
Cleveland Heights, Ohio, 3768 Glenwood Road, Harry Berman
Pittsburgh, Pa., 3565 Bigelow Blvd., Rush Machinery Co.
Syracuse, N. Y. 602½ Genesee St., W. F. Beadle.

L

Lakeside Company

Hermansville, Mich.

Manufacturers of ventilating blowers, also Furblo for warm air furnace heating and air conditioning.

President.....S. E. Earle
Vice President.....G. H. Earle
Secretary and Treasurer.....I. W. Rowell

▲

Lavezzie Machine Works

160 North Wells, Chicago, Illinois

Manufacturers of entire double bearing intermittent assembly for the Simplex; stars, cams and sprockets of every description.

▲

The Leader Press

Oklahoma City, Okla.

Theatre printers; producers of cards, posters and banners.

▲

The Link Company, Inc.

Binghamton, N. Y.

Manufacturer of theatre pipe organs, pianos and Autovox, an amplifying phonographic instrument playing any standard record, with two turn tables, so picture can be cued.

President.....E. A. Link
Vice President.....G. R. Thayer
Secretary-Treasurer.....G. T. Link

▲

Littleford Brothers

443-57 East Pearl Street and 456-70 East Second Street, Cincinnati, O.

Cable: Littlebros, Cincinnati

Manufacturer of horn tower for mounting horns for sound installation.

General Manager.....Roger S. Littleford
Sales Manager.....Wm. H. Reuter
Advertising Manager.....Allan E. Beach

▲

Loucks & Norling Studios

245 West 55th Street, New York City

Producers of sound and silent motion pictures and filmslides, also specialists in cartoons, technical and novelty animation.

▲

Lustrolite, Inc.

209-11 No. Howell Street, Davenport, Ia.

Manufacturer of electrical advertising displays, theatre marquee and spectacular displays.

BRANCHES

Chicago
Cleveland
Detroit
Des Moines
Sioux City
Kansas City
Cedar Rapids
Davenport
Rock Island
Moline
Peoria

M

The J. E. McAuley Manufacturing Company

552-54 West Adams Street, Chicago, Ill.

Manufacturer of Peerless high intensity reflector arcs, low amperage reflector arc lamps, film speed indicators, arc lamp rheostats and pedestal brace for simplex projectors.

▲

Macy Manufacturing Corp.

1449-51 39th Street, Brooklyn, N. Y.

Manufacturer of horns and accessories for group address and music reproduction systems.

President and General Manager.....B. Auerhaan
Secretary and Treasurer....J. J. Auerhaan
Chief Engineer.....Carl Wurm
General Sales Manager..Burnett Kavanagh

BRANCHES

New York
San Francisco
Cleveland
Detroit
Cedar Rapids
Kansas City
Chicago
Boston
Buffalo
Dallas
Indianapolis
Salt Lake City
Minneapolis
New Orleans
Denver
Portland

FOREIGN SALES AND SERVICE BRANCHES

Sydney, Australia
Auckland, N. Z.
Milan City, Italy
London, England
Montreal, Quebec
Toronto 2, Ontario
Bangkok, Siam
Manila, P. I.
Zurich, Switzerland
Singapore, S. S.
Tientsin, China
Weltevreden, Java
Rangoon, India
Bombay, India
Tokyo, Japan
San Juan, Porto Rico

▲

Maier-Lavaty Company

2141 Lincoln Avenue, Chicago, Ill.

Manufacturer of UNIFORMS for Theatre Attaches.

▲

Major Equipment Company, Inc.

4603 Fullerton Avenue, Chicago, Ill.

Manufacturers of footlights, borderlights, spotlights, floodlights, olivettes, exit lights, direction signs, stage switchboards and panelboards.

President.....R. E. Major
Vice-President and General Sales Manager.....P. J. Rabon

DISTRICT OFFICES

Atlanta, Ga., L. A. Crow, 64 Cone Street, Northwest.
Baltimore, Md., Wolfe-Mann Mfg. Co., 320 South Hanover Street.
Boston, Mass., J. J. Cassidy, 231 Congress Street.
Buffalo, N. Y., Ralph E. Jones, 1890 Hertel Avenue.
Cincinnati, O., E. F. Schurig, 105 East Pearl Street.
Dallas, Tex., R. S. Wakefield, 1814 Allen Building.
Cleveland, Ohio, Frank Reske, 684 Arcade Bldg.
Detroit, Mich., H. H. Norton, 2683 Wabash Avenue.
Indianapolis, Ind., Scott-Jaqua Company, 230 South Pennsylvania Street.
Orlando, Fla., F. W. Knoeppel, 610 Richmond Avenue.
Kansas City, Mo., Robert Baker, 19 East 14th Street.
Los Angeles, Cal., E. Zinsmeyer, 1127 South Wall Street.
Memphis, Tenn., C. B. Rutledge, 203 Monroe Avenue.
Minneapolis, Minn., Leo H. Cooper, 442 Builders' Exchange Building.
New Orleans, La., W. J. Keller, 203 Natchez Building, Magazine and Natchez Streets.
New York, Fred Kraut, 419 West 54th Street.
Omaha, Nebr., B. J. Fleming, 213 South 12th Street.
Philadelphia, Pa., W. A. MacAvoy, 244 North 10th Street.
Pittsburgh, Pa., R. E. Thomas, Law & Finance Bldg., 427 Fourth Avenue.
Salt Lake City, Utah, Raymond Ackerman, 318 Dooly Block.
San Francisco, Cal., C. J. Holzmueller, 1108 Howard Street.
St. Louis, Mo., O. H. Rottmann, 3649 Bell Avenue.
Tulsa, Okla., P. E. Ebersole, 214 South Victor Street.
Toronto, Canada, Amalgamated Elec. Co., Ltd., General Sales Office, 372 Pape Avenue, 11 Charlotte Street.
Vancouver, Canada, Amalgamated Elec. Co., Ltd., Granville Island.
Winnipeg, Man., Canada, Amalgamated Elec. Co., Ltd., 677 Notre Dame Avenue.
Hamilton, Ont., Amalgamated Elec. Co., Ltd., 18 Mary Street.
Montreal, Canada, Amalgamated Elec. Co., Ltd., 1006 Mountain Street.

EXPORT OFFICE

The Roy Chandler Co., Inc., 505 Fifth Avenue, New York City.

▲

Mandel Brothers

State and Madison Sts., Chicago, Ill.

Interior decorating, murals, scenic decorating. Special designs of furniture, decorative lamps, stone furniture.
Draperies, fabric stage sets, wall hangings, upholstery materials.
Carpets, rugs, rubber floor mats.
Uniforms of all descriptions.

▲

Marsh Laboratories, Inc.

64 East Jackson Boulevard, Chicago, Ill.

Recording of phonograph records for personal, commercial, broadcasting and all other purposes.

President and Treasurer.Orlando R. Marsh
Vice President.....G. H. Trout
Secretary.....M. Morley

▲

Mellaphone Corporation

Rochester Theatre Building, Rochester, N. Y.

Manufacturers of sound equipment.

President.....C. Fenyvessy

BRANCHES

McLeansboro, Ill., F. A. Sloan, Capitol Theatre Building.
Scranton, Pa., C. A. Fitch, 418 North Irving Avenue.
Sioux Falls, S. D., American Theatre Supply Company, 320 S. Phillips Avenue.
Rolla, Mo., L. L. Lewis, Rollamo Theatre.
New Orleans, La., Frank De Graauw, 1315 Tulane Avenue.
Winnipeg, Man., J. M. Rice & Company, 202 Canada Building.
Johnstown, N. Y., C. H. Dopp, Electric Theatre.
Toronto, Ontario, Dominion Theatre Equipment Co., Ltd., 21 Dundas Square.
Vancouver, B. C., Dominion Theatre Equipment Co., Ltd., 1716 King Edward Avenue.
Memphis, Tenn., American Visual Service, 244 Madison Avenue.
Dallas, Texas, Public Address Service Company, 2024 Commerce Street.
Charles Town, W. Va., (Jefferson County), E. M. Scott, P. O. B. 14.

▲

Metal Products, Inc.

1434 No. Fourth Street, Milwaukee, Wis.

Manufacturers of Everbrite spectacular modern electric theatre displays, signs, canopies, aluminum changeable letter.

▲

Metal Products, Inc.

1434 No. Fourth Street, Milwaukee, Wis.

Manufacturers of Everbrite spectacular modern electric theatre displays, signs, canopies, Metpro-Lu-Mi-Nus cast aluminum changeable letters.

President.....C. J. Wamser
Secretary.....A. J. Wamser
Vice-President (Theatre Division), R. Von Zakobiel

Distributed through the branches of The National Theatre Supply Company.

▲

Metallite Signs

385 Halsey Street, Newark, N. J.

Lobby displays and all kinds of signs for theatres, exhibits and advertising purposes.

▲

Meyer-Reiger Laboratory, Inc.

Film Center Building, 630 Ninth Avenue, New York, N. Y.

Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (silent or sound), advertising films, advertising trailers, animated presentation leaders, film titles, film trailers, Industrial films, leaders (film music trailers),

organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), type trailers.
President.....Louis Meyer
Treasurer.....Jack Reiger
Sales Manager.....Walter Freudenberger

▲

Miles Reproducer Co.

26 East 22nd St., New York, N. Y.
Manufacturers of microphones, dynamic units, exponential horns and trumpets, amplifiers, recording devices, complete public address systems, Callophone and intercommunication systems.
Branches in principal cities.
FACTORIES
Long Island City, New York City and Newark, N. J.

▲

Mills Novelty Company

4110 Fullerton Avenue, Chicago, Ill.
Manufacturer of advertising novelties and automatic musical devices.
President.....Fred L. Mills
Vice-President.....Ralph J. Mills
Treasurer.....Herbert S. Mills
Sales Manager.....Harry E. Steiner
Advertising Manager..Jarmes T. Manyan

▲

Milne Electric Sign Company

614-18 Cherry Street, Milwaukee, Wis.
Manufacturer of electric signs, changeable letters for marquise or canopies.

▲

Milwaukee Engineering & Manufacturing Company

107 E. Seeboth Street, Milwaukee, Wis.
Manufacturer of Helth Dri-electrical hand dryer and Helth Dri-electrical hair dryer.
General Manager.....W. S. Pfeifer
DISTRICT REPRESENTATIVES
Chicago, G. D. Kahnweiler, 205 West Wacker Drive.
Cleveland, Weeks Electrical Insulation Co., 2056 East Fourth Street.
St. Louis, L. R. Mann, 444 Frisco Building.
New York, Antiseptol Liquid Soap Co., 415 Greenwich Street.
Philadelphia, H. M. Parent, Bourse Building.
Cambridge, C. J. Murphy, 66 Broadway.
Pittsburgh, T. C. Tipper & Co., Dollar Savings & Trust Building.

▲

Minusa Cine' Screen Company

2665 Morgan Street, St. Louis, Mo.
Manufacturer of sound screens.

▲

The Missouri Fire Door & Cornice Company

3144 Easton Avenue, St. Louis, Mo.
Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.
President.....A. P. Faessler

▲

The Mohawk Carpet Mills

295 Fifth Avenue, New York City
Manufacturer of rugs and carpets.
President.....Arthur W. Shuttleworth
Vice-President and Treasurer.....
.....Howard L. Shuttleworth
Secretary and Controller.....S. M. Brown
Vice-President, in charge of sales.....
..... George Lambie
BRANCHES
Atlanta, Ga., 26 Cain Street.
Boston, Mass., 52 Chauncey St.
Chicago, Ill., 14 East Jackson Blvd.
Philadelphia, Pa., Public Ledger Building.
Dallas, Texas, 1114 Commerce St.
Denver, Colo., 1745 Wazee Street.
Des Moines, Ia., 10th & Walnut Sts.
Detroit, Mich., 1227 Washington Blvd.
Los Angeles, Calif., 714 South Hill St.
St. Louis, Mo., Ninth and Olive Sts.
San Francisco, Cal., 180 Montgomery St.
Seattle, Wash., 808 Howell Street.

Monarch Theatre Supply Company

154 East Calhoun Avenue, Memphis, Tenn.
Distributors of general theatre equipment.
OFFICERS
N. Bernstein I. M. Cohen

▲

Morelite Company, Inc.

600 West 57th Street, New York City
Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite junior reflector arc lamps, baby morelite reflector arc lamps, morelite rectifiers, accessories for morelite reflector arc lamps and rectifiers, mirror reflectors.
Distributors for motion picture projectors and parts.
President and Treasurer...Arnold Tyroler
Vice President and Secretary.....
.....Sidney Nickelsburg

▲

The Morrow Co., Inc.

400 West Madison Street, Chicago, Ill.
Manufacturer of vacuum cleaner of electric portable type, and attachments for the machine.
President ..... R. H. Morrow, Jr.
Vice President ..... H. M. Kyndberg
Secy. & Treas. ..... M. B. Morrow
FACTORY
626 Grand Avenue, Waukegan, Ill.

▲

Movie Supply Company

844 South Wabash Avenue, Chicago, Ill.
Manufacturers of special products. Dealers in motion picture projectors, generators, sound equipment, screens, opera chairs, and complete theatre equipment, accessories and supplies.

N

National Carbon Company, Inc.

(Carbon Sales Division)
P. O. Box 400, Cleveland, O.
Manufacturer of carbons for motion picture projectors, spotlights and effect lights; brushes, carbon, graphite, and metal-graphite for electric motors, generators and converters.
Manager.....E. A. Williford
Assistant to Manager.....E. R. Geib
Brush Department Manager.....
.....N. F. Bowman
Advertising Manager.....A. Broggini
BRANCHES
New York, N. Y., 300 Fourth Avenue.
Chicago, Ill., 230 North Michigan Avenue.
Pittsburgh, Pa., 411 Clark Building.
San Francisco, Cal., 599 Eighth Street.
FACTORIES
Cleveland, O. Fostoria, O.

▲

National Carbonic Machinery Co.

815 N. Larrabee Street, Chicago, Ill.
Manufacturers of air cooling and conditioning equipment.
President.....W. J. Binkley
Executive Vice President..Wm. H. Valiant
Vice President.....F. W. Herlan
Secretary and Treasurer.....L. T. Spellen
BRANCHES
Chicago, 815 No. Larrabee Street.
Detroit, Mich., Robert H. Gordon, 640 Michigan Theatre Bldg.
New York City, American Carbonic Engineering Company, 30 Church St.
Pittsburgh, The Bushnell Machinery Co., 1501 Grant Bldg.
Atlanta, W. R. Sanders, 201 Norris Bldg., 223 Peachtree St.
Seattle, Geo. A. Stevens, Terminal Sales Bldg.
Los Angeles, O. A. Labus, 329 Insurance Exchange Bldg.
Boston, Jarvis Engineering Co.
Kansas City, Mo., Thomas L. Dawson, 2035 Washington St.

National Electric Ticket Register Company

1806 Kienlen Avenue, St. Louis, Mo.
Manufacturer of ticket registers.
President.....W. L. Sullivan
Secretary-Treasurer.....W. L. Peabody
BRANCHES
National Theatre Supply Company (all offices).
Midwest Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
Simplex Ticket Company, 3120 West Grand Avenue, Chicago.
World Ticket & Supply Company, 1600 Broadway, New York City.

▲

National Motion-Ad Company

2448-50 Prairie Avenue, Chicago, Ill.
Manufacturer of sound equipment.
President.....Ralph G. Phillips

▲

National Program & Printing Company

729 S. Wabash Avenue, Chicago, Ill.
320 W. 46th Street, New York City
Producers of theatre promotional literature, programs and general theatre printing.

▲

National Rug Mills, Inc.

2494 South Fifth Street Milwaukee, Wis.
Manufacturers of AUDITEC Acoustical Felt.

▲

National Screen Service Corp.

126-130 W. 46th Street, New York City
Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (silent or sound), advertising films, advertising trailers, animated presentation leaders, film titles, film trailers, industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), type trailers.
President.....Herman Robbins
Vice-President.....Toby Gruen
General Sales Manager.....W. P. Garvn
BRANCHES AND STUDIOS
Trailer distribution points and special service departments.
New York, 126-130 W. 46th St.
Chicago, 810 S. Wabash Ave.
Los Angeles, Cal., 1922 S. Vermont Ave.
London, England, 25 Denmark St., W. C. 2.
SALES OFFICES
Oklahoma City, Okla., Lester Gibbs, 705 W. Grand Ave.
Kansas City, Mo., J. E. Dodson, 110 W. 18th St.
Philadelphia, Pa., Harry Kirchgessner, 1237 Vine St.
Cleveland, O., Arthur Ehrlich, 713 Film Building.
Detroit, Mich., C. H. Powell, 66 Sibley St.
Buffalo, N. Y., Louis Schwartz, 505 Pearl St.
San Francisco, Cal., Louis Reichert, 298 Turk St.
Minneapolis, Minn., Ed Burke, 64 Glenwood Ave.
St. Louis, Mo., Park Plaza Bldg., Kingshighway Blvd. at Maryland, W. Fruedenberger.
Pittsburgh, Pa., Jack Judd, 2337 Sherbrook St.
Des Moines, Iowa, L. L. Wells, 1121 High St.
Washington, D. C., Ed L. McShane, 1901 Connecticut Ave.
Indianapolis, Ind., 615 East 52nd St. Gus Carrick.
Boston, Mass., S. E. Hacking, 39 Church St.
Atlanta, Ga., J. R. Kitchen, 125 Walton St.
Albany, N. Y., Louis Blaustein, 1046 Bway
New Orleans, La., Chas. Gregory, 1401 Tulane Ave.

▲

National Steel Fabric Company

902 Union Trust Building, Pittsburgh, Pa.
Manufacturer of wire lath for stucco, wire lath for plaster, wire lath reinforcement for floor, concrete reinforcing and wire mesh.
Vice President.....E. L. Benedict
Sales Manager.....R. L. Glose

Dealer Sales Manager..W. H. Shaffer, Jr.
Advertising Dept.....L. E. Irwin

BRANCHES

Atlanta, Ga., Walton Building
Chicago, Ill., 1118 Strauss Building.
Cincinnati, O., Dixie Terminal Building.
Detroit, Mich., Dime Bank Building.
Los Angeles, Cal., 1358 Wholesale Street.
New York City, N. Y., 500 Fifth Ave.
Philadelphia, Pa., Franklin Trust Building.
St. Louis, Mo., Railway Exchange Building.
San Antonio, Tex., Builders Exchange Building.
Syracuse, N. Y., 261 Buckingham Avenue
San Francisco, Cal., 351 Bryant Street.

▲

National Theatre Supply Company

92-96 Gold Street, New York City

DISTRICT OFFICES

Chicago, 624 S. Michigan Ave., W. C. Denney.
New York, N. Y., 723 Seventh Ave., H. Stanley McLeod.

BRANCH OFFICES

Chicago, Ill., 825 S. Wabash Ave., B. Pearlman.
Cincinnati, O., 1637-39 Central Pkwy., J. Stallings.
Cleveland, O., 2112 Payne Ave., F. J. Masek.
Denver, Colo., 2106 Broadway, J. J. Morgan.
Des Moines, Ia., 1123 High Street, B. F. Silsbee.
Detroit, Mich., 214 W. Montcalm St., E. H. Forbes.
Indianapolis, Ind., 436 N. Illinois St., D. K. Smith.
Kansas City, Mo., 223 West 18th St., W. C. Denney.
Milwaukee, Wis., 725 W. Wells St., H. R. Vogel.
Minneapolis, Minn., 56 Glenwood Ave., A. T. Crawmer.
Omaha, Neb., 1510 Davenport St., W. E. Dyck.
St. Louis, Mo., 3210 Olive St., H. H. Hunt.
Baltimore, Md., 309 N. Gay St., N. C. Haefele.
Boston, Mass., 211 Columbus Ave., J. S. Cifre.
Buffalo, N. Y., 372 Pearl St., A. Becker.
New Haven, Conn., 133 Meadow St., L. Phillips.
New York, N. Y., 1560 Broadway, G. E. DeKruif.
Philadelphia, Pa., 1315 Vine Street, H. Blumberg.
Pittsburgh, Pa., 1721 Blvd. of the Allies E. B. Morton.
Washington, D. C., 916 G. Street, N. W. (All correspondence to Baltimore Branch, Rooms 513-15-17 Mather Bldg.)
Atlanta, Ga., 187 Walton St., N. W., R. A. Davis.
Charlotte, N. C., 222 West Fourth St., R. A. Davis.
Dallas, Texas, 306 S. Harwood St., J. C. Brown.
Memphis, Tenn., 400 S. Second St., A. DeStefano.
New Orleans, La., 220 S. Liberty St., W. A. Hodges.
Oklahoma City, Okla., 516 W. Grand Ave., C. P. Anderson.
Los Angeles, Cal., 1961 S. Vermont Ave., F. T. Lay.
Portland, Ore., 460 Glisan St., F. B. Carter.
Salt Lake City, Utah, 248 E. First South St., O. J. Hazen.
San Francisco, Cal., 121 Golden Gate Ave., J. C. Riley.
Seattle, Wash., 2400 First Ave., H. S. McLeod.

▲

National Ticket Company

Pearl & Webster Streets, Shamokin, Pa.

Manufacturer of tickets of every description—roll, folded, flat strip, book, reserved seat, etc.

Treasurer.....N. R. Ludes
Secretary.....W. A. Conway
Vice President.....J. J. Conway
President.....A. E. Conway

▲

Claude Neon Lights, Inc.

41 E. 42d Street, New York City

Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.

President.....W. T. P. Hollingsworth
Vice President.....R. L. Kester, Jr.
Treasurer.....William Franksen
Publicity Manager.....J. H. O'Neil

BRANCHES

Alpha-Claude Neon Corporation, Pittsburgh.
Bellows Claude Neon Company, Cleveland.
C. I. Brink, South Boston, Mass.
Claude Neon Displays, Inc., Buffalo, N. Y.
Claude Neon Federal Company, Chicago, Ill.
Claude Neon Federal Company, Wichita, Kansas.
Claude Neon Federal Company, Oklahoma City and Tulsa.
Claude Neon Federal Company, Shreveport, La.
Claude Neon of Connecticut, Inc., Bridgeport, Conn.
Claude Neon Lights, Inc., New York City.
Claude Neon Lights of Maryland, Inc., Baltimore, Washington, D. C.
Claude Neon-Lyman, Inc., Jamestown, N. Y.
Claude Neon Southern Corporation, Miami, Fla.
Claude Neon Southern Corporation, Atlanta, Ga.
Claude Neon Southern Corporation, Birmingham, Ala.
Claude Neon Southern Corporation, Charlotte, N. C.
Claude Neon Virginia Corporation, Richmond, Va.
Electrical Products Corporation, Los Angeles and Oakland, Cal.
Electrical Products Corporation, Denver.
Electrical Products Corporation, Great Falls, Mont.
Electrical Products Corporation, Portland, Ore.
Electrical Products Corporation, Salt Lake City.
Electrical Products Corporation, Seattle.
Federal Brilliant Company, St. Louis and Kansas City, Mo.
Kelly Claude Neon Corporation, Erie, Pa.
Kolite Electric Sign Manufacturing Company, Schenectady, N. Y.
New Jersey Claude Neon Corporation, Newark, N. J.
Philadelphia Sign Company, Philadelphia, Pa.
Quehl Sign Company, Cincinnati, Ohio.
Southwest Claude Neon Corporation, El Paso, Texas.
Strauss & Company, New York City.
Walker & Company, Detroit.
Erie Claude Neon, Ltd., Montreal, Que.
Claude Neon-Macey, Ltd., Toronto, Ont.
Neon Products of Western Canada, Ltd., Vancouver, B. C., and Victoria, B. C.
Western Claude Neon Lights, Ltd., Winnipeg, Man.
Anuncios K P Luz Neon, S. A., Havana, Cuba.
Claude Neon Lights, Victoria, Ltd., Melbourne, Australia.
Claude Neon Lights of New Zealand, Ltd., Auckland, N. Z.
Claude Neon Lights, Federal, Inc., U. S. A., Shanghai, China.
Claude Neon Denki Kabushiki Kaisha, Tokio, Japan.

▲

Frank Netschert, Inc.

61 Barclay Street, New York City

Manufacturers of artificial flowers and decorations for miniature golf courses.

G. Reising

▲

The Newman Mfg. Co.

Norwood Station, Cincinnati, O.

Manufacturers of brass and bronze poster frames and photo cabinets, brass railings, ticket choppers, ticket booths, marquises.

BRANCH

New York, N. Y., 103 Park Avenue.

▲

The Northwestern Terra Cotta Company

2525 Clybourn Avenue, Chicago, Ill.

Manufacturer of architectural terra cotta for trimming or facing of buildings.

BRANCHES

Chicago St. Louis Denver

▲

Novelty Scenic Studios

340 West 41st Street, New York City

O

Oliver Manufacturing Company

2209 Payne Avenue, Cleveland, Ohio

Manufacturers of synchronous and non-synchronous reproducers, public address systems for schools and hotels.

President.....E. E. Oliver

▲

Operadio Manufacturing Company

St. Charles, Ill.

Manufacturers of power amplifiers, Faders, Control Panels and Electro Dynamic Speakers for use in theatres and public address systems.

President.....J. McWilliams Stone
Secretary and Treasurer..Laurence A. King
Chief Engineer.....Harold H. Shotwell
Sales Manager.....Laurence A. King

▲

The Oro-Tone Company

1010 George Street, Chicago, Ill.

Manufacturers of pickups, pickup arms and sound equipment.

President-Treasurer ..... Thos. A. Galt
Secretary.....Carl Bramming

P

Pacent Reproducer Corporation

91 Seventh Avenue, New York, N. Y.

Manufacturers of synchronous and non-synchronous sound reproducing systems.

President.....L. G. Pacent
General Sales Manager.....J. R. Bizzelle

▲

The Page Organ Company

Lima, O.

Manufacturers of pipe organs.

President.....E. A. Williams

▲

The Paine Company

2949-51 Carroll Avenue, Chicago

Manufacturer of expansion shells, toggle bolts, countersunk washers and finn head bolts.

President-Treasurer.....E. C. Hall
Vice-President.....J. R. Nicholson
Secretary.....H. F. Kellogg
Assistant Treasurer.....P. M. Bolger

BRANCHES

New York, N. Y., 79 Barclay Street.
Dallas, Tex., 3011 Main St.
Los Angeles, Calif., 923 E. Third Street.
Seattle, Wash., 1016 First Avenue, South.
San Francisco, Cal., 715 Minna St.

FACTORY

2949-51 Carroll Avenue, Chicago

▲

Patent Scaffolding Company

1550 Dayton Street, Chicago, Ill.

Manufacturer of safety ladders and scaffolding.

BRANCHES

Chicago, 1550 Dayton Street.
Boston, 49 Ellery Street.
Atlanta, 44 Haynes Street, N. W.
Philadelphia, 2835 Bridge Street.
St. Louis, 6168 Bartmer Avenue.
San Francisco, 270 13th Street.
Pittsburgh, 1254 Voskamp Street, N. S.
Long Island City, N. Y., 3821 Sherman Street.

▲

Peerless Sound Equipment Co.

627 Iron Avenue, Dover, O.

Manufacturer of Peerless Senior and Peerless Junior synchronized sound device for talking moving pictures.

Manager.....P. W. Robb
Sales Manager.....A. V. Abel
Chief Engineer.....Walter Robb

BRANCHES

New Philadelphia, Ohio, 441 North Broadway.

▲

Phono-Kinema, Incorporated

729 Seventh Avenue, New York, N. Y.

Manufacturer of sound-on-film equipment.

President and Chief Engineer.....
.....Paul J. Larsen
Vice-President and General Manager...
.....A. J. Moeller

▲

The Phototone Equipment Corporation of America

309 N. Illinois Street, Indianapolis, Ind.
Manufacturers of Phototone Talkafilm Sound on Film and Sound on Disc.
Offices in all key cities.

▲

The Pioneer Rubber Company

Willard, O.
Manufacturer of toy balloons, plain and advertising.
President and General Manager.....
.....J. C. Gibson
Secretary.....K. L. Milligan

FACTORIES

Plant No. 1—General Offices, Willard, O.
Plant No. 2—Attica, O.
Western distributor—The Pacific Balloon Company, Los Angeles, Cal.

▲

The Potter Co.

North Chicago, Ill.
Manufacturer of filter condensers, true tone talking screens, electrostatic speakers.
President.....E. F. Potter
Sales Manager.....E. W. Lincoln

BRANCHES

San Francisco — Detroit
Portland — Chicago
Seattle — Philadelphia
Los Angeles

▲

The Poster Design Service, Inc.

729 Seventh Avenue, New York, N. Y.
Creators of Lobby Display Poster Designs.
President.....P. A. Bray

▲

Powers Cinephone Equipment Corporation

723 Seventh Avenue, New York, N. Y.
President.....P. A. Powers
Sales Manager.....K. F. Rice
Chief Engineer.....G. L. Crapp

BRANCHES

Boston, Mass., 179 Summer St., Charles F. DeVoe Co.
Cleveland, O., 2000 W. 14th St., Henger-Fairfield Co.
Detroit, Mich., 1022 Fox Building, J. A. McCaffry, Inc.
Chicago, Ill., 1507 S. Michigan Ave., Dungan-Sternfield Radio Sales Co.
Indianapolis, Ind., 31 E. George St., A. I. Clifford Co.
St. Louis, Mo., 118 Horn Ave., Radio Amplifiers, Inc.
Warsaw, N. Y., 18 E. Court St., F. A. Rice.
Montreal, Canada, 2027 Bleury St., National Theatre Supply Co.

▲

Walter G. Preddey

187 Golden Gate Avenue,
San Francisco, Cal.
Manufacturer of mirror arc, Preddey mirror dissolve, rewind cabinet, heavy duty spotlamp, projectophone, baby spotlamp and reel end alarm.
Proprietor.....Walter G. Preddey
Manager.....Robert Bemis
Secretary ..... Chas. Anderson
Superintendent of Shop.....M. Lewis

▲

Projection Optics Co., Inc.

330 Lyell Avenue, Rochester, N. Y.
Manufacturer of motion picture projection lenses.
President.....William Fouquet
Vice President.....Frank Kirchgessner
Secretary.....William H. Repp
Treasurer.....Bernard Rose

The Prometheus Electric Corporation

360 W. 13th Street, New York City
Manufacturers of organ heaters, ticket booth heaters.
President.....A. M. Hess
Vice President.....B. F. Herman
Secretary.....A. Haussmann
Treasurer.....W. G. Bunzl

▲

Pyrene Manufacturing Co.

560 Belmont Avenue, Newark, N. J.
Manufacturer of special automatic projector fire extinguisher and electric cut off. All types of hand fire extinguishers.
President and Treasurer..Edward A. Clapp
Vice President and General Manager ....
..... Edward J. Waring
Vice President and Secretary.....
.....Edward G. Weed

BRANCHES

Atlanta, Ga., 242 Spring Street, N. W.
Chicago, 444 West Grand Avenue.
Kansas City, Mo., 2010 Grand Avenue.
San Francisco, Cal., 977 Mission Street.
Pyrene Manufacturing Company of Canada, Ltd., 1197-1207 King Street West, Toronto, Ont., Canada.

FACTORIES

560 Belmont Avenue, Newark, N. J.
Meeker Avenue, Newark, N. J.

▲

Pyroloid Sales Company

Athol, Massachusetts

Q

Q R S-De Vry Corporation

4829 South Kedzie Avenue, Chicago, Ill.
Manufacturer of motion picture cameras and projectors, talking-movie equipment, Neon tubes.
Vice-President and General Manager:....
.....Jos. B. Kleckner
Secretary-Treasurer....W. W. Kieselhorst

▲

Quality Slide Company

6 E. Lake Street, Chicago, Ill.
Manufacturer of organ slides, effect slides, advertising slides.
President and General Manager.....
.....Harry S. Block
Secretary-Treasurer.....H. C. Lahann

R

Racon Electric Company, Inc.

18 Washington Place, New York, N. Y.
Manufacturer of horns, dynamic horn units.
President.....A. I. Abrahams

PLANTS

New York, N. Y., 18 Washington Place.
England. Canada

▲

R C A Photophone, Inc.

411 Fifth Avenue, New York City
Manufacturer of sound recording equipment for motion picture producers; combined sound and picture projection equipment for theatres.
President.....David Sarnoff
Executive Vice President.....A. E. Reoch
Vice-President and General Sales Manager
.....E. O. Heyl
Treasurer.....John H. Tingle

▲

The Radiart Corporation

13229 Shaw Avenue, Cleveland, Ohio
Manufacturer of amplifiers and transformers.
President.....L. K. Wildberg
Vice-President and Sales Manager.....
.....W. H. Lamar

▲

Radio-Mat Slide Company

1674 Broadway, New York City

Ransley Studios

308 West Randolph Street, Chicago
Manufacturer of slides, transparencies and special trailers.
J. F. Ransley

▲

The Rapid Film Company

1706 Central Parkway, Cincinnati Ohio
Manufacturer of "Wonderphone" sound equipment.
President ..... G. W. Kaufmann

▲

Raven Screen Corporation

147 E. 24th Street, New York City
Manufacturer of motion picture screens, Transtone for sound pictures, Haftone for silent pictures.
President.....A. L. Raven
Vice-President.....F. A. Raven
Secretary-Treasurer.....E. D. Reif

FACTORIES

College Point, L. I.
147 E. 24th Street New York City.

▲

Reynolds Electric Company

2651 W. Congress Street, Chicago
Manufacturers of color lighting and electric control equipment; Reco Color Hoods for coves, footlights, strip lights, signal lights, exit lights, electric signs, canopies, marquees; Reco Color Plates for spots, flood-lights, olivets, etc.; Reco Flashers for electric signs, for mobile color cove lighting, etc.; Reco Dimmer Flashers; Reco Controls for operating call signals, starting, stopping and reversing motors, such as curtain control, sirens, etc.; Reco Fractional H. P. Motors, standard and synchronous speeds.
President.....O. D. Ziegler
Vice President and Treasurer..W. L. Laib
Secretary.....E. J. Whitman

BRANCH

New York City, 256 W. 31st St.

▲

Richards-Wilcox Manufacturing Company

174 Third Street, Aurora, Ill.
Manufacture of theatre curtain operators.
President and General Manager.....
.....W. H. Fitch
Secretary-Treasurer.....Milton D. Jones
Superintendent.....P. L. Hoffman

BRANCHES

New York City, 79 Walker Street.
Chicago, 166-168 West Lake Street.
Detroit, Mich., 505 Donovan Building.
Philadelphia, Pa., 507 Arch Street.
Cleveland, O., 1517 Builder's Exchange Building.
St. Louis, Mo., 2665 Washington Ave.
Boston, Mass., 124-126 Pearl Street.
Los Angeles, Cal., California Reserve Building.
Des Moines, Ia., 422 Hubbel Bldg.
San Francisco, Cal., 557 Market Street.
Minneapolis, Minn., 321 Plymouth Building.
Cincinnati, O., 512 Provident Bank Building.
New Orleans, La., 1405 Canal Bank Building.
Kansas City, Mo., 206 Reliance Building
Indianapolis, Ind., 1939 North Meridian Street.
Seattle, Wash., 1214 Hoge Building.
Omaha, Neb., City National Bank.
Milwaukee, Wis., 445 Milwaukee Street.
Atlanta, Ga., 406 Southeastern Trust Building.

▲

Rockbestos Products Corporation

Nicoll and Canner Sts., New Haven, Conn.
Manufacturer of Rockbestos motion picture cable for projectors, arc, spots, etc., Rockbestos switchboard wire, Rockbestos fixture wire, and Rockbestos rheostat wire and Rockbestos Heater cord.
President.....A. G. Newton
Treasurer.....W. C. Armstrong, Jr.
General Manager.....B. H. Reeves

BRANCHES

New York City, 5942 Grand Central Terminal. Bldg.

Chicago, 718 Madison Terminal Bldg.
Pittsburgh, Pa., 903 Clark Building.
St. Louis, 2019 Railway Exchange Building.
Buffalo, J. Leo Scanlon Company, 487 Ellicott Square Building. On the Pacific Coast, Los Angeles, 430 Colyton Street; San Francisco, 360 Ninth Street, Seattle, 914 1st Avenue, So.

▲

Roth Brothers & Company

1400 West Adams Street, Chicago, Ill.
(*Division of Century Electric Co.*)

Manufacturer of Actodectors, emergency lighting plants, motors, generators and motor generators.

President.....C. H. Roth
Vice-President and Treasurer..G. A. Roth
Sales Manager.....M. L. Robinson

BRANCHES

Atlanta, Ga., Room 1312, 31 Broad St., N. E.
Baltimore, Md., 400 Light St. (address correspondence and orders to Philadelphia office).
Birmingham, Ala., 1700 Second Ave. S. (address correspondence and orders to Atlanta office).
Boston, Mass., Room 520, 10 High St.
Buffalo, N. Y., Van Renssalaer, Carrol and Exchange Sts. (address correspondence and orders to Rochester office).
Charlotte, N. C., 1000 W. Morehead St. (address correspondence and orders to Atlanta office).
Chicago, Ill., Room 2338, 400 W. Madison St.
Cincinnati, O., Room 312, 138 E. Court St.
Cleveland, O., Room 958, Hanna Bldg., E. 14th St. and Euclid Ave.
Columbus, O., 277-291 Nielston St. (address correspondence and orders to Cleveland office).
Dallas, Texas, Room 622, 810 Main St.
Davenport, Ia., Room 403, 326 W. 3rd St.
Denver, Colo., 1700 Sixteenth St.
Des Moines, Ia., 3rd and Elm Sts. (address correspondence and orders to Davenport office).
Detroit, Mich., Room 1338, 719 Griswold St.
El Paso, Texas, Mills and Campbell Sts. (address correspondence and orders to Dallas office).
Houston, Texas, Room 931, Merchants and Manufacturers Bldg.
Indianapolis, Ind., Room 718, 17 N. Meridian St.
Kansas City, Mo., Room 503, 417 E. 13th St.
Los Angeles, Cal., Room 822, 605 W. 10th St.
Memphis, Tenn., 2150 W. Georgia Avenue (address correspondence and orders to St. Louis office).
Milwaukee, Wis., 710 No. Planpixton Avenue.
Minneapolis, Minn., Room 942, 419 Second Ave. S.
New Orleans, La., Room 411, 226 Carondelet St.
New York, N. Y., Room 1480, 50 Church St.
Oklahoma City, Okla., 15-21 E. California Avenue (address correspondence and orders to Kansas City office).
Omaha, Nebr., Room 701, 1902-6 Farnam St.
Philadelphia, Pa., Room 914, 112 S. 16th St.
Pittsburgh, Pa., Room 709, 106 Sixth St.
Portland, Ore., 403 Hoyt St. (address correspondence and orders to Seattle office).
Richmond, Va., 118 Virginia St. (address correspondence and orders to Philadelphia office).
Rochester, N. Y., Room 1127, 130 E. Main St.
St. Louis, Mo., 1806 Pine St.
Salt Lake City, Utah, 32 South West Temple St.
San Antonio, Tex., 1302 N. Mesquite St. (address correspondence and orders to Dallas office).
San Francisco, Cal., Room 621, Rialto Bldg., Mission and New Montgomery Sts.
Seattle, Wash., Room 401, 616 Second Ave.
Spokane, Wash., Room 328, 59 Washington St.
Toledo, O., 15-23 Ontario St. (address correspondence and orders to Cleveland office).
CANADA—U. S. District Sales Office will, on application, quote delivered prices from:
Montreal, Que., Rudel, Ryder Machy. Co., Ltd., Shaughnessy Bldg., 407 McGill St.
Toronto, Ont., Jones & Moore Elec. Co., Ltd., 294 Adelaide St., W.
Vancouver, B. C., Crossman Electrical Machinery Co., Ltd., 61 Alexander St.
Winnipeg, Man., Great West Electric Co., Ltd., 87 King St.

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Roxbury Carpet Company

Central Street, Saxonville, Mass.

Manufacturers and distributors of carpets and rugs

President.....J. F. Brown
Vice President.....W. S. Febiger
Treasurer and General Manager.....H. B. Sprague

BRANCHES

New York City, 295 Fifth Avenue.
Boston, Mass., 99 Chauncy Street.
San Francisco, Cal., 833 Market Street.
Chicago, 1310 Lytton Building.
Kansas City, Mo., 913 Main Street.
Minneapolis, Minn., 900 Plymouth Building.

▲

Marcus Ruben, Inc.

625 South State Street, Chicago
Phone: Harrison 0970-0971

Manufacturer of wool uniforms as well as wash ones.

President.....Harold J. D'Ancona

FACTORY AND SALES ROOM

Chicago, 625 South State Street.

S

S. O. S. Corporation

1600 Broadway, New York City

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Samson Electric Company

Canton, Mass.

Manufacturers of amplifiers and faders.
Branches in all principal cities.

▲

Sarasone Screen Company

80 Boylston Street, Boston, Mass.

Manufacturers of motion picture screens.

President.....Chester A. Harson
Treasurer.....Roy Hollinger

▲

Savoy Reeland Printing Corporation

630 Ninth Avenue, New York, N. Y.

Theatre programs.

▲

Schoonmaker Equipment Company

611-27 W. 43rd Street, New York, N. Y.

Manufacturers of Raytone Flameproof Sound Screen.

▲

Select-O-Phone Company

200 Fifth Avenue, New York, N. Y.

Manufacturer of Select-O-Phone automatic interior telephone.

President.....George Briggs
Treasurer.....S. E. Lummis

BRANCHES

New York, N. Y., 551 Fifth Avenue.
Chicago, Ill., 508 S. Dearborn St., Room 408.
Seattle, Wash., B. I. Schwartz, 244 Central Building.
Vancouver, B. C., Can., Harry Nobbs, 702 North West Building.

▲

Semon Bache & Company

636 Greenwich Street, New York City.

Manufacturer of lenses, mirrors and colored glass.

President.....J. Drevfuss
Vice President.....I. Sobel

▲

Sentry Safety Control Corp.

N. W. Cor. 13th & Cherry Streets, Philadelphia, Pa.

Manufacturer of Sentry Safety control devices.

President.....Joseph E. Cohen
Vice President.....Edwin Schweriner
Secretary-Treasurer.....Max Aron

▲

Silver-Marshall, Inc.

6401 W. 65th Street, Clearing, Ill.

Manufacturer of auditorium amplifiers and speakers.

President.....McMurdo Silver
General Sales Manager .... H. W. Sams
Advertising Manager.....Burton Browne
Manager Parts Division.....R. M. Gray
Chief Engineer.....K. Clough

▲

Simplimus, Inc.

67 Church Street, Boston, Mass.

Manufacturers of sound reproducing machines.

President.....A. Des Biens

▲

Skour-Nu, Inc.

158 W. 22nd Street, New York, N. Y.

Manufacturers of cleaning compounds.

President.....L. D. Leon
General Manager.....Aaron Levy
In Charge of Theatres.....H. Hollander
In Charge of Hotels, Restaurants and Institutions..... L. Holland
In Charge of Retail Distribution.....D. Lippman

▲

Wm. Slater, Jr.

316 N. Michigan Avenue, Chicago, Illinois

Manufacturer of carpets, linoleum, rugs, rubber and linoleum tile, draperies.

Wm. Slater, Jr.
C. E. Kammeyer

BRANCHES

1616 Sherman Avenue, Evanston, Ill.

▲

W. & J. Sloane

577 Fifth Avenue, New York, N. Y.

Sole selling agents for Alexander Smith, Barrymore, and Masland rugs and carpets.

▲

Star Manufacturing Company, Inc.

4569 Swan Avenue, St. Louis, Mo.

Manufacturers of Star Popcorn Machines, Electric Grills, Frankfurter Steamers, Display Peanut Warmers and Sandwich Toasters.

Factory and General Offices, 4569 Swan Avenue, St. Louis, Mo.

BRANCHES

Spencer Popcorn Sales Company, Spencer, Ia.
Star Sales Company, 459 East 5th St., Cincinnati, Ohio.
Louis Feiler, 1432 Gratiot Ave., Detroit, Mich.
Frank Grigg, 719 S. Flores, San Antonio, Texas.

▲

Steel Furniture Co.

1480 Buchanan Avenue, Southwest, Grand Rapids, Mich.

Manufacturer of all types of theatre chairs.

President and General Manager.E. S. Irwin
Sales Manager.....R. F. Winegar

BRANCH

New York City, 570 7th Avenue.

▲

The Strong Electric Corporation

2501 Lagrange Street, Toledo, O.

Manufacturers of Automatic Reflector Arc Lamps (both Low and High Intensity); Rectifiers-single 15 amp and single 30 amp; Ballast Rheostats.

Vice President and Manager.....Harry H. Strong
Purchasing Agent....Edward H. Hitchcock

▲

S. S. Sugar

11 West 42nd Street, New York City

Acoustical Consultant Architect.

▲

Supreme Heater & Ventilating Company

1915-19 Pine Street, St. Louis, Mo.

Manufacturers of Heating, Cooling and Ventilating Systems

T

J. A. Tannenbaum, Inc.

1600 Broadway, New York City

Manufacturers' Representative and Theatre Supply Dealer.

President.....J. A. Tannenbaum
Secretary-Treasurer.....M. E. Edelston

Theatre Engineering Service Company
1442 Beachwood Drive, Hollywood, California
Manufacturers of Projection Room Accessories.
J. J. Graham
C. C. Rees
Sales Manager ..... Hal Huff

Theatre Service Corporation
420 Lexington Avenue, New York City
Producers and Distributors of Motion Picture Advertising Films and "Screen Broadcasts."
President.....W. Johnson

Thompson Glass & Paint Company
702 East Gage Avenue, Los Angeles, California
Manufacturers of mirrors, desk tops and miscellaneous glass work.
Harry I. Thompson, Owner
S. Campan, Manager

Tiffin Scenic Studios
Tiffin, O.
Manufacturer of stage scenery, stage draperies, stage rigging, curtain controls, and auditorium draperies.
Business Manager.....P. T. Sennett
Production Manager.....E. E. O'Connell

Time-O-Stat Controls
Division of
MINNEAPOLIS HONEYWELL REGULATOR COMPANY
Elkhart, Indiana
Manufacturer of organ heaters and electric sign flashers.

J. A. Torstenson & Company
860 Fletcher Street, Chicago, Illinois
Theatre Designers and Decorators.
President ..... J. A. Torstenson
Treasurer ..... H. A. Torstenson
Manager ..... C. H. Anderson
BRANCHES
645 N. 7th Street, Milwaukee, Wisconsin.

The Toycraft Rubber Company
E. 7th Street, Ashland, O.
Manufacturer of Toyco promotion balloons for publicity work.
President.....H. D. Winbigler

Trico Fuse Manufacturing Company
Milwaukee, Wis.
Manufacturers of Trico renewable fuses, "Kantark" non-renewable fuses, "Colortop" plug fuses, fuse pullers, "Kliplok" clamps and "Air-Cooled" transformers.
General Manager.....O. H. Jung

Typhoon Fan Company
345 W. 39th Street, New York City
Manufacturer of ventilating equipment.
President.....James F. Dailey
Treasurer.....Jacob Schoenfeld
Secretary.....Frank Butt
Advertising Manager.....Gene G. Gendel

U

Union City Body Co.
Union City, Ind.
Manufacturer of auto bodies and theatre chairs.
President.....C. C. Adelsperger
Vice President.....S. A. Hawes
Secretary and Treasurer.....C. C. Koontz
General Manager.....H. D. Fitzgerald
Wooten Gedge Company sales distributors.

Union Fibre Company, Inc.
Winona, Minn.
Manufacturer of acoustical felt and insulating materials. General and exclusive distributors for products manufactured by the Union Fibre Sales Company, Winona, Minn.
President.....C. D. Tearse
Vice-President and Gen. Mgr..W. L. Miller
Treasurer.....Frank Horton
Secretary.....H. S. Youmans

United States Gypsum Company
300 W. Adams Street, Chicago
Manufacturer of sheetrock, Sheetrock Tile Board, rocklath, gyplap, red top plaster, moulding plaster, gauging plaster, pottery plaster, dental plaster, orthopedic plaster, hydrated lime, oriental stucco, oriental interior finish, textone, textolite, pyrobar, thermofill, pyrocell, structolite, sabinite, Standard X Plastering System, Red Top Keene's cement, Hydrocal, terra alba, paper filler, plate glass stucco, portland cement retarder, Red Top metal lath and accessories, metal arches, expanded metal, mason's lime, mortar colors, Red Top insulating board, Red Top insulating lath, cementico stucco paint, Chromite, Acoustone tile, U. S. G. System of Sound Insulating, etc.
President.....S. L. Avery
Vice President in charge of production..
.....O. M. Knode
Vice President in charge of sales.....
.....C. F. Henning
Secretary-Treasurer.....R. G. Bear

BRANCHES

Boston	Detroit
New York City	Milwaukee
Buffalo	Minneapolis
Pittsburgh	Denver
Baltimore	Kansas City
Washington	St. Louis
Atlanta	Dallas
Memphis	Los Angeles
Cincinnati	San Francisco
Cleveland	Indianapolis

FACTORIES

Boston	Piedmont, S. D.
New York City	Loveland, Colo.
Philadelphia	Denver
Oakfield, N. Y.	Southard, Okla.
Gypsum, O.	Eldorado, Okla.
Plasterco, Va.	Sweetwater, Tex.
Alabaster, Va.	Laramie, Wyo.
Detroit	Heath, Mont.
Chicago	Arden, Nev.
Milwaukee	Midland, Cal.
Fort Dodge, Ia.	Grand Rapids, Mich.

Universal Electric Welding Company
9-16 Thirty-seventh Avenue
Long Island City, N. Y.
Manufacturers of wire film reels.
Vice President.....L. S. Lachman
Secretary and Treasurer...Edward Fulda

Universal Sound System, Inc.
N. W. Corner 13th & Cherry Streets,
Philadelphia, Pa.
Manufacturers of sound on film heads.
President.....Edwin Schweriner
Vice President.....Meyer A. Abrams
Secretary-Treasurer....H. Zachary Marks
Sales Manager.....Phillip Malickson
BRANCHES
New York, N. Y., 1560 Broadway.

Universal Stamping & Manufacturing Company
2839-2851 N. Western Avenue, Chicago
Manufacturer of Coinmeter change machine.
President and Treasurer .. A. A. Monson
Secretary .....A. Shapiro
Sales Manager ..... Julius Keller, Jr.

Upco Products Corporation
270 Lafayette Street, New York City
Manufacturers of UPCO Electric Pickup theatre model.
President and Treasurer.....Anton Borsuk

Utah Radio Products Company
812-820 Orleans Street, Chicago, Ill.
Manufacturer of loud speakers.
President and Treasurer .....
..... Wheeler Sammons
Vice President.....Henry C. Forster
Secretary.....Miss B. Engel
BRANCHES
New York, N. Y., 12 East 41st Street.
Toronto, Ontario, Canada, 559 College Street.

V

Vallen Electrical Co., Inc.
Akron, O.
Manufacturer of Vallen noiseless all-steel safety curtain track, high speed curtain control, junior curtain control, syncontrol, hand winches, "Vallen Screen Modifier," noiseless wood curtain track and controls to fly with track.
President and owner.....E. J. Vallen

Velvetex Corporation
c-o Lincoln-Einersen Company, Inc.
120 S. LaSalle St., Chicago, Ill.
Manufacturers of Velvetex rug lining and Velveturf (for miniature golf courses).
President.....John S. Lincoln

Visual Service Company, Inc.
245 West 55th Street, New York, N. Y.
Sales and service training, sales promotion, direct selling and advertising motion pictures and slide films. Producers and distributors projection equipment and service.
Manager.....B. F. Haugh

The Vitaprint Company
729 S. Wabash Avenue, Chicago, Ill.
320 W. 46th Street, New York City
Manufacturers of photographic reproductions for theatre promotion.

Voigt Company
1743 N. 12th Street, Philadelphia, Pa.
Manufacturers and designers of lighting fixtures, drinking fountains, illuminated mirrors, exit and direction signs.
President.....Max Voigt
Secretary and Treasurer....A. Volker, Jr.
Sales Manager.....C. J. Frank

Volland Scenic Studios
3737 Cass Avenue, St. Louis, Mo.
Manufacturer of stage scenery, draperies and decorations, stage rigging and curtain tracks.

W

Walker-American Corporation
41 East 42nd St., New York, N. Y.
Manufacturers of sound screens.

Wall-Kane Needle Manufacturing Company, Inc.
3922 14th Avenue, Brooklyn, N. Y.
Originators of Cinema Talking Needles.

Ward Leonard Electric Company
Mount Vernon, N. Y.
Manufacturers of Vitrohm dimmers, arc and projection lamps, rheostats, faders, etc.
President.....L. Kebler
Vice President.....D. J. Burns
Treasurer.....W. H. Mott
Sales Manager.....A. A. Berard
Agents in principal cities of the world.

Weber Machine Corporation
59 Rutter Street, Rochester, N. Y.
Manufacturers of Syncrofilm Sound Equipment.
EXPORT OFFICE
Weber Machine Corporation, 15 Laight Street, New York, N. Y.

The Webster Company
850 Blackhawk Street, Chicago, Ill.
Manufacturer of amplifiers and accessories.

President and General Manager.....
.....R. F. Blasch
Sales Engineer .....John Erwood
Chief Engineer.....John Erwood

▲

Webster Electric Company

Racine, Wis.

Manufacturers of electric phonograph pick-up and power amplifiers.

President.....S. A. Loeb
Vice President.....A. C. Kleckner
Secretary.....P. G. Crewe

▲

Weldon, Williams & Lick

Fort Smith, Ark.

Manufacturer of amusement tickets of all kinds.

President.....C. A. Lick
Vice President.....W. T. Hennig
Secretary-Treasurer.....S. W. Jackson
General Sales Manager.....C. A. Lick, Jr.

▲

West Coast Perfume Company, Ltd.

6331 Hollywood Blvd., Hollywood, Cal.

Manufacturers of per-fu (solid perfume).

Sales Director.....John Conrad

▲

Western Electric Company

195 Broadway, New York City

President.....Edgar S. Bloom
Vice President.....C. G. Stoll
Vice President.....W. F. Hosford
Vice President.....W. T. Teague
Vice President.....J. W. Bancker
Vice President.....W. P. Sidley
Vice President.....J. H. Ray
Vice President.....H. A. Halligan
Vice President and Works Manager—
Hawthorne Works.....C. L. Rice
Vice President and Works Manager—
Kearny Works.....S. S. Holmes
Vice President and Works Manager—
Point Breeze.....W. H. Meese
Comptroller.....R. H. Gregory
Treasurer.....F. L. Gilman
Secretary.....H. B. Gilmore
Director Public Relations...P. L. Thomson
Personnel Director.....D. F. G. Eliot

PLANTS

Hawthorne, Chicago Baltimore
Kearny, N. J. Queensboro, Long Island

▲

Western Felt Works

4029-4133 Ogden Avenue, Chicago, Ill.

Manufacturers of Acoustical Westfelt.

President.....Henry Faurot
Vice President.....Geo. M. Silverthorne
Treasurer.....Henry Faurot, Jr.
Secretary and General Sales Manager,
J. A. Hessler

BRANCHES

Chicago, Ill., 4029 Ogden Avenue.
New York, N. Y., 42-44 E. 20th Street.
Detroit, Mich., 321 Stephenson Bldg.
Cleveland, O., 750 Prospect Avenue, Room 611.
St. Louis, Mo., 471 Paul Brown Building.
San Francisco, Calif., 1239 Howard St.
Boston, Mass., Chamber of Commerce Building, 80 Federal Street.
Los Angeles, Calif., 1001 E. First St.
Seattle, Wash., 1110 Post. St.

▲

Westinghouse Elec. & Mfg. Co.

East Pittsburgh, Pa.

Manufacturer of theatre switchboards, panelboards, power switchboards, safety switches, fans, air breakers, oil breakers, motion picture projection equipment, motor-generators and control motors for pumps, ventilating fans and blowers, lighting equipment and lamps.

President.....F. A. Merrick
Vice President & General Manager.....
.....J. S. Trittle
General Advertising Manager.....
.....Ralph Leavenworth

BRANCHES

Distributed by National Theatre Supply Company.

Westinghouse Lamp Company

150 Broadway, New York City

Illuminating engineers and manufacturer of Mazda incandescent electric lamps of all sizes.

President.....Walter Cary
Vice President.....A. E. Allen
Treasurer.....T. J. Illing

FACTORIES

Bloomfield, N. J. Trenton, N. J.
Belleville, N. J. Milwaukee, Wis.

▲

Weston Electrical Instrument Corporation

Waverly Park, Newark, N. J.

Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments, photoelectric cells, illuminometers.

President.....E. F. Weston
Sales Manager.....Caxton Brown
Treasurer.....E. R. Mellen

MAIN BRANCHES

Albany, Schiefer Electric Co., Inc., 940 City Savings Bank.
Atlanta, E. A. Thornwell, Candler Bldg.
Boston, James O. Murray, 126 Newbury Street.
Buffalo, Schiefer Electric Co., Inc., 775 Ellicott Square.
Chicago, Westburg Engineering Co., 703 Monadnock Block.
Cincinnati, Beedle Equipment Co., 1310 Union Trust Bldg.
Cleveland, The Walter P. Ambos Co., 983 The Arcade.
Dallas, Paul G. Bentley Co., 1018 Allen Bldg.
Denver, B. K. Sweeney, 13th Ave. & Broadway.
Detroit, T. F. Mueller, General Motors Bldg.
Jacksonville, Ward Engineering Co., 657 E. Bay St.
Knoxville, Arthur L. Pollard, The New Sprankle Bldg.
Los Angeles, A. A. Barbera, 575 Subway Term. Bldg.
Minneapolis, Elliott Equipment Co., 708 6th Ave. So.
New Orleans, W. J. Keller, 203 Natchez Bldg.
New York, L. C. Nichols, 50 Church Street.
Philadelphia, L. D. Joralemon, 912 Otis Bldg.
Pittsburgh, Rutherford & Uptegraff, 2211 Clark Bldg.
Portland, Graybar Electric Co., Inc., Park & Flanders Streets.
Rochester, Schiefer Electric Co., Inc., 89 East Avenue.
San Francisco, J. H. Southard, 682 Mission Street.
Seattle, Graybar Electric Co., Inc., King and Occidental Streets.
Spokane, Graybar Electric Co., Inc., 152 South Post Street.
St. Louis, J. W. Jones, 432 Pennant Building.
Syracuse, Schiefer Electric Co., Inc., 614 City Bank Bldg.
Tacoma, Graybar Electric Co., Inc., 1115 A Street.

▲

M. J. Whitall Associates, Ltd.

295 Fifth Avenue, New York, N. Y.

Manufacturer of plain and figured Wilton rugs and carpets seamed and seamless, Chenilles and Broad looms.

▲

White Engineering Corporation

32nd & Arch Streets, Philadelphia, Pa.

Manufacturers of safety control and automatic changeover for motion picture projectors.

President.....R. H. Smith
Vice-President.....George White

BRANCH

Paramount Building, New York, N. Y.

▲

H. B. Wiggin's Sons Co.

Bloomfield, New Jersey

Manufacturers of Fab-Rik-O-Na cloth wall coverings.

President.....R. H. Wiggin
Vice President.....J. D. Wiggin
Sales Manager.....R. S. Tucker
Managing Chicago Branch.H. M. Freeman

BRANCH

Chicago, Ill., 4860 S. Halsted Street

▲

Willard Storage Battery Company

246 E. 131st Street, Cleveland, Ohio

Manufacturer of storage batteries.

President.....R. C. Norberg
Vice President and General Manager.....
.....S. W. Rolph
Vice President in charge of Mfgs. Sales ....
.....R. J. Nightingale
Vice President and Treasurer..H. J. Stiles
Secretary and Comptroller...C. H. Gibney

BRANCHES

Willard Storage Battery Co. of California, Box 1358, Arcade Station, 5700 E. Ninth St., Los Angeles, Cal.
Atlanta, Ga., 1302 Citizens & Southern Bank Bldg.
Chicago, Ill., 1405 The Bankers Bldg., 105 W. Adams Street.
Cleveland, O., 1920 Scranton Road.
Dallas, Texas, 1502 Dallas Bank & Trust Bank Bldg.
Kansas City, Mo., 301-302 Midland Bldg.
Boston, Mass., 614-5 Statler Bldg.
New York City, 500 Fifth Avenue.
Toronto, Ont., Willard Storage Battery Co. of Canada, Ltd., 269 Campbell Avenue.

▲

Wisconsin Chair Company

Port Washington, Wis.

Manufacturer of theatre chairs.

C. L. Severson

▲

Wittenmeier Machinery Company

850 N. Spaulding Avenue, Chicago

Manufacturer of air cooling systems, and CO_2 refrigerating machinery.

President..... Stephen Sholtes
Vice President.....E. F. Bergmann
Secretary.....A. F. Hunt

BRANCHES

New York City, 30 Church Street
New Orleans, La., H. J. Kelly, Southern representative, Louisiana Building.

REPRESENTATIVES

The Avery Engineering Company, 2341 Carnegie Avenue, Cleveland, Ohio.
Frank H. Raffo Company, 440 Bryant Street, San Francisco, California.

▲

Wood Conversion Company

360 N. Michigan Avenue, Chicago, Ill.

Manufacturer of balsam-wool, sound absorbent.

BRANCHES

New York, 3107 Channin Building.
Detroit, 515 Stevenson Building.
Kansas City, 201 Plaza Theatre Building.
Seattle, 621 Liggett Building.
Minneapolis, 414 Baker Building.

▲

The Wooten-Gedge Company

7310 Woodward Avenue, Detroit, Mich.

Manufacturer of opera chairs.

President.....W. W. Gedge
Treasurer.....E. A. Wooten

DISTRIBUTORS

Barker Bros., Ltd., Los Angeles, Cal.

WESTERN REPRESENTATIVE

J. E. McNulty, 816 S. Figueroa Street, Los Angeles, Cal.

FACTORY

Union City, Ind.

▲

Workstel Studios

151 W. 46th Street, New York N. Y.

Manufacturer of lantern slides.

Maurice Workstel

▲

Wright-DeCoster, Inc.

2233 University Avenue, St. Paul, Minn.

Manufacturers of dynamic reproducers.

President.....D. H. Wright
Secretary-Treasurer.....D. W. DeCoster

DISTRICT SALES OFFICES

Atlanta, Ga., The Murphy Company, 441 Seminole Avenue, N. E.
Cleveland, Ohio, Chas. F. Saenger, 3133 Carnegie Avenue.
Denver, Colo., J. G. Kennedy, 1316 E. Colfax Avenue.
Detroit, Mich., B. J. Fitzner, 159 E. Elizabeth Street.
Kansas City, Mo., C. M. Clifton, 5918 Locust Street.
Louisville, Ky., C. C. Baines, 2627 Hale Avenue.
New Orleans, La., Electron Eng. Co., 1812 Masonic Temple Building.
New York, N. Y., M. Simons & Son Co., Export Division, 25 Warren Street.
New York, N. Y., David F. Tobias, 30 Church Street.
Philadelphia, Pa., L. P. Clark, 1207 Race Street.
Pittsburgh, Pa., H. C. Sanderson, 629 Fulton Building.
Salt Lake City, Utah, J. G. McCollom, 221 S. W. Temple Street.
San Francisco, Cal., E. J. Watkins, 90 Ninth Street
St. Louis, Mo., M. S. Gardner, 2728 Locust St.
Seattle, Wash., Jas. J. Backer, 109 Bell Street.
Montreal, Que., Canada, W. T. Croysdill Sales Co., 619 St. James Street.
Winnipeg, Man., Canada, Sparling Sales Co., 270 Fort Street.
Toronto, Ont., Canada, Baldwin International Ltd., 620 King Street, West.

Visual Service Company, Inc.

245 West 55th Street, New York City

Producers of sound and silent motion pictures anl filmslides for industrial uses.

The Rudolph Wurlitzer Company

121 East Fourth Street, Cincinnati, O.

Manufacturers of musical instruments, organs.

President.....Rudolph H. Wurlitzer
Vice President ..... Farny R. Wurlitzer
Vice President and Treasurer.....
.....Rembert Wurlitzer
Vice President.....James L. Ryan
Secretary.....John P. Weis

BRANCHES

Ashland, Ky., Ventura Hotel Building.
Boston, Mass., 120 Bolyston Street.
Buffalo, N. Y., 674 Main Street.
Chicago, Ill., 329 S. Wabash Avenue.
Cincinnati, O., 121 E. Fourth Street.
Cleveland, O., 1015 Euclid Avenue.
Columbus, O., 144 S. High Street.
Dayton, O., 126 S. Ludlow Street.
Detroit, Mich., 1509 Broadway.
Hamilton, O., 119 S. Second Street.
Kansas City, Mo., 1015 Grand Avenue.
Los Angeles, Calif., 816 S. Broadway.
Louisville, Ky., 658 S. Fourth Street.
Middletown, O., 16 N. Main Street.
Milwaukee, Wis., 729 Broadway.
New York City, 120 W. 42nd Street.
Niagara Falls, 333 Third Street.
Oakland, Cal., 525 14th Street.
Philadelphia, Pa., 1031 Chestnut Street.
Piqua, O., 417 Main Street.
Pittsburgh, Pa., 719 Liberty Avenue.
Rochester, N. Y., 76 Clinton Avenue, South.
St. Louis, Mo., 1006 Olive Street.
San Francisco, 250 Stockton Street.
Springfield, O., 38 S. Limestone Street.
Syracuse, N. Y., 444 S. Salina Street.
Youngstown, O., 110 E. Federal Street.

Y

York Safe and Lock Company

York, Pa.

Manufacturer of safes, burglary chests and vault doors.

President and General Manager.....
.....S. Forry Laucks

BRANCHES

New York City, 55 Maiden Lane.
Baltimore, Md., 7 West Redwood Street.
Boston, Mass., 98 Sudbury Street.
Chicago, Ill., 217 West Monroe Street.
Philadelphia, Pa., 711 Chestnut Street.
Seattle, Wash., 112 Third Avenue, South.
St. Louis, Mo., 408 North Fourth Street.
Cleveland, O., 1844 Euclid Avenue.
San Francisco, Calif., Howard & Main Streets.
Pittsburgh, Pa., 961 Liberty Avenue.
New Haven, Conn., 273 State Street.
Houston, Tex., 1120 Main Street.
Los Angeles, Calif., 800 East Ninth Street.
Montreal, Que., 830 St. James West.
Havana, Cuba, Buenos Aires, Argentina.
Honolulu, Hawaii, Tokyo, Japan.
Paris, France, Shanghai, China.

FACTORIES

York,, Pa. Baltimore, Md.

Z

Zero Valve & Brass Corporation

634 Fourth Street, Buffalo, N. Y.

Manufacturers of brass railing and ornamental bronze work.

Rights of Labor: Recent Court Decisions

(*Continued from page* 35)

City May Condemn Land

THE COURTS have consistently held that a municipality may legally, when acting within the provisions of the state constitution and state laws, condemn or purchase against the owner's will private property for amusement purposes. This is true although no money is available for such purposes and it is necessary to sell bonds to pay for the land. This well established point of the law was upheld by a higher United States court in the late case of Dalche V Board of Com'rs of Orleans, (49 F. [2d] 374).

In this case it was shown that a public official attempted to condemn certain private property which was intended to be used for public purposes. It was contended that the proceedings were illegal because it was necessary to issue bonds to pay for the condemned property. However, not withstanding this argument the higher court held the official legally within his right in condemning the land, and said:

"The state, through its proper agency, undoubtedly has the right, both under its police power for the protection of the citizens . . . . . and, by virtue of its sovereignty, can condemn and appropriate the property necessary for streets, parks, parkways, playgrounds, for amusement purposes, etc. For either purpose it could levy general taxes, within the limits of the state Constitution, to pay bonds or other obligations issued to that end."

Municipal Lease Void

GENERALLY SPEAKING, a lease given by a municipality on public property is void if it is shown that the property actually is needed by the city and no advertisement was published for bids.

For illustration, in West V Borough of Monmouth, (153 Atl. 495). it was shown that a person named West, without any advertisement for bids, offered to rent from a municipality certain property for amusement purposes for one season at a rental of $650. The offer was accompanied by a check for $325. The matter was submitted to the municipal council and it was voted that the offer be accepted and the municipal solicitor was authorized to draw up a contract covering the rental. Soon afterward the lessee took possession.

Subsequently litigation developed over the validity of the contract and it was shown that a state statute provides that municipalities may lease any part of any public property, not presently needed for the purpose for which it was acquired, and that any such letting shall be to the highest responsible bidder therefor. The letting thereof shall be advertised in some newspaper circulating in the municipality, at least ten days prior to the receipt of bids.

In view of the provisions of this law, although the municipality had accepted the above mentioned check for $325 in part payment on the rental contract and the lessee had taken possession of the premises, the higher court held the rental contract void, and said:

"The general rule is that authority must be conferred by statute to enable a municipality to lease lands held and used for public purposes. . . . . Considering the statutory provision further, it is likewise apparent that, in order to render the alleged lease or contract for rental valid, it was essential that the letting should have been advertised prior to the reception of bids, and the letting made to the highest responsible bidder. Nothing of the kind occurred in the present case. On the contrary, it appeared that there was no advertisement for bids. . . . . An attempted rental or a contract for rental of public property which is illegal because of failure of the municipality to observe and comply with such statutory prerequisites cannot be made legal and binding upon the municipality by part performance by both parties or by the payment by the alleged lessee and acceptance by the municipality of the consideration money or money for use and occupation of the property"

Mismanagement of Corporation

IT IS ESTABLISHED that any officer, director or other person, who willfully mismanages the business of a corporation is liable for losses resulting to the corporation. However, it is important to know that various courts have held that

(*Continued on page* 125)

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

Alabama

THE QUEEN FEATURE SERVICE, INC.
1912½ Morris Avenue
Birmingham

Arkansas

THE THEATRE SOUND EQUIPMENT COMPANY
Hope

Arizona

ARIZONA FILM SUPPLY COMPANY
84 West Pennington Street
Tucson

California

BRECK PHOTOPLAY SUPPLY COMPANY
1909 South Vermont Avenue
Los Angeles

CONTINENTAL THEATRE ACCESSORIES, INC.
1964 South Vermont Avenue
Los Angeles

EDUCATIONAL PROJECTO-O-FILM COMPANY
214 American Bank Building
Second and Spring Streets
Los Angeles

E. E. FULTON COMPANY
1914 South Vermont Avenue
Los Angeles

NATIONAL THEATRE SUPPLY COMPANY
1961 South Vermont Avenue
Los Angeles

PINEAU & HOWSE STAGE LIGHTING EQUIPMENT COMPANY
1451 Venice Boulevard
Los Angeles

B. F. SHEARER COMPANY OF CALIFORNIA, LTD.
1640 West Washington Boulevard
Los Angeles

J. SLIPPER & COMPANY
1968 South Vermont Avenue
Los Angeles

AMERICAN STUDIOS, INC.
1060 Folsom Street
San Francisco

E. E. FULTON COMPANY
255 Golden Gate Avenue
San Francisco

NATIONAL THEATRE SUPPLY COMPANY
121 Golden Gate Avenue
San Francisco

WALTER G. PREDDEY
187 Golden Gate Avenue
San Francisco

C. J. HOLZMUELLER THEATRICAL APPLIANCES
1108 Howard Street
San Francisco

B. F. SHEARER COMPANY
243 Golden Gate Avenue
San Francisco

THEATRE DRAPERY STUDIO
283 Golden Gate Avenue
San Francisco

WESTERN THEATRICAL EQUIPMENT COMPANY
146 Leavenworth Street
San Francisco

Colorado

GRAHAM BROTHERS
546 Lincoln Street
Denver

NATIONAL THEATRE SUPPLY COMPANY
2106 Broadway
Denver

Connecticut

HARRISON HARRIES
Rialto Theatre Building
225 Franklin Avenue
Hartford

NATIONAL THEATRE SUPPLY COMPANY
133 Meadow Street
New Haven

District of Columbia

BEN LUST THEATRE SUPPLIES
908 Second Street, N. W.
Washington

NATIONAL THEATRE SUPPLY COMPANY
916 G Street, N. W.
Washington

Florida

AMUSEMENT SUPPLY COMPANY
711 Twiggs Street
Tampa

Georgia

E. E. FULTON COMPANY
146 Walton Street
Atlanta

NATIONAL THEATRE SUPPLY COMPANY
187 Walton Street
Atlanta

N. E. SAVINI, Agent, Theatrical Supplies
125 Walton Street
Atlanta

Illinois

APPARATUS SALES & SERVICE COMPANY
1223-1227 S. Wabash Avenue
Chicago

BASS CAMERA COMPANY
179 West Madison Street
Chicago

E. E. FULTON COMPANY
1018 S. Wabash Avenue
Chicago

E. E. FULTON COMPANY
2001 S. California Street
Chicago

GUERCIO & BARTHEL
1018 S. Wabash Avenue
Chicago

ILLINOIS THEATRE SUPPLY COMPANY
1150 So. Michigan Avenue
Chicago

MOVIE SUPPLY COMPANY
844 S. Wabash Avenue
Chicago

NATIONAL THEATRE SUPPLY COMPANY
825 S. Wabash Avenue
Chicago

JOSEPH SPRATLER
12 East Ninth Street
Chicago

BERNARD SULLIVAN COMPANY
360 N. Michigan Avenue
Chicago

COOPERATIVE AMUSEMENT & SUPPLY COMPANY
Springfield

Indiana

E. C. SCOBEY
220 E. Ohio Street
Indianapolis

E. E. FULTON COMPANY
340 N. Illinois Street
Indianapolis

NATIONAL THEATRE SUPPLY COMPANY
434 N. Illinois Street
Indianapolis

Iowa

DES MOINES THEATRE SUPPLY COMPANY
1121 High Street
Des Moines

EASTMAN KODAK STORES, INC.
608 Pierce Street
Sioux City

NATIONAL THEATRE SUPPLY COMPANY
1123 High Street
Des Moines

Kansas

SOUTHWEST THEATRE EQUIPMENT COMPANY
309 W. Douglas Avenue
Wichita

Kentucky

AMERICAN MOTION PICTURE COMPANY, INC.
Rex Theatre Building
Louisville

BLAKE AMUSEMENT COMPANY
211 West Jefferson Street
Louisville

FALLS CITY THEATRE SUPPLY COMPANY
Savoy Theatre Building
211 West Jefferson Street
Louisville

Louisiana

HARCOL MOTION PICTURE INDUSTRIES, INC.
Harcol Building, 610-612 Baronne Street
New Orleans

NATIONAL THEATRE SUPPLY COMPANY
220 S. Liberty Street
New Orleans

GEORGE VIVIRITO
318 Baronne Street
New Orleans

Maine

MAINE THEATRE SUPPLY COMPANY
263 St. John Street
Portland

Maryland

J. F. DUSMAN
213 Calvert Street
Baltimore

INDEPENDENT THEATRE ACCESSORIES SUPPLY COMPANY
1605 N. Milton Avenue
Baltimore

NATIONAL THEATRE SUPPLY COMPANY
309 N. Gay Street
Baltimore

Massachusetts

CAPITOL THEATRE SUPPLY COMPANY
28 Piedmont Street
Boston

INDEPENDENT THEATRE SUPPLY COMPANY, INC.
47 Church Street
Boston

E. E. FULTON COMPANY
65 Broadway
Boston

NATIONAL THEATRE SUPPLY COMPANY
211 Columbus Avenue
Boston

Michigan

MCARTHUR THEATRE EQUIPMENT COMPANY
2312 Cass Avenue
Detroit

NATIONAL THEATRE SUPPLY COMPANY
214 W. Montcalm Street
Detroit

Minnesota

NATIONAL EQUIPMENT COMPANY
409 W. Michigan Street
Duluth

STAR THEATRE SUPPLY COMPANY
2109 W. Superior Street
Duluth

NATIONAL THEATRE SUPPLY COMPANY
56 Glenwood Avenue
Minneapolis

NORTHERN THEATRE SUPPLY COMPANY
19 Glenwood Avenue
Minneapolis

PORTER'S ELECTRIC SHOP
523 S. Seventh Street
Minneapolis

A. W. STARBIRD
18 Washington Avenue
Minneapolis

TWIN-CITY SCENIC COMPANY
2819 Nicollet Avenue
Minneapolis

WESTERN THEATRE EQUIPMENT EXCHANGE, INC.
33 Glenwood Avenue
Minneapolis

Missouri

A. A. ELECTRIC MACHINERY COMPANY, INC.
1117 Cherry Street
Kansas City

EXHIBITORS FILM DELIVERY & SERVICE COMPANY
111 West 18th Street
Kansas City

NATIONAL THEATRE SUPPLY COMPANY
108 West 18th Street
Kansas City

STEBBINS THEATRE EQUIPMENT COMPANY
1804 Wyandotte Street
Kansas City

ERKER BROS. OPTICAL COMPANY
610 Olive Street
St. Louis

E. E. FULTON COMPANY
3232 Olive Street
St. Louis

NATIONAL THEATRE SUPPLY COMPANY
3210 Olive Street
St. Louis

VAN ASHE RADIO COMPANY
10th and Walnut Street
St. Louis

Nebraska

NATIONAL THEATRE SUPPLY COMPANY
1510 Davenport Street
Omaha

QUALITY THEATRE SUPPLY COMPANY
1518 Davenport Street
Omaha

THE SERVICE THEATRE SUPPLY COMPANY
303 N. 16th Street
Omaha

U. S. SCENIC STUDIOS, INC.
Film Exchange Building
Omaha

U. S. THEATRE SUPPLY COMPANY
Film Exchange Building
Omaha

New Hampshire

G. K. WADLEIGH
Hillsboro

New Mexico

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY
Box 548
Clovis

New York

CONTINENTAL THEATRE ACCESSORIES, INC.
1056 Broadway
Albany

EMPIRE THEATRE SUPPLY COMPANY
42 Orange Street
Albany

HAUSER BOB STUDIOS
11 W. Tupper Street
Buffalo

NATIONAL THEATRE SUPPLY COMPANY
376 Pearl Street
Buffalo

QUEEN CITY SCENIC STUDIOS
145 High Street
Buffalo

UNITED PROJECTOR & FILM CORPORATION
228 Franklin Street
Buffalo

ACME EXCHANGE
345 E. 17th Street
New York

AMUSEMENT SUPPLY COMPANY, INC.
630 Ninth Avenue
New York

BEHREND M. P. SUPPLY HOUSE, INC.
630 Ninth Avenue
New York

CAPITOL MOTION PICTURE SUPPLY COMPANY
630 Ninth Ave.
New York

CONTINENTAL THEATRE ACCESSORIES, INC.
325 W. 44th Street
New York

CROWN MOTION PICTURE SUPPLIES
729 Seventh Avenue
New York

E. E. FULTON COMPANY
115 West 45th Street
New York

NATIONAL THEATRE SUPPLY COMPANY
92-96 Gold Street
New York

NATIONAL THEATRE SUPPLY COMPANY
1560 Broadway
New York

S. O. S. CORPORATION
1600 Broadway
New York

SERVICE ON SOUND CORPORATION
1600 Broadway
New York, N. Y.

J. A. TANNENBAUM, INC.
1600 Broadway
New York

WILLOUGHBY'S
110-114 W. 32nd Street
New York

CAROL FENYVESSY
62 St. Paul Street
Rochester

MOTION PICTURE EQUIPMENT SERVICE
4 Brewerton Road
Syracuse

CHARLES BESELER COMPANY
131 E. 23rd Street
New York City

●

North Carolina

CAROLINA THEATRE SUPPLY COMPANY
206 S. Poplar Street
Charlotte

NATIONAL THEATRE SUPPLY COMPANY
222 West Fourth Street
Charlotte

●

North Dakota

MCCARTHY THEATRE SUPPLY COMPANY
64 Fifth Street, N.
Fargo

●

Ohio

THE WILLIAM BECK & SONS COMPANY
Highland and Dorchester Avenues
Cincinnati

CINCINNATI MOTION PICTURE COMPANY
1434 Vine Street
Cincinnati

NATIONAL THEATRE SUPPLY COMPANY
1637-39 Central Parkway
Cincinnati

CLARENCE E. RUNEY
1436 Vine Street
Cincinnati

THE ARKAY SIGN COMPANY, INC.
Film Exchange Building
Cleveland

ESCAR MOTION PICTURE SERVICE, INC.
10008 Carnegie Avenue
Cleveland

NATIONAL THEATRE SUPPLY COMPANY
2112 Payne Avenue
Cleveland

OLIVER MOVING PICTURE SUPPLY COMPANY
2209 Payne Avenue
Cleveland

TRI-STATE MOTION PICTURE COMPANY
2108 Payne Avenue
Cleveland

AMERICAN THEATRE EQUIPMENT COMPANY
165 N. High Street
Columbus

DAYTON THEATRE SUPPLY COMPANY
111 Volkenand Street
Dayton

CLOUSE FILM EXCHANGE
111 West Wayne Street
Maumee

AMERICAN THEATRE SUPPLY COMPANY
310 St. Clair Street
Toledo

●

Oklahoma

NATIONAL THEATRE SUPPLY COMPANY
516 W. Grand Avenue
Oklahoma City

Oregon

NATIONAL THEATRE SUPPLY COMPANY
460 Glisan Street
Portland

PORTLAND MOVING PICTURE MACHINE COMPANY
Rivoli Theatre Building, Room 206
102 West Park Street
Portland

THEATRE EQUIPMENT EXCHANGE
448-450 Glisan Street
Portland

●

Pennsylvania

CHARLES H. BENNETT
1324 Race Street
Philadelphia

CONTINENTAL THEATRE ACCESSORIES, INC.
1225 Vine Street
Philadelphia

E. E. FULTON COMPANY
1337 Vine Street
Philadelphia

INDEPENDENT THEATRE SUPPLY COMPANY
309 N. 13th Street
Philadelphia

NATIONAL THEATRE SUPPLY COMPANY
1315 Vine Street
Philadelphia

LEWIS M. SWAAB & SON
5038 Chestnut Street
Philadelphia

WILLIAMS, BROWN AND EARLE, INC.
918 Chestnut Street
Philadelphia

CONTINENTAL THEATRE ACCESSORIES, INC.
Clark Building
Pittsburgh

MOTION PICTURE MACHINES COMPANY
607 Neville Street
Pittsburgh

NATIONAL THEATRE SUPPLY COMPANY
1006 Forbes Street
Pittsburgh

PINNEY FILM SERVICE COMPANY
1028 Forbes Street
Pittsburgh

S. & S. SALES COMPANY
1010 Forbes Street
Pittsburgh

SUPERIOR MOTION PICTURE SUPPLY COMPANY
86 Van Braam Street
Pittsburgh

PENN-YORK UTILITIES, INC.
126 Penn Avenue
Scranton

THEATRE EQUIPMENT COMPANY
940 Quincy Avenue
Scranton

●

Rhode Island

RHODE ISLAND THEATRE SUPPLY COMPANY
357 Westminster Street
Providence

WRIGHT & MACOMBER, INC.
76 Dorrence Street
Providence

●

South Carolina

IMPERIAL FILM SERVICE, INC.
N. Main Street
Greenville

INDEPENDENT THEATRE SUPPLY COMPANY
22 W. North Street
Greenville

TRIO AMUSEMENT COMPANY, INC.
Greenville

●

South Dakota

AMERICAN THEATRE SUPPLY COMPANY, INC.
320-322 S. Phillips Avenue
Sioux Falls

●

Tennessee

WHITE THEATRE EQUIPMENT
24 Sixth Street
Bristol

MONARCH THEATRE EQUIPMENT
154 E. Calhoun Avenue
Memphis

NATIONAL THEATRE SUPPLY COMPANY
400 S. Second Street
Memphis

●

Texas

DAVID F. PARKER
The Educational Equipment Company
1913a Commerce Street
Dallas

KING STUDIOS, INC.
309 S. Harwood Street
Dallas

LEE THEATRE SUPPLY
2711 Oak Lawn Avenue
Dallas

DALLAS SCENIC STUDIO, INC.
2700 Ferris
Dallas

NATIONAL THEATRE SUPPLY COMPANY
306 S. Harwood Street
Dallas

SOUTHWEST ELECTRICAL PRODUCTS COMPANY
309 Browder Street
Dallas

INDEPENDENT THEATRE SUPPLY COMPANY
Merchants & Manufacturers Bldg.
Houston

SOUTHERN FILM SERVICE
1616 Fravis Street
Houston

●

Utah

ALHAMBRA THEATRICAL COMPANY
Paramount Theatre
2429 Kiesel Avenue
Ogden

WORMAN SUPPLY COMPANY
1069 23d Street
Ogden

National Theatre Supply Company
248 E. First South Street
Salt Lake City

Service Theatre Supply Company, Inc.
964 Denver Street
Salt Lake City

●

Vermont

Boardman Theatre Supply House
189 S. Winooski Avenue
Burlington

●

Washington

National Theatre Supply Company
First Avenue & Battery Street
Seattle

Scenic and Lighting Studio
3225 Western Avenue
Seattle

B. F. Shearer Company
2318 Second Avenue
Seattle

John W. Graham & Company
707-711 Sprague Company
Spokane

Spokane Theatre Supply Company
724 First Avenue
Spokane

●

West Virginia

Charleston Electrical Supply Company
Charleston

Charleston Theatre Supply Company
506 State Street
Charleston

McCray & McCray
327 Main Street
Fairmount

Standard Theatre Supply Company
3119 McColloch Street
Wheeling

●

Wisconsin

Art Supply Company
230 W. Water Street
Milwaukee

E. E. Fulton Company
645 N. Seventh Street
Milwaukee

J. M. Kagel Scenic Studio
664 Fourth Street
Milwaukee

National Theatre Supply Company
719 Wells Street
Milwaukee

The Ray Smith Company
635 N. Seventh Street
Milwaukee

Theatre Seating & Equipment Corporation
194 Fourth Street
Milwaukee

●

Hawaii

Hawaii Film Supply Company
1267-1269 Fort Street
Honolulu

CANADA

British Columbia

Dominion Theatre Equipment Company, Ltd.
1716 King Edward Avenue
Vancouver

Empire Agencies, Ltd.
543 Granville Street
Vancouver

Theatre Equipment Supply Company
906 Davie Street
Vancouver

The United Electric Company, Ltd.
847 Davie Street
Vancouver

●

Manitoba

The Audien Equipment Company
270 Fort Street
Winnipeg

Radio Industries of Canada, Ltd.
120 Fort Street
Winnipeg

J. M. Rice & Company
202 Canada Building
Winnipeg

●

Ontario

Canadian Theatre & Electrical Supplies, Ltd.
61 Albert Street
Toronto

The Coleman Electric Company
258 Victoria Street
Toronto

Dominion Theatre Equipment Company Ltd.
21 Dundas Square
Toronto

Perkins Electric Company, Ltd.
277 Victoria Street
Toronto, 2

●

Quebec

Canadian Theatre Supply Company
366 Mayor Street
Montreal

Electrics Limited
400 McGill Street
Montreal

Perkins Electric Company, Ltd.
2027 Bleury Street
Montreal

●

Saskatchewan

Bird Films, Ltd.
2325 Eleventh Avenue
Regina

Cameron Brothers, Ltd.
2307 Eleventh Avenue
Regina



Two views of the new film building in Kansas City, Mo., containing the exchanges of United Artists, Columbia and Midwest Film Distributors, and also the Kansas City branch of the National Theatre Supply Company. The view at right is of the shipping and film storage quarters of the United Artists exchange.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE HAVE been considering erecting a theatre on a lot 100 x 52 feet. We notice in BETTER THEATRES that you publish sketches of new theatres. Can you give us an idea of approximately what it would cost to erect a plain theatre? This theatre is not to have a balcony.

Also will you be able to furnish us with plans for a theatre of this type?—E. M. T.

The Answer:

SORRY TO STATE that it is against the rules of this department to furnish plans for a theatre. In past issues you will find some published sketches of good theatres from which you can obtain a very good idea of what you may want. Those sketches published are generally of theatres already built, which are described for the sole benefit of readers.

This department is only for the purpose of giving necessary data for prospective builders, but we always advise through our columns to consult a reputable theatre architect.

If I understand your interpretation of a plain theatre, I take it that no full stage is required, but just a small stage for screen and horn space without any rigging loft facilities. Such a building of that size could be built for around $30,000.

▲

The Question:

WILL YOU please answer the following questions? I own a theatre which has a seating capacity of 700, with a stage 35 feet deep. The proscenium arch is 35 feet wide, and the auditorium has a width of 50 feet. In the front of the stage is an orchestra pit which extends about 14 feet beyond the curtain line, and the first row of seats is seven feet from the orchestra pit railing. I have no use for the stage as I run pictures only, and I have to increase my seating capacity.

All I really want is a platform with space for the horns. How would you proceed to extend the auditorium through the proscenium arch?

The stage has a rigging loft very high up. How many seats could I gain by eliminating the stage. I am inclined to remodel the theatre and carry out a modernistic design. I have seen many theatres in such a design, but am afraid to make my own decision as many people have told me that such decorations become very tiresome and that such a style is not going to remain long. What is your opinion? How large a projection screen should I use?

Awaiting your reply and with many thanks, I am—F. S. B.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

IT WILL not be very difficult to utilize your present stage for a part of the auditorium, but you will have to tear down the upper part of the stage and rigging loft to the height of the present side walls of your auditorium, so that you can remove the walls on each side of the proscenium arch, then extend the present roof over the stage. It may be necessary to install two new trusses, but they could be carried either on iron or concrete columns anchored to side walls.

The biggest problem will be the location of the boiler, fan and coal rooms, as in many instances they are located under the stage, and you understand the stage floor will have to be removed on account of the continuation of the auditorium floor. However, it may be possible to construct the boiler and fan room under the apron. It would be much better if you had the extra ground space back of the theatre to build entirely new boiler, fan and coal rooms outside of the building. You will need, of course, extra exit doors on each side of the stage on account of the increased seating capacity. You could gain approximately 380 seats, 20 inches center to center, and two feet, six inches back to back. I would advise you to make the screen as wide as possible, about 28 feet to 30 feet.

▲

The Question:

I AM in a very bad predicament and I hope you will be able to help me out. I built a theatre about 18 years ago with a balcony seating 295 people. Of course I needed two fire escapes. As one side of the theatre was built on the lot line adjacent to a vacant lot, my architect obtained permission from the owner to let one fire escape project over his property.

At that time it looked as if when the time came that he would build a building on these premises we would be able to purchase enough land for exit space, while nothing was ever in writing pertaining to this agreement we understood that everything would be all right. Suddenly the owner died; now the executor of the will absolutely denies us the right to purchase exit space unless we buy the whole vacant lot, and he holds the price up to about three times its value. The exit door of the balcony is about 60 feet from the front of the building. Is there any way possible to construct a fire escape inside of the building. The front part of the theatre has the lobby in the center, and a storeroom on each side—G. M. G.

The Answer:

THERE IS not much reason for you to be alarmed about your predicament. The only mistake you made was not to have the agreement with the adjacent owner in writing and had agreed on a price for the purchase right of said exit space.

If you enter the balcony on each side to a cross-aisle from the mezzanine floor, and if the exit doors of the balcony open from this cross-aisle, as is usually the case in the majority of theatres, just move the stairs from the mezzanine far enough to leave space for reinforced concrete stairs of the width required by your state code. Run this stairway toward the front of your building and provide on top of this stairway (which could be cantilevered from the wall) a 9-foot concrete side wall with a 5-foot concrete deck. This in the majority of cases would take about four feet, six inches from the width of your house beyond the cross-aisle. Of course you will lose a few seats. You also will have to take off the same space from the storeroom and build a 9-foot concrete wall.

Rights of Labor: Recent Court Decisions

(*Continued from page* 119)

minority stockholders cannot enforce dissolution of a corporation, nor require appointment of a receiver, if the corporation is successfully managed, although mismanagement by its directors is substantially proved.

For instance, in Carey V Dalgarn Company, (130 So. 344), it was disclosed that certain stockholders in a corporation filed suit for an involuntary dissolution of the corporation and a liquidation. The principal ground on which the application was made was that the two directors and stockholders had grossly mismanaged the affairs of the corporation, had misused, misapplied, and dissipated the funds to such an extent as to jeopardize and endanger the rights and interests of all stockholders.

It was further alleged that the two directors had voted and paid themselves exorbitant salaries which were out of proportion to the services rendered and which were not justified by the work performed by them. Also, the stockholders who filed the suit complained because the president of the corporation charged the company the sum of $21,120 as a commission for services rendered the company in financing certain work performed under a contract.

Notwithstanding these pleas the higher court refused to order dissolution of the corporation, saying:

"It appears from the record and from what we have stated that the company has been successful from the very beginning, that it was perfectly solvent when this application was made and was a going concern. All of which shows in our opinion that the two directors left in charge, though they were father and son, were not subject to the accusation of bad management as a result of either incompetency or dishonesty. . . . . The appointing of a receiver to a healthy going corporation is calculated to affect injuriously its business and affairs; and such should not be done where the complaining party has other adequate remedies."

Advertiser Bound to Supply Copy

UNLESS a contract for advertising distinctly specifies that the advertising agency shall not obtain a copy of the advertisement from the advertiser, the latter is duty bound to supply such copy.

For example, in the late case of Parker Co. V Harris (132 So. 529), it was shown that an advertising medium failed to include a certain advertisement in its publication by the terms of a contract made with an advertiser.

The publishing company admitted that the advertising matter was not printed, but contended that the omission resulted from failure of the advertiser to furnish the "copy" therefor. The latter answered this contention by averring that it was understood that the salesman who took the order would prepare the advertising matter, and that this had been customary in the past.

However, in view of the fact that the contract did not distinctly specify that the publishing company should furnish the copy, the higher court held the latter not liable.

Validity of Printed Notice

THE COURTS have many times held that one who signs a contract will not be heard to say, when enforcement is sought, that he did not read it, or that he supposed it was different in its terms. However, this general rule is applicable when the neglect to read is *not* due to carelessness alone, but was induced by some stratagem, trick, or artifice on the part of the one seeking to enforce the contract.

For this reason various courts have held that a printed notice on a letter-head, or other contract, is *not* binding unless it is in bold type and plainly visible. Numerous old cases may be cited to substantiate this assertion. The latest higher court case on this subject is Publication Division V Bylenga, (236 N. W. 771).

The facts of this case are that a publishing company sent broadcast a letter, as follows:

"We are enclosing a clipping regarding your activity which we solicit authority to rewrite to conform with *our* style and method of presentation, publishing the same in future issues should you accept our offer for such special representation."

Enclosed was an ordinary letter-head having in a corner, boxed in by a black line and printed in small type, an offer to publish the advertisement in the directory for two years. Below, and where a communication on a letter-head would usually begin, was printed:

"The undersigned accepts your offer to prepare and publish a revised description of our activity to be made up from the following data: Classify under City of ——."

The advertiser signed this letter-head and mailed it to the publisher. Later a bill was received for $100 and the advertiser refused to pay it. The publisher filed suit. While admitting his signiture, the advertiser testified that he did not read the printing in the box in the upper right-hand corner; and that he supposed he was merely signing a consent that the publisher might publish the advertisement without charge. In holding the advertiser not required to pay the bill, the court said:

"The question presented is whether the communication sent to defendant (advertiser) was designedly prepared by the plaintiff in such a manner as to cause an ordinary business man to affix his signature in the place indicated for it without reading the boxed-in printed matter in the upper corner thereof. . . . . That there was no meeting of the minds of the parties as required to make a valid contract is apparent, and the stratagem resorted to by plaintiff (publishing company) to secure defendant's (advertiser's) signature relieves the defendant of the liability usually attaching to one who signs an instrument without ascertaining its true character."

Contracting to Remodel

ORDINARILY, no person is bound by any agreement not intended to affect him, unless the same is called to his attention and he agrees to the provisions. This rule of the law is applicable in lease, as well as all other contracts.

For illustration, in the late case of Howard P. Foley Company V Barnett, (154 Atl. 391), it was shown that the owner of a theatre building entered into a lease contract with a theatre operator which provided that the theatre building should be remodeled and fully equipped by the landlord. Later this agreement was modified by an agreement entered into by the theatre operator and the landlord which provided that, instead of the landlord furnishing all equipment, the theatre operator should "furnish the equipment to the theatre building to include the organ, projection machines, chairs, carpets, draperies, state equipment, electrical equipments to the theatre."

A building contractor and the landlord entered into a construction contract to alter the theatre building. Later the landlord refused to pay for the extra work performed by the contractor on the grounds that according to the lease contract the theatre operator was liable. However, the court held the landlord solely liable, saying:

"This modifying agreement reduced lessee's rent and contained other provisions we need not recite. In other words, defendant landlord) says that, inasmuch as this subsequent agreement turned over equipping of the theatre to lessee, plaintiff (contractor) should present its bill to that corporation. Without construing that agreement, it will suffice to say of it that, as it was not made known to plaintiff (contractor), and as plaintiff was not a party to it, it had no effect in relieving defendant of its financial obligations to plaintiff."

Validity of Payments

CONSIDERABLE controversy has existed from time to time whether a debtor is relieved from further payment on an account where the theatre owner accepts *part payment* by a check having written thereon "Payment in full."

This classification of the law is known as "accord and satisfaction" and means the debtor *has disputed the account* and that the creditor has accepted as full payment an amount *less* than the original debt.

For instance, if a debtor owes a theatre owner $100 and the former states that this amount is *not* correct, and later sends a check to the theatre owner for $50 explaining that the enclosed check "is full payment on the account," the debtor is relieved from making further payment *if the theatre owner accepts and cashes the check.*

On the other hand, if a debt is *not* disputed the debtor cannot settle in full the account by making payment of less than the full amount, although he marks the check "for full payment on account." The latest case involving these important points of the law is 295 Pac. 925.

In this case it was disclosed that a company owed an operator named Anderson the sum of $2,000. A check for $743 was drawn by the company payable to Anderson who cashed the check. Later the company contended that Anderson had accepted the check in full for *all* claims, and that this payment was a full and complete "accord and satisfaction."

However, since the company failed to prove that it had disputed Anderson's account, the court held that the payment of $743 may rightfully be credited to the account by Anderson, and that he was entitled to recover the balance from the company. This court stated important law, as follows:

"The company acknowledged in writing—the credit entry of $2,000 in the books of the company—its indebtedness to Anderson. There is not a sufficient showing that he accepted the $743 as other than a payment on account. The claim of indebtedness was liquidated *and undisputed*. The amount was agreed upon as $2,000. The payment of a less amount than the liquidated demand was *not* a discharge of the whole. Accord and satisfaction is founded on contract, and a consideration thereof is as necessary as for any other contract. One rule of law with reference to accord and satisfaction is that if a claim of indebtedness is liquidated and undisputed, and is due and owing, payment by the debtor and receipt by the creditor of any amount of money less than the whole amount of the indebtedness will not discharge the balance; and this is true, even though at the time of making the payment the debtor announced that he intended thereby to pay in full the entire indebtedness."

Duty to Maintain Repairs

IT IS THE DUTY of a theatre owner to maintain the floors and floor coverings in reasonably safe condition. Failure to do so may result in liability for injury to a patron.

For example, in Monroe, (34 S. W. [2d] 929), it was shown that a woman, while walking on a freshly oiled floor slipped and fell. She sued the proprietor to recover damages. Although it was contended that the woman was contributory negligent and failed to exercise care while walking on the floor, the higher Court held that she was entitled to recover damages, and said:

"Appellant (proprietor) had a right to oil the floor. It was not an insurer of appellee's (patron's) safety while using its floor. But, it was its duty, after oiling it, to use ordinary care, that is, that degree of care usually exercised by an ordinarily prudent person engaged in the same line of business, to maintain its floor in a reasonably safe condition for the use of its patrons while using it. . . . She had the right to walk on it and to assume that it was reasonably safe for her to do so, and, while so doing, to exercise ordinary care for her own safety."



Facade, Warner theatre, Torrington, Conn. Thomas W. Lamb, architect.

Duty to Invitees

THE MAJORITY of courts have held that a theatre owner is liable to persons invited on the premises, for injuries resulting from a dangerous condition existing on the premises of which the theatre owner knows and the invitee does *not* know. Also, the theatre owner is liable for injuries resulting from defective conditions of the premises unknown *both* to the invitee and himself, where the circumstances are such that the theatre owner could and would have known of the dangerous condition had he exercised reasonable care and foresight for the safety of those who might come upon his premises by his invitation, express or implied.

When attempting to prove negligence of a theatre owner an injured person may introduce direct or circumstantial testimony.

For illustration, in the recent case of Faulkinbury v. Shaw (39 S. W. [2d] 708), a patron sued to recover damages for an injury sustained when a sink broke loose from a wall and fell upon him. Although the lower court held the patron not entitled to a verdict, the higher court reversed the decision, and explained the law relating to invitees as follows:

"The owner of premises who knows of their unsafe condition is responsible for injuries occasioned thereby to an invitee who is ignorant of them, and who is injured while using due care for his own safety. . . . Negligence may be established by either direct or circumstantial evidence, or by both, and in this case from the circumstances proven, including that of the falling of the sink, the jury might have inferred negligence on the part of the appellee in hanging the sink to the wall."

Aggravation of Injury

FEW PERSONS realize that, in addition to ordinary compensation or damages allowable to an employe for injuries, the theatre owner is liable if he carelessly aggravates the injury, as by employing an incompetent physician.

Both in England and this country the law is established that an injured employe may recover compensation for an aggravation of his injury, resulting from negligence of his employer in giving or supplying poor medicinal or surgical treatment.

For instance, in the leading case of Stockwell v. Waymire (11 N. C. C. A. 760), it was held that where an injured employe, who had received an injury to an eye, had been treated by an incompetent physician—one not licensed to practice in the state—he was entitled to compensation for the loss of the eye through such improper treatment.

Assault by Detective

THE LAW is well established that although an employe is mistakenly accused or believed by a theatre owner to have committed a theft, the employe is not entitled to recover damages if he is secretly requested by his employer to come to a certain place for examination and questioning, and the employe does so *willingly*. On the other hand, any act on the part of a detective, or other representative of a theatre owner, by which a person is mistakenly accused of a crime and *forced* to remain in a particular place, is legal basis for damages.

For example, in the late case of Flora (35 S. W. [2d] 275), it was disclosed that a detective induced a person to go into a closed room. This person was retained against his will in this room for questioning for several hours regarding a theft. He sued the employer for damages, and the court held the person entitled to recover.

Postscript

Because of an omission in his article, "Playing Light on a Thermionic Organ," in the September 26th issue of Better Theatres, W. C. Fulton has asked that these credits be given:

The Severance Hall thermionic organ described in W. C. Fulton's article in the September 26th issue, was developed and constructed by Westinghouse engineers from detailed console designs and working models by Messrs. Dean Holden, I.E.S.; and C. W. Stedman, A.I.A., architects in the Walker & Weeks organization, who worked in consultation and with the valuable assistance of Professor Stanley R. McCandless, I.E.S. and A.I.A., of the Yale School of Drama, whose original conception of a portable and flexible lighting control was thus developed, augmented and arranged into this typical "Light Console."

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on November 17. The list also includes projects for which contracts are awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Arizona

HOT SPRINGS -- A new one-story brick and stone-trim theatre is planned by C. W. Jenkins.

District of Columbia

WASHINGTON—J. J. Zink, architect, 2826 Overland avenue, Baltimore, Md., has received bids for a one-story brick and concrete theatre to be located on Connecticut avenue, near Newark street, for H. M. Crandall, 4530 Sixteenth street. Estimated cost, $250,000.

Florida

HIALEAH—New reinforced concrete theatre is planned by James Hodges, of Miami, Fla. House will have seating capacity of 650, and also include supper club.

MIAMI—Paramount-Publix Theatres, Paramount Building, New York, has postponed project for a new theatre to be located at Flager street and Third avenue. Estimated cost, $500,000.

Indiana

EVANSVILLE—Dixie Realty Company, A. O. Hassensall, president, Claremont Hotel building, 127 Locust street, has plans by A. S. Graven, Inc., 100 North La Salle street, Chicago, Ill., and is taking bids for three-story theatre to be located at Second and Sycamore streets. Estimated cost, $200,000.

Kansas

WICHITA—Proposed new brick, terra-cotta and reinforced concrete theatre is planned for First and Main streets by D. Walker and associates.

Louisiana

ABBEYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, La., for an up-to-date brick theatre, 50 by 121 feet.

Massachusetts

BROOKLINE — Corporation, care J. H. Bickford Company, architects, 6 Beacon street, Boston, Mass., has postponed building proposed new theatre on Beacon street. Lessee RKO Corporation, 1564 Broadway, New York. Estimated cost, $150,000.

GARDNER—L. G. McKnight, 324 Main street, plans the erection of a new brick theatre on Main street. Estimated cost, $150,000.

GLOUCESTER—J. D. Bloomberg, 83 Main street, has plans by Eisenberg & Feer, 11 Beacon street, Boston, Mass., and is taking bids for a one and two-story brick and stone trim theatre and store building, 60 by 200 feet, to be located at 283 Main street. Estimated cost, $150,000.

WEST NEWTON — Garden City Auditorium, Inc., 75 Deerfield street, Boston, Mass., has plans by Henry & Richmond, 12 West street, Boston, Mass., for a two-story brick and stone-trim theatre to be located at 1300 Washington street. Estimated cost, $150,000.

New Jersey

ENGLEWOOD—M. & R. Realty Company, S. Lippman and L. Gottlieb, 491 East Twenty-seventh street, Paterson, N. J., has postponed project to erect two-story brick theatre, office and store building at 16 West Palisade avenue. Plans by Eugene De Rosa, 18 East Forty-first street, New York. Estimated cost, $150,000.

RED BANK—Boylan & Levine, 143 Albany street, New Brunswick, N. J., have prepared revised plans for proposed two-story brick theatre for the Red Bank Amusement Company. Estimated cost, $200,000.

New York

LARCHMONT—Palley & Rosenthal, care Bronxville Theatre, 80 Kraft street, Bronxville, N. Y., plans the erection of a new theatre, store and office building at Palmer avenue and Chatsworth street. Estimated cost, $150,000.

OSSINING—Fox Theatres, 850 Tenth avenue, New York, plans the erection of a new theatre. Maturity in early next spring or later. Estimated cost, $150,000.

North Carolina

CANTON—Strand Theatre plans the erection of a balcony theatre on the State highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1250. House to be equipped with upholstered chairs. Simplex machines and Western Electric devices. Address W. H. Odum, manager.

Texas

HOUSTON—Trans-Lux Movies Corporation, Courtland Smith, president, 247 Park avenue, New York, plans about 700 miniature theatres throughout the country. One to be opened in this city early in 1932. Probably seat about 150 persons. Install cooling systems and patented daylight screens.

Contracts Awarded

Alabama

HUNTSVILLE—Permit has been issued for rebuilding the Lyric Theatre for the Crescent Amusement Company. House was destroyed by fire some months ago.

Florida

YBOR—Permit has been issued to B. A. Seaglione for the erection of a one-story theatre on East Broadway, 65 by 95 feet, with seating capacity of 1,000. Plans were prepared by J. H. French. Frank Setticasi is the contractor. Estimated cost, $25,000.

Indiana

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a new two-story brick and stone-trim theatre, 66 by 200 feet. Estimated cost, $150,000.

Maryland

CUMBERLAND — F. Hazelwood, Howard street, has contract for the erection of a three-story reinforced concrete theatre for the Capitol Theatre Company.

Massachusetts

BROOKLINE — Contract has been awarded to the Rawson Construction Company, 27 School street, Boston, Mass., for the erection of a two-story brick and stone-trim theatre and store building. Estimated cost, $150,000.

New Jersey

TRENTON—Thomas W. Lamb, architect, 701 Seventh avenue, New York, has awarded general contract to E. J. Smith, 202 Academy street, for the erection of a one-story brick theatre, 80 by 160 feet, for the Trenton Theatre & Building Company, F. V. Storrs, 707 Seventh avenue, New York. Estimated cost, $150,000.

Oklahoma

OKLAHOMA CITY—R. B. Bingham, 704 East Third street, has the contract for the erection of a one-story brick theatre, 30 by 115 feet. Estimated cost, $10,000.

Texas

AMARILLO — Lambie Construction Company, Amarillo Building, has the contract to erect a two-story balcony brick, tile and reinforced concrete theatre, 180 by 140 feet, to be located at Ninth avenue and Polk street, for the Amarillo Theatre Company, Fisk Medical & Professional Building. Lessee Paramount-Publix Theatres, Paramount Building, New York. Estimated cost, $332,000.

West Virginia

CHARLES TOWN — Benjamin T. Pitts and E. C. Bill, Fredericksburg, Va., are erecting a two-story brick theatre, 55 by 135 feet, with seating capacity of 1,000. Estimated cost, $65,000.

REMODELING

North Carolina

GREENSBORO—Southeastern Theatres, Inc., L. F. Barnard, 746 Percy street, plans remodeling and enlarging building at 220-222 North Elm street, for a picture theatre to be known as the Paramount. J. Burton Wilder, architect, Milliken Building. Moser & Burgess, contractors.

New Jersey

NEWARK—Salmond Schrim-Shaw & Company, architects, 526 Elm street, Arlington, N. J., is taking bids for alterations and converting two-story brick theatre and store addition at Merket and Ward streets, for the Fleissner Realty Company.

booklets

. . . briefly describing the new brochures and bulletins issued by manufacturers and distributors on their product. Those of further interest may be procured directly from their publishers or through Bette Theatres. Manufacturers and distributors are invited to send in their publications immediately on issuance for review in this department.

STAGE LIGHTING

● A new catalog has just been issued by Kliegl Brothers (New York) on its line of theatrical, decorative, and spectacular lighting equipment, such as footlights, border lights, spotlights and floodlights. This publication is referred to as Catalog A.

The booklet is well printed and profusely illustrated. It is also indexed and arranged for quick reference.

AMPLIFICATION

● The new sound-on-film amplifier for small theatres recently developed by the Operadio Manufacturing Company (St. Charles, Ill.) is the subject of a four-page folder in color just issued by that concern.

The folder describes the design, construction and function of the amplifier, which has characteristics designed to make it particularly adaptable to the theatre seating up to 800.

Besides this information, the folder also gives installation data on the amplifier, and briefer discussions of the same company's larger amplifier and speakers.

SINGLE PHASE MOTORS

● A four-page addition to the loose-leaf catalog of the Century Electric Company (St. Louis) has just been issued on this firm's repulsion start, induction, single-phase motors. These pages describe and illustrate with pictures and diagrammatic halftones the motor as a whole and its various units, while the text describes their construction, application and operation.

EMERGENCY LIGHTS

● Two new booklets have been issued by the Electric Storage Battery Company (Philadelphia) on its well known emergency lighting system.

One is a four-page folder describing and illustrating with halftones, the arrangement, construction and operation of the system, which draws its power from storage batteries.

In addition there is offered a form for the specification of emergency lighting installation, and also a chart to guide the purchaser in ordering.

The folder measures 8½x11 inches, and is printed, with cover in color, on enamel paper.

The other booklet is a comprehensive discussion of the application of emergency lighting to various types of buildings, including, of course, theatres, with many photographic reproductions of institutions so equipped.

This booklet contains 11 pages, exclusive of cover, and is attractively laid out as to art work, and clearly printed on enamel paper.

CINEMA APPARATUS

● The line of projection, lighting and of other apparatus manufactured by the Chicago Cinema Equipment Company, is elaborately described and pictured in a new brochure just issued by that firm.

Devoting practically a page to each product or class of product, the catalog is a comprehensive treatment of types, installation and operation of the apparatus involved. Each item is extensively described, while halftone illustrations are used profusely.

The line of cinema equipment dealt with includes automatic rewinds, rewind tables, hand rewinds, reels for sound film, film cabinets, double dissolvers, combination effect and dissolve projectors, spotlights, floodlighting apparatus, shutters (a new shutter for rear position), high intensity switches, stabilizers, holdback sprockets, tilting devices for fixting the angle of the projector, lens holders and mounts, film traps (aperture-controlling devices for changing from disc to film sound, and vice versa), parts for Simplex and Kaplan projectors, slide cabinets, trailer cabinets, carbon racks, gelatine cabinets, frame racks, carbon waste cans, motor driven effect casings, slide carriers, chromoscopes for producing animated effects, nitrogen spotlights, olivettes, spot borders, pin spots, borderlights, portable towers, worklight stands, spot accessories, such as color wheels, strippers, iris shutters, etc.; color frames, masking frames, reflectors, clamps and hangers, footlights, music stands, music racks and orchestra chairs, and also orchestra bases.



Exterior view, Arlington theatre, Santa Barbara, Cal. Edwards & Plunkett, architects.

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

Ticket Machines

General Register Corporation

New York, N. Y.

Colonial, Allentown, Pa. . . Our, Yakima, Wash. . . Fox, Spokane, Wash. . . Paramount, Steubenville, Ohio. . . Centre, South Haven, Mich. . . Colonial, Holland, Mich. . . Holland, Holland, Mich. . . Royal, West Tampa, Fla. . . Majestic, Houston, Tex. . . Golden Gate, San Francisco, Cal. . . Warner, Torrington, Conn. . . Roxbury, Roxbury, Mass. . . Perry, Erie, Pa. . . Fox Billings, Billings, Mont. . . Strand, Uvalde, Tex. . . Sixth Street, Coshocton, O. . . Fruitvale, Oakland, Cal. . . RKO Plaza, Schenectady, N. Y. . . Strand, Parkersburg, W. Va. . . United Artists, Inglewood, Cal. . . Paramount, Newport News, Va.

Sound Reproducers

Electrical Research Products, Inc.

(Western Electric)

New York, N. Y.

Wigwam, Coalgate, Okla. . . National, National City, Cal. . . McCall, McCall, S. C. . . Queen, Hendersonville, N. C. . . Temple, Birmingham, Ala. . . Orpheum, Newark, N. J. . . Tremont, Bronx, N. Y. . . Clifton, Clifton Heights, Pa. . . Senate, Ambridge, Pa. . . Palace, Berlin, N. J. . . Cazin, Tampa, Fla. . . Fillmore, Buffalo, N. Y. . . Strand, South Portland, Me. . . Cameo, Deering, Me. . . State, Glenville, Ga. . . Rex, Casper, Wyo. . . Blaine, Wetumka, Okla. . . Marks, Eudora, Ark. . . Majestic, Rhinelander, Wis. . . Grand, Wausaw, Wis. . . Plaza, Manchester, Ia. . . Rialto, Harrisburg, Pa. . . National, Harrisburg, Pa. . . Star, Salt Lake City, Utah . . . Thurston, Rochester, N. Y. . . Opera House, Lowell, Mass. . . Palace, Newton, Miss. . . Palace, Forest, Miss. . . American, Terre Haute, Ind. . . Del Rio, Clinton, Okla. . . Folly, Denver, Colo. . . Sarg, Middletown, Ohio. . . Pahala, Pahala, Island of Kau, Hawai . . Star, Payson, Utah . . Elite, Walpole, Mass. . . Elton, Brooklyn, N. Y. . . Arcade, Springfield, Mass. . . Emblem, Buffalo, N. Y. . . Syracuse, Syracuse, N. Y. . . Hollywood, Buffalo, N. Y. . . Royal, Foley, Fla. . . Palace, Syracuse, N. Y. . . Ritz, Chatham, Va. . . Prospect, Kansas City, Mo. . . Regal, St. Joseph, Mo. . . Ritz, Montgomery City, Mo.

. . Downs, Downs, Kan. . . Crescent, Louisville, Ky. . . Karlton, Myerstown, Pa. . . Vanderbilt, New York, N. Y. . . Falls, Niagara Falls, N. Y. . . Lido, Brooklyn, N. Y. . . Scenic, Lexington, Ill. . . Savoy, St. Joseph, Mo. . . Empire, Chicago, Ill. . . Empire, Pekin, Ill. . . Lyceum, St. Paul, Minn. . . Louisburg, Louisburg, N. C. . . Crown, Houston, Tex. . . Lyric, San Jose, Cal. . . Peralta, Oakland, Cal. . . Mayo, Long Beach, Cal. . . Congress, Newark, N. J. . . New Brighton, New Brighton, Pa. . . Palace, Cambridge, Ill. . . Temple, Birmingham, Ala. . . Burt's, Mannington, W. Va. . . Howard, Washington, D. C. . . Nuera, Oswego, Kans. . . Cozy, Lockwood, Mo. . . Majestic, Cedar Rapids, Iowa . . Grand, Chicago, Ill. . . New South, Norwood, Mass. . . Grand, Rock Springs, Wyo. . . Wise & Kirkland, San Diego, Cal. . . Jerome, Jamaica, L. I., N. Y. . . Winter Garden, Carrizo Springs, Tex. . . Regal, Wellsville, Mo. . . Stillman, Brooklyn, N. Y. . . Scarsdale, Scarsdale, N. Y. . . Palace, Seattle, Wash. . . Playhouse, Seattle, Wash. . . Belmont, Kansas City, Mo. . . Capitol, Raleigh, N. C. . . Town Hall, Allegany, N. Y. . . Lincoln Sq., Pittsburgh, Pa. . . Karlton, Myerstown, Pa. . . Guild, Norwood, Mass. . . Town Hall, Wilton, N. H. . . Rialto, Kimball, W. Va. . . Sisman, Detroit, Mich. . . Vilas, Eagle River, Wis. . . Alvarado, Baltimore, Md. . . Berwyn, Berwyn, Pa. . . Rialto, Mangum, Okla. . . Iowana, Red Oak, Ia. . . Amuse-U, Muscatine, Ia. . . Central, Kansas City, Mo. . . Ideal, Halstead, Kans. . . Virginia, Decorah, Ia.

Sound Reproducers

Pictur-Fone Corporation

Lima, Ohio

Odeon, Ada, O. . . Princess, Clara, Mich. . . Columbia, Coldwater, O. . . Rialto, Columbus, O. . . Star, Deshler, O. . . Neil, Fredericktown, O. . . Ideal, Itahaca, Mich. . . Rialto, Indianapolis, Ind. . . Garrick, Indianapolis, Ind. . . Lyric, Lima, O. . . Little, Yellow Springs, O. . . Orient, West Jefferson, O. . . Southern, Wheeling, W. Va. . . Rivera, Tekonsha, Mich. . . Band Box, Springfield, O. . . Whitley, South Whitley, Ind. . . Opera House, Richwood, O. . . Newton, Pleasant Hill, O. . . Majestic, Monroe, Mich. . . Liberty, Marlette, Mich.

Theatre Chairs

Steel Furniture Company

Grand Rapids, Mich.

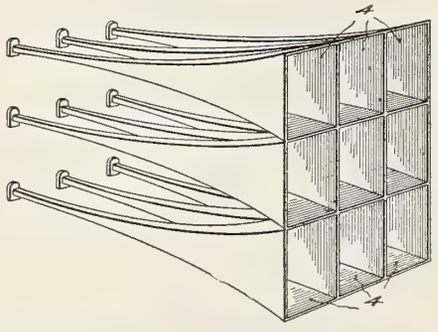
Rainbow, Opelika, Ala. . . Fox Phoenix, Phoenix, Ariz. . . New Lihne, Lihne, Kawai . . . Schofield Barracks, Honolulu, Hawaii . . . Paramount, San Francisco, Cal. . . Fox Pomona, Pomona, Cal. . . Fox Arlington, Santa Barbara, Cal. . . Fox California, Richmond, Cal. . . Crown, Hartford, Conn. . . Eastco, Daytona Beach, Fla. . . Royal, Gainesville, Ga. . . Grand, Duquoin, Ill. . . Apollo, Princeton, Ill. . . Grand, Perry, Ia. . . Fox Watson, Salina, Kans. . . Fox, Hutchinson, Kans. . . Wealthy, Grand Rapids, Mich. . . Fox Vista, Kansas City, Mo. . . Center Street, Trenton, N. J. . . Loew's New Astoria, Long Island, N. Y.



Auditorium toward the proscenium arch, Iola theatre, Iola, Kan. B. F. Churchill, architect.

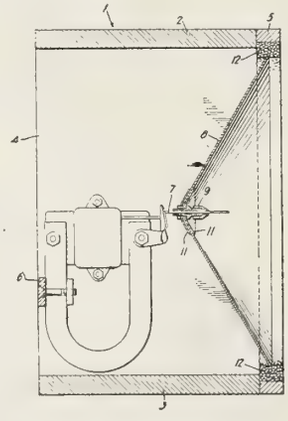
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,768,226. SOUND AMPLIFICATION. Selden T. Williams, Woodbury, N. J., assignor to Victor Talking Machine Company, a Corporation of New Jersey. Filed Feb. 12, 1927. Serial No. 167,785. 23 Claims. (Cl. 181—27.)



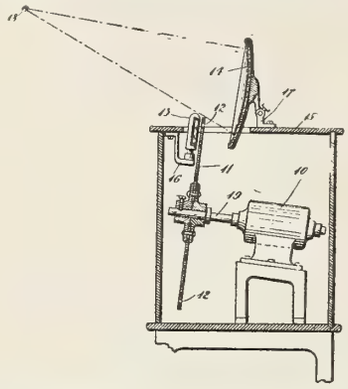
1. The method of multiplying the sound energy adapted to be handled by a predetermined basic amplifier design which consists in multiplying the number of sound producing units employed in the number required to obtain the desired energy without overloading of the individual units and amplifying the sound produced by each unit by an amplifier-section the cross sectional area of which throughout its length corresponds with the cross sectional areas of a section of equal length adjacent the inlet end of the basic design and the inlet area of which is determined by the outlet of said unit.

1,808,512. SOUND RADIATING APPARATUS. Lazarus Shapiro, New York, N. Y. Filed June 16, 1928. Serial No. 285,796. 3 Claims. (Cl. 181—31.)



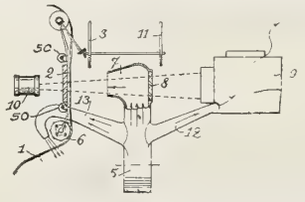
1. In a sound radiator, in combination a vibrating member, driving means therefor, a baffle surrounding said member, and a ring of soft, compressible, non-vibratory material sealing the space between the member and the baffle and having its inner diameter a little less than the maximum diameter of the member, the peripheral edge of said member engaging the inner circumferential face of the ring.

1,777,556. TELEVISION. Callo D. Fahrney, Cambridge, Mass. Filed Mar. 13, 1929. Serial No. 346,689. 3 Claims. (Cl. 178—6.)



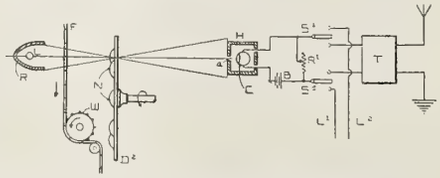
1. A television receiving apparatus comprising in combination a scanning member having its effective area inclined to the horizontal, and a magnifying mirror associated therewith, as a picture-receiving surface.

1,770,659. CINEMATOGRAPHIC APPARATUS. Etienne Oehmichen, Valentigney, France. Filed June 20, 1927. Serial No. 200,253, and in France July 2, 1926. 3 Claims. (Cl. 88—18.)



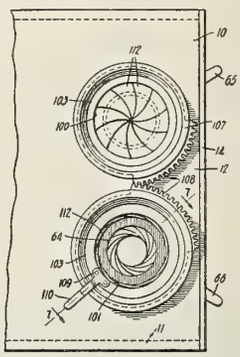
1. In a cinematographic apparatus, the combination of a lens, means for guiding the film in front of the said lens and upon which is provided a flat surface along which the film moves, means for directing a stream of air upon the back face of the said film and for pressing the film against the said flat surface under the action of the stream of air, means for periodically interrupting the said stream of air and means for moving the said film separated in the interval between each stream of air.

1,777,409. METHOD OF AND APPARATUS FOR TRANSMITTING MOTION PICTURES. Charles Francis Jenkins, Washington, D. C., assignor to Jenkins Laboratories, Washington, D. C., a Corporation of the District of Columbia. Filed June 22, 1927. Serial No. 200,751. 11 Claims. (Cl. 178—6.)



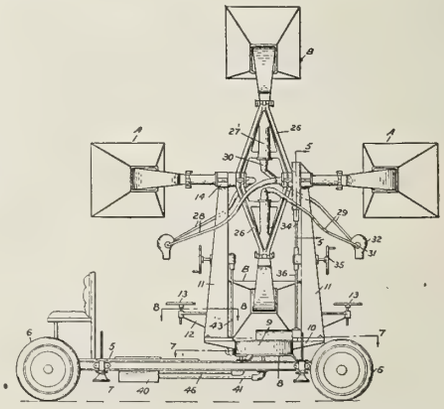
1. The method of projecting pictures from a continuously moving film upon a stationary screen which comprises positioning a light sensitive cell in front of said film, positioning a light baffle in front of sail cell, illuminating a relatively large area of said film, projecting a magnified image of each elemental area of the film in succession on said baffle to produce corresponding currents in said cell, translating said currents into a corresponding modulated light beam, and moving said beam across said screen in synchronism with the successive projections of light on said cell.

1,770,351. APPARATUS AND METHOD FOR USE IN THE TAKING OF MOTION PICTURES. Ciro Luigi Martino, New York, N. Y., assigner to himself, Joseph A. Walsh, Patrick Nardell, and William L. Morris, New York, N. Y. Filed Apr. 18, 1927. Serial No. 184,565. 16 Claims. (Cl. 88—162.)



1. In a motion-picture camera, a lens for long-shot work, another lens for close-up work, both lenses being directed to the same scene, means for feeding a film in a path crossing the apertures of both lenses, means for taking pictures at a motion-picture rate through each of said lenses onto said film, and means for selectively and at will during the operation of the camera closing one lens aperture and opening the other.

1,774,826. MOUNT FOR SOUND APPARATUS. Hiram B. Ely, New York, N. Y. Filed Feb. 1, 1929. Serial No. 336,774. 14 Claims. (Cl. 181—26.) (Granted under the act of Mar. 3, 1883, as amended Apr. 30, 1928; 370 O. G. 757.)



4. A mount for sound apparatus including a base, a carriage rotatably mounted on the base, a pair of spaced standards on the carriage, a pair of horns each having its horizontal support section trunnioned in one of the standards, a second pair of horns having support sections fixed to the inner extremity of each of the horizontal support sections and to each other and means on one of the horizontal support sections whereby the interconnected support sections are rotated.

Modern Seating and Chair Maintenance

(*Continued from page* 36)

theatre chairs has not overlooked the significance of the relation of the pitch or slant of the back of chairs to insure the correct line of vision from all parts of the theatre. This varies according to the location of each chair in the theatre, and the objective is to maintain correct and comfortable posture, together with correct line of vision.

The widths of aisles, together with the spacing between each row of chairs, while largely governed by local or state ordinance requirements, are frequently diminished in order to obtain capacity. This may not only be in violation of code, but more often is done at a great sacrifice to the comfort and safety of every patron of a theatre.

Upholstering Fabrics and Color Schemes

MUCH has been said about what constitutes the best upholstering fabric for use in covering the backs and seats of theatre chairs. Imitation leathers are largely used for the covering of the seats of theatre chairs. While more easily punctured than genuine leather, it will outwear leather and many fabrics for this particular use. It is made by coating a cotton fabric with a nitro-cellulose preparation, and the surface is embossed to imitate genuine leather.

Since the advent of talking pictures and refinements relating to acoustics, the backs of theatre chairs are covered with velours (jacquard or plain), or mohairs or other woven fabrics. The matter of price largely governs the selection, though some material will outwear others. In the selection of color schemes, both as to upholstering fabrics and the chair parts, a purchaser is frequently influenced by daylight appearance, rather than by consideration of the chair when placed in the dim and darkened theatre. It is not infrequent that gaudy, highly colored aisle chair standards are unseen when installed in the theatre, and in like fashion colorful fabrics lose their effectiveness when viewed in a dimly lighted theatre.

Acoustics

THE MODERN approach to the science of acoustics is from the standpoint of what the ear must hear to be satisfied, and what must be done in the theatre to obtain the conditions required. As related to the chairs, the audience in any theatre will comprise from 40% to 60% of the sound absorption, and if its quantity is variable, reverberation will fluctuate in amount with the changes in the size of the audience. A practical method of overcoming this variability is to use chairs, the seat and back of which have a high coefficient of absorption. Thus the upholstered type of seating, with, say, velour or woven fabrics, must usually replace the chairs of the ordinary ply-wood construction.

Chair Maintenance

EVERY occupant of a theatre chair, while engaged in witnessing a performance, though not always conscious of moving, is actually moving or changing positions in his chair. The crossing of legs, or moving from one side of the chair to the other, constantly diverts the weight of the occupant. This continued *weave* or motion by the occupant will react upon the floor fastenings or at points where the chair parts are secured together.

This constant weave, which is probably repeated several times daily to each chair, will eventually cause loose floor fastenings and assembly bolts, and not infrequently, injury as a result of this. While every precaution is taken by the manufacturers of seating product to stand such abuse, the only solution is a periodical attendance to the general maintenance of this important equipment.

The seat hinges of all theatre chairs, whether of the ball bearing, friction or cam operating type, are all mechanical in operation and require proper lubrication and occasional adjustment so as to operate properly. Unless periodical attention is given to this important part of the theatre chair, objectionable noises will emanate from this source, and they will be of constant annoyance to the patrons of the theatre, to say nothing of the constant wear that is going on at these points of contact.

While this outline is merely a bare skeleton of the many details that govern the construction and maintenance of theatre chairs, subsequent articles will dwell in detail upon each of the subjects mentioned, and in addition to this, a detailed account will be given of spring cushion seats for chairs, concrete floor construction and inclines, together with complete information on every factor that governs correct seating. We will likewise examine upholstered additions to installed chairs, and also endeavor to see what improvements can be made to seating now in use.

A Design for a Theatre Adapted to Store Space

(*Continued from page* 13)

and reds. The seats would be in a warm tone.

On the stage is provided an entirely new effect—a luminous fountain made of gas tubing and luminous liquid that can be seen equally well when the lights are bright, and particularly brilliant when the lights are dimmed.

A new system of lighting, using luminous paint with an invisible ultra-violet light that activates the paint as the lights are turned low, so that the exits are clearly visible without having the harsh red lights that are generally used.

The curtains at the proscenium arch are of aluminum mesh in two colors, natural aluminum and black.

The entrance lobby, with white glass walls and warmly colored terrazzo floor, with metal doors and trim, with aluminum troughs having lights within, has been conceived in a bright and inviting wood.

The sign is placed so it can be easily seen and is designed to connect with the ticket booth, directing the entry with the least resistance. The booth is designed to be constructed of aluminum sheathing and glass.

The cost of remodeling the building, and for installing, and equipping this theatre, has been worked out so that a house of this size and type could operate at such an overhead as to give a sufficient return on the investment. Each item has been allowed for at a price that is prevalent in the large cities. It would vary in other localities as the cost of materials and labor vary. So far as such figures can be definitely given they are as follows:

Masonry

Brick and hollow tile work	$600.00
Structural steel	150.00
Painting (1,200 yards)	600.00
Ornamental Iron	650.00
Electrical work	700.00
Floors at $1 per sq. ft.	570.00
Heating and ventilating	1,300.00
Lobby Walls (vitrolite at $2 per sq. ft.)	2,320.00
Plumbing	520.00
Carpentry	1,300.00
Sheet metal ducts	1,000.00
Lath and Plastering (1,021 yards)	1,100.00
	$10,810.00
Original investment	$15,750.00
Alterations	10,810.00
Total cost	$26,560.00

Annual rental, 17%—$4,512.50.

These costs show that this kind of theatre can be built with an extremely small outlay of capital. And other things being equal, it therefore should be capable of showing a substantial profit. At least, there is no reason why a house of this general type, of modest proportions though it be, cannot have facilities as complete and as efficient as those of any picture palace. Its suitability in any instance must depend on factors not belonging to the physical theatre itself.

EQUIPMENT AFFAIRS

General Equipment News and Comment

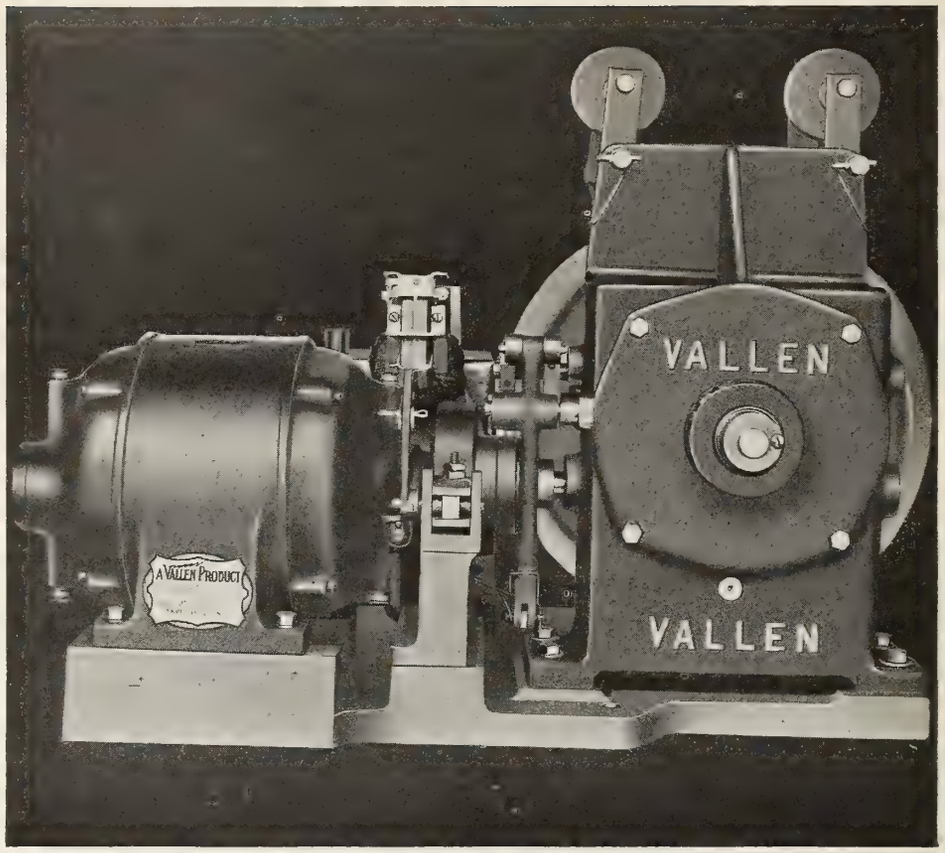
MOVABLE SWITCHBOARD

● A semi-portable lighting control unit has been developed by Kliegl Brothers of New York, especially for use in theatres where space or costs make a large board out of the question. The manufacturers assert that although small, the switchboard has all the gradations of control found in a permanent board.

All but four circuits are controlled by dimmers—the four through circuits being reserved for direct service with switch control. Dimmer equipment consists of eight 250 slider type dimmers, and 12 round plate interlocking dimmers in three groups of four, with capacities of 750 to 1,500 watts, 1,000 to 2,000 watts, and 1,500 to 3,000 watts, respectively.

Each circuit is protected by fuses mounted in a fuse cabinet just under the connecting block. Short jumpers with plug terminals provide means for cross connecting any load to any switch and for obtaining any dimmer control desired—and interlocking group switches permit each set of four slider dimmers to be connected in series with one or other of the master dimmers.

The entire switchboard and dimmer arrangement is completely assembled on a structural steel frame and enclosed in a wooden case having a removable front, the whole being mounted on ball-bearing rubber-tired casters. When not in use the removable front of the case can be put in place to prevent tampering, in the absence of the attendant. A small drop door on the top can be left open making it unnecessary to remove any of the circuits from the plugging block, leaving equipment ready-set for use.



A new product of the Vallen Electrical Company of Akron, O.—the Aero-Speed curtain control. It can be provided for moving the curtain at a rate of 228 feet per minute, and a change of only two parts converts it from high-speed to low-speed, or any degree of speed. It is adaptable to movement in either a horizontal or vertical direction. The motor is 3-phase, 60 cycle, built into the design of the control.

ATTACHMENT CAP

● A new attachment cap with hand grip has been developed by Cutler-Hammer, Inc., of Milwaukee. It is made of resilient rubber with the blades fastened to a bakelite disc imbedded in the rubber base. The hand grip is narrow and slim, approximately 1¾ inches long, and has a decorative design moulded into the rubber.



Cutler-Hammer attachment cap.

The resiliency of the rubber is intended to act as a strain relief protection to the cord, as well as to protect the cord from breaking directly at the cord hole. It is rated at 15 amperes, 125 volts; and 10 amperes, 250 volts; and is available with openings for 11/32- and 13/32-inch cords.

SCREEN REFINISHER

● A fluid for cleaning and refinishing screens has been brought out by the Armstrong Studios of Los Angeles and Chicago. According to the announcement, the solution was severely tested with the result that if applied properly, it would not turn screens yellow and would not show streaks or laps. The screen can be treated without removing it from the frame.

Illumination for the Intimate Cinema

(*Continued from page* 17)

should stand out like a jewel as only light can make it.

Lobby display frames have been unlighted in the majority of cases, because of cost and because, if they were lighted at all, they were usually objectionably spotty. As a result, rather elaborate temporary cutout displays have been used with some lighting. However, satisfactory lighting may readily be incorporated in display frames. The effectiveness of a lighted display is many times greater than an unlighted one, and motion provides additional attraction value. Translucent "stills" may be used with much greater effect than at present. An accompanying photograph offers a suggestion for a lobby frame which uses light efficiently to attract as well as to display the posters, but with no poorly concealed glaring light sources. The use of mechanical changing poster displays is very effective and these may easily be built into the building front.

The Interior

BECAUSE of space limitations, it is often not possible to provide a foyer or lobby, the entrance being directly into the auditorium. If a foyer is pro-

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Zero Valve and Brass Corporation

RECTIFIERS
Forest Electric Company
Garver Electric Company

REELS
E. E. Fulton Company
Hewes-Gotham Company
Universal Electric Welding Co.

REEL END SIGNALS
E. W. Hulett Manufacturing Company

REWINDERS
Dworsky Film Manufacturing Corporation
E. E. Fulton Company
GoldE Manufacturing Company

RHEOSTATS
Hoffman & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
New York Institute of Photography
Theatre Managers Institute

SCREENS
Da-Lite Screen Company
Keasbey & Mattison Company
Minusa Cine Screen Company
Schoonmaker Equipment Company
Walker-American Corporation
Whiting & Davis Company

SEATS
American Seating Company
The A. H. Andrews Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
Illinois Theatre Seat Exchange Company
Standard Manufacturing Company
Steel Furniture Company
Wisconsin Chair Company

SEAT INDICATORS
Bilmarjac Corporation

SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company

SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation

SOUND EQUIPMENT, Complete
Bell Equipment Corporation
Bestone, Incorporated
Duo-Fone Corporation
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Mellaphone Corporation
The Phototone Equipment Corporation of America
R C A Photophone, Inc.
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
True Talkie Tone Company
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company

STAGE RIGGING HARDWARE
Bruckner?Mitchell, Inc.
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Novelty Scenic Studios
Sosman and Landis

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Sosman and Lnadis
Tiffin Scenic Studios

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
General Seating Company
Illinois Theatre Seat Exchange Company

TICKETS
Arcus Ticket Company

TICKET MACHINES
General Register Corporation

UNIFORMS
Chicago Uniform and Cap Company
Maier-Lavaty Company

UPHOLSTERY PRODUCTS
L. C. Chase & Company

VARIABLE SPEED PULLEYS
Horton Manufacturing Company

VENDING MACHINES AND SCALES
Watling Scale Manufacturing Co.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recoding.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors' supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquod soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquise.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper dranking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanters.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards
271 Switches, automatic.

T

272 Tapestries.
273 Telephones, inter-communicating
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[11-21-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

Illumination for the Intimate Cinema

(*Continued from page* 132)

vided, and especially if it is used for "standees," one of the many mobile-color lighting ideas is highly desirable. It harmonizes well with the other lighting treatment, as well as providing interest for the "standees."

The Auditorium

IN THE EARLIER little "movie" theatres, there was usually a lack of light. This resulted in at least two disadvantages: the difficulty of finding seats in the darkened auditorium, and the loss at the box office because parents were reluctant to allow their children to visit poorly-lighted auditoriums. It is important that a maximum amount of light be distributed properly to produce a cheerful and comfortable auditorium and still not show the movements of the patrons too distinctly, as distraction from the picture should be avoided.

The fixed small dimensions of this type of theatre apparently eliminate the use of hanging or projecting systems of illumination. These theatres are therefore susceptible to modern treatment where the light is built into coves, panels or other architectural features. In general, a flat non-glossy reflecting surface should be used for decorative purposes so as to prevent any undesirable reflections from the picture or the lighting equipment.

The intersections of the ceiling and side walls are farthest from the view of the patrons and afford an excellent place for illumination. Built-in panels provide some methods of lighting for this space. A further excellent method is to use the flexible, colorful and picturesque Colorama idea, with a very slow automatic color cycle so that one is not detracted by the change. In many cases the use of automatically dimmed colors is highly desirable, as it adds great interest to an otherwise very simple place.

Interesting effects may be created by the use of etched glass lighted from the edges. The etched design stands out, and when incorporated in panels or wall brackets, adds a very delicate touch.

For greater utility, built-in ceiling units may be added that throw the light directly downward. When properly masked they are not objectionable to people viewing the picture.

This new movement in theatre design and operation offers an interesting lighting comparison with theatres as they have become generally known. In the past, because of the size and elaborate character of the houses, a reticence regarding the new mode was exhibited. However, the success of these new developments promises to have a far-reaching effect on theatre design of all kinds. Light is a vital part of this new mode, so that more than ever will light be in evidence in the theatres of tomorrow.

Planning Today's Simplified Cinema

(*Continued from page* 21)

skimping on the more essential requirements must be avoided. Ornamental plaster practically unseen in the dim light of the theatre is of no comfort to the patron. Elaborate stencil work or hand-painted decorations are also commonly a waste of money. If the main form of the theatre is well proportioned, an indirect system of lighting can be used to create the right atmosphere. Simplicity in ceiling and wall treatment is restful to the patron and complimentary to the effect on the screen.

II

Actual Theatre: Capacity 300

THE FEASIBILITY of the 300-seat theatre depends on the policy of exhibition to obtain. Existing theatres of this size are now used for two policies, one very much different from the other. One class is the very exclusive and intimate cinema, where both American and foreign films are shown. Quite a feature is made out of a large lounging area where coffee or other drinks are usually served. The admission price at these houses run as high as 75c and a dollar. The other policy used in the 300-seat theatre is entirely different. Here a greater number of shows per day, and a very low admission price, produce the desired income.

A theatre that is now under construction in an existing 3-story commercial building on upper Broadway in New York City, is shown in accompanying plans. It will seat 300 people in the auditorium proper. It is entered from both an avenue and a side street, the building being on a corner. A very short flight of steps takes the patron from the avenue level to the theatre level. The downward pitch of the side street places the other entrance at street level. The theatre is placed between existing steel column supports of the building. The columns are spaced 26 feet apart along the width, and there is clear headroom of 13 feet under existing structural beams.

Rear projection, which is used by the small Trans-Lux theatres in New York, was at first proposed on account of the limited headroom, but by the use of the reversed floor slope, standard projection was made possible.

The usual long monotonous bank of seating has been broken up to make each chair more accessible and to obtain an intimate grouping. The side seats form an angular sightline to the screen between columns, instead of a straight line. A separate loge of 100 seats is placed in the rear, on a slightly higher level.

The Features of an Automatic Cinema

(*Continued from page* 25)

sidewalk directly over the equipment.

The entrance vestibule, pleasingly modernistic in design, has been treated with alternate strips of black and gray highly polished structural glass with chromium snap moulds over the joints. The base is individually illuminated. Automatic changing type bulletin frames, equipped with loud speakers that transmit talking advertising copy or non-synchronous music, are built into the sidewalls and front piers, and the front exit doors also have bulletin frames built within them, these being of the usual type. The ceiling of the entrance vestibule is indirectly illuminated over the entire area, above etched glass and chromium strips.

THE LOBBY is decorated in coral and silver, with one set of doors opening into each aisle. The lobby contains two candy dispensing machines, both modernistic in appearance. A penny scale is built into the wall, and there is also an automatic fountain incorporating a photo-cell mechanism.

Of interest, as well as of remunerative value, is a soft drink concession, which opens into the lobby and also outside, to the sidewalk.

Commodious lounge and toilet rooms are located on the mezzanine floor over the foyer, being reached by a small stair. In the lounge is located an automatic photo machine—which, according to the owners, practically paid for itself the first month. Automatic cigarette, and candy and perfume vending machines, and also candy dispensers incorporating tests of skill, are also located in these rooms. These machines were built into the walls and the designs made to conform to the surroundings. They have proven quite a popular feature, show substantial profits, and are not offensive or "nickleodeon" in appeal.

REPAIR—REPLACE NEWS

VOL. 1, NO. 2 NOVEMBER, 1931

REPLACE WITH SIMPLEX PROJECTORS

Good Projection Vitally Essential to Prosperity of M. P. Theatre

The picture to have the proper entertainment value, must be rock-steady, perfectly sharp in focus, with lines absolutely unblurred and its contrast values undamaged by shifting lights. Each succeeding film photograph must register with minute precision with the one directly preceding it over the projector aperture, and the screen itself must be evenly illuminated and also lighted with a brilliancy suited to the individual needs of the theatre concerned. Failure to comply with the above specifications results in an unsteady, blurred picture of no entertainment value—no matter how good the film—and the resultant falling off in b. o. receipts. GOOD PROJECTION MAKES ALL THE DIFFERENCE BETWEEN FAILURE AND SUCCESS TO ANY PICTURE.

Projector manufacturers have expended thousands upon thousands of dollars, and years of experimental research in trying to perfect their methods of manufacturing parts. Measurements of ten-thousandths of an inch are now a regular part of shop routine, and this simply goes to show how infinitely accurate must be the registration of the projector at the time it is installed in a house. It only remains for the exhibitor to keep it up to the minute in repairs and additions which may be found necessary from time to time. EXHIBITORS MUST AWAKE TO THE ULTRA-IMPORTANT PART PROJECTION IS PLAYING IN THE LIFE OF THEIR THEATRES. THEY MUST REALIZE THAT THE PALTRY FEW DOLLARS THEY MAY SUCCEED IN SAVING ON THEIR PROJECTION REPAIR BILL WILL ASSUME UNRECOGNIZABLE PROPORTIONS AS COMPARED TO THE FALLING-OFF IN ATTENDANCE AS REGISTERED BY THE BOX-OFFICE REPORT. And they must realize that good projection is no longer a matter of speculation—but a 100% gold-bond investment, with the resultant profits bearing a distinct relation, comparatively, to the original sum invested.

D. E. CRANDALL

Neglect a Grave Mistake

It is a grave mistake to neglect repairs on any machine and this is particularly true of the motion picture projector. The mechanism of the motion picture projector is designed to handle the inflammable and delicate film so that danger and damage may be avoided even at the excessive speed the projector is sometimes operated in some theatres. IT IS, HOWEVER, NECESSARY THAT THE MECHANISM BE KEPT IN EXCELLENT CONDITION AT ALL TIMES AS A DEFECTIVE PART IS BOUND TO EVENTUALLY CAUSE SERIOUS TROUBLE.

It has long been my belief that a "stitch in time saves nine," for a wear on one part starts up a chain of wear. AND IT IS REALLY THE HIGHEST FORM OF ECONOMY TO MAKE REPAIRS JUST AS SOON AS THERE IS ANY INDICATION THAT THEY ARE NEEDED. Where repairs can and should be made by our own projectionists we do the work, but under no circumstances are repairs made by us which should be made by the projector manufacturer or where replacement is really necessary. Care, experience, skill, loyalty and pride in their work on the part of the men and liberal expenditures by the management are needed, but they certainly pay in the long run.

HARRY RUBIN
Director of Projection, Publix Theatres

Three Projectors an Economy

I have always been an advocate for THREE PROJECTOR installations and think that every theatre, both large and small, should have three complete projectors in the projection room and all three should be in first class working condition at all times if possible. I say if possible because at some time no matter how careful you are one projector is liable to go bad and it should not be allowed to be out of commission any longer than is necessary to put it back in good condition again. I have had the occasion to repair one projector while keeping the show going alone on the other and we all know that this is not an easy task. With a THREE PROJECTOR installation it would have been but a short wait to take the film from the disabled projector and continue the show on the third, repairing the laid up projector at leisure and thereby doing a better job.

Then again IF YOU ALTERNATE ON THREE PROJECTORS YOU WILL LENGTHEN THE LIFE OF THEM ALL AND I BELIEVE THAT THREE PROJECTORS USED ALTERNATELY WILL BE OF SERVICE MORE THAN THREE TIMES LONGER THAN A TWO PROJECTOR INSTALLATION. I HAVE SEEN PROJECTORS USED UNTIL THEY WERE ALMOST READY TO FALL APART BEFORE THE MUCH NEEDED REPAIRS WERE MADE.

CHARLES H. TRAVIS
Schenectady, N. Y.

REPAIR WITH GENUINE SIMPLEX PARTS

Have You Studied the Safety of Your Projection Room?

Let us look over the projectors. 1918 Model and looking as though, as far as overhauling is concerned, they have been forgotten since that year. It's hardly necessary to look at them; just listen to them—every rattle tells a story. Gear teeth worn to a knife edge, bearings that have become literally egg-shaped instead of round, enough blacklash to allow nearly half a turn in the gear train without moving the film. The shutter gears so worn that it is impossible to project a picture without "travel ghost" and film guides that are worn to a wafer thickness. You ask, what has the sad mechanical condition of the projectors to do with safety? The answer is simple: A WORN PROJECTOR WILL LOCK AND JAM SIX TIMES AS OFTEN AS ONE IN GOOD REPAIR. Film is moved down through the projector mechanism by the teeth on the sprockets. If these teeth are worn down or the gearing which actuates the movement of the sprocket locks, it is evident that the film will sooner or later cease movement. Remember that the heat at the aperture is greater than the flash-point of the celluloid. If any part of that mechanism stops functioning for one-quarter of a second nothing more is necessary to start a fire. Where it may end is largely a matter of conjecture.

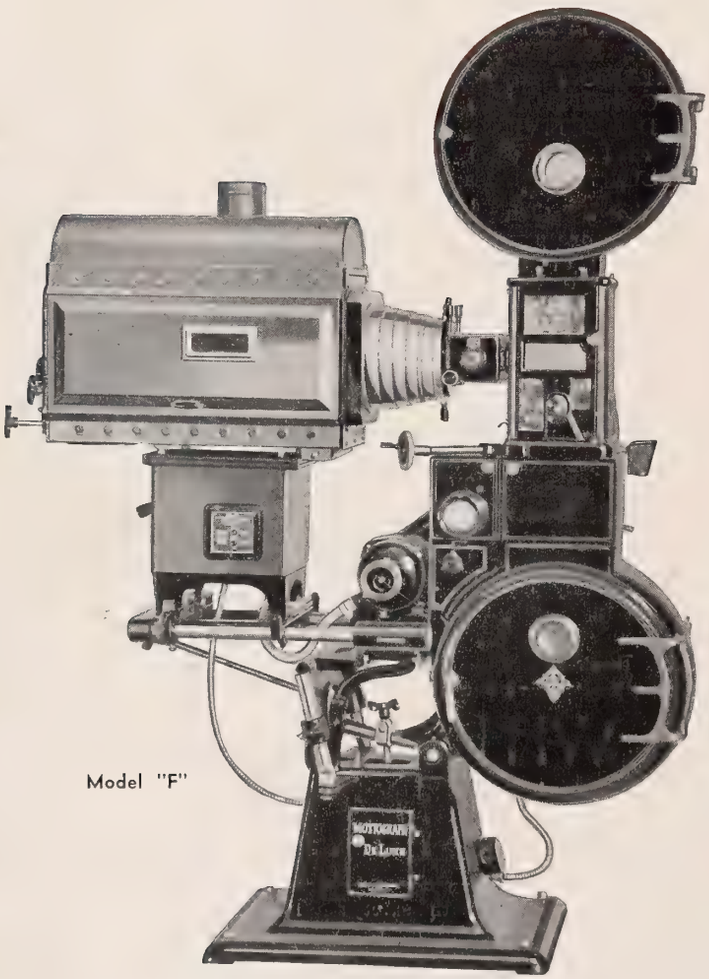
GEORGE C. EDWARDS
American Projection Society, Inc.

Simplex
The International Projector

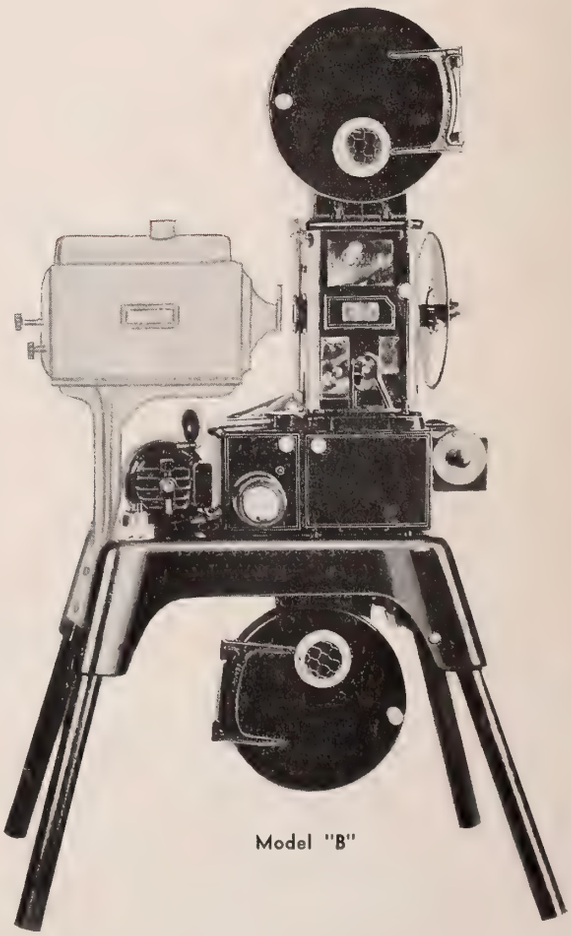
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT IS ACKNOWLEDGED THE FINEST *UNIT THAT MONEY CAN BUY

For the LARGEST or SMALLEST THEATRE



Model "F"



Model "B"

*Unit means: two projectors, two film sound pickups, main and head amplifiers, stage and monitor speakers, power packs, tubes—in fact, a complete unit.

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEW FACES

Leo Meehan surveys the array of fresh talent on Hollywood lots

HOLIDAY SHOWS

Managers Round Table tells about opportunities of the current season

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A DUEL

between a man with a CAP PISTOL and a man with a REVOLVER!







THEY have theatres
ON opposite sides
OF Main Street—

They're both fighting for business!

ONE of them has
M-G-M Short Subjects
LOADED with
BOX-OFFICE NAMES!

The other is just using program fillers—

NAMES do the trick in M-G-M SHORTS!

HAL ROACH M-G-M COMEDIES

ZASU-PITTS—THELMA TODD (8)
The Dressler-Moran of Shorts!

BOY FRIENDS (8)
Fun among our Flaming Youths!

"OUR GANG" (8)
The One and Only kid comedies!

CHARLIE CHASE (8)
Consistent quality!

LAUREL-HARDY (8)
Bill 'em-like features!

DOGVILLE COMEDIES (3)
The bow-wow of every program!

FITZPATRICK TRAVELTALKS (13)
$2 Astor Theatre class!

HARRY LAUDER (4)
Talk about names!

FLIP THE FROG (12)
Cartoons with a kick!

SPORT CHAMPIONS (12)
Pete Smith's Tab-laughs!

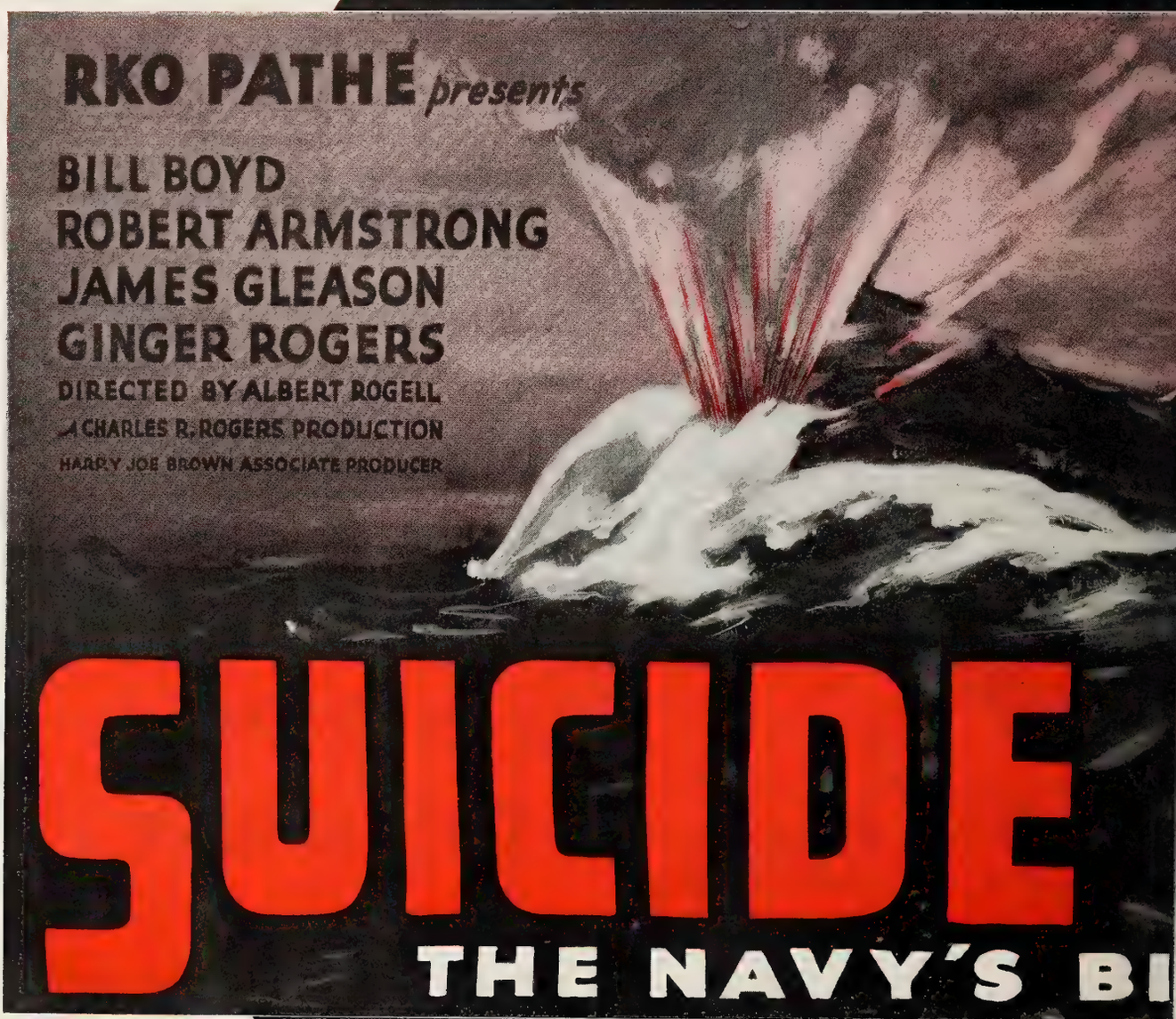
FISHERMAN'S PARADISE (6)
Something different in shorts!

YOU KNOW where
the crowd flocks
when **BIG NAMES**
BOOM on Main Street—

You know how much of a crowd you can gather with a cap pistol!

GET WISE!

A THANKSGIVING FEAST OF THRILLS AND LAUGHS!



Use This 24-Sheet Plenty!

NOW PLAYING RKO MAYFAIR, N. Y. BIGGEST HIT SINCE HOUSE OPENED!



THE OLD FIGHTIN' COCK, IS RIDING ON THE CREST OF THE WAVE!

51 key cities torpedoed all their past records! So hungry for hits, they couldn't wait 'til Thanksgiving. Opened November 20th, six days ahead.

Held-over right and left—to give the Thanksgiving crowds a feast of thrills and laughs!

"Roxy Audience Broke Into Big Applause"

reports Film Daily

Three Cheers!

That "Over the Hill" exercises a strong emotional appeal with its old home sentiment was attested at the opening performance at the Roxy yesterday, when the audience broke into big applause on three occasions, and gave it a big hand at the conclusion. And weeps and sniffles all over the house.

"OVER THE HILL"

94 *mins.*

Fox

IT'S IN BY A MILE, WITH OLD HOME HEART THROB STUFF AND SENTIMENT AND PATHOS THAT HAVE 'EM WEEPING AND APPLAUDING.

When you can get the women sniffling right through the pathetic sequences, and everybody applauding in a genuine demonstration at the close, as they did at the Roxy, then the picture is definitely in. Mae Marsh gives one of the outstanding performances of the year, a typical mother of a small town family slaving and worrying and making a fuss over her young brood, and in later life when adversity hits her, she gives one of the most touching and beautiful performances of a sweet old lady that probably has ever been screened. Henry King has done a fine bit of work, making every scene in the picture live and breathe with humanness, and never overplaying his hand. It hits some highly tense and dramatic moments, and in the scene where the hypocritical father gets his from the enraged son, the audience broke out several times in applause. James Dunn and Sally Eilers team beautifully. The rest of the cast is strong.

Cast: Mae Marsh, James Kirkwood, James Dunn, Sally Eilers, Joe Hachey, Tom Conlon, Julius Molnar, Marilyn Harris, Nancy Irish, Edward Crandall, Claire Maynard, Olin Howland, Eula Guy, Joan Peers, William Pawley.

Director, Henry King; Author, Will Carleton; Adaptors, Tom Barry; Jules Furthman; Dialoguers, same; Editor, Frank Hull; Cameraman, John Seitz; Recording Engineer, Eugene Grossman. Direction, excellent. Photography, fine.

Clippings from Film Daily

Know the thrill of playing a hit. Book

OVER THE HILL

with

JAMES DUNN
SALLY EILERS
MAE MARSH

Directed by HENRY KING

A FOX PICTURE

RECKON WITH FOX FOR PROFIT

NOV 28 1931 ©CIB 136008

MOTION PICTURE HERALD

Vol. 105, No. 9 — November 28, 1931

A Picture vs. *The* Picture

AN EXAMINATION of several acres of press clippings reporting on exhibitor-to-the-public advertising, which engaged all of a recent rainy Sunday afternoon, brings us to the discovery that something in excess of 99 per cent of such effort in type is made on the assumption that the reader is already sold the motion picture as entertainment. The effort is almost never to sell *the* motion picture; it is always to sell *a* motion picture.

In the main this may be correct selling, but the opportunity for some vivid contrast of treatment is challenging.

The passing notion occurs that it might be worth while here and there for the exhibitor advertiser to give a thought to the fact that he has a vast deal of competition beyond the obvious competitors operating other amusement places. Also in these days of family budgeting and restricted expenditures it might help the motion picture to be set forth in the light of its value as something more than a time-killer. If there are vitamines of vigor in yeast, the smile of success in dentrifice, and culture in fifteen minutes a day with a five-foot shelf, what all might we not claim for an hour and a half a day in the healthy comfort of a well ventilated, clean and well appointed motion picture theatre? It is pretty obvious that the consistent patron of the motion picture theatre is likely to know more about this world we live in, and be better adjusted to it and its problems than the stay-at-homes, the chronic bridge players, golfers and pool shooters.

We hear a vast deal about the influence of the motion picture on the morals of young and old, and what it is charged with doing destructively. Mostly what is good to be said of the motion picture is left for the picture industry to say. That sort of expression always goes forth from the publicity offices of New York and Hollywood, and not from the local institution of the screen—the theatre.

For some years Mr. Will Hays has hopefully, but none too effectively, suggested to the industry that something be done on the screen for the screen. The talking motion picture talks for everybody else. Every movement for Sunshine-for-the-Eskimos, to the Save-the-Siamese-Cat drive asks aid from the motion picture and screen time. The screen presents but does not sell motion pictures.

Perhaps if some wee corner of the amusement page displays devoted to the selling of motion pictures could carry a word for *the* motion picture, not only the local enterprise but the whole industry might benefit.

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"Some of the people all the time"

ANY reasonable observer will admit that the motion picture industry has in the main acted commercially and creatively considerably as though it expected to sell all of its pictures to all of the people all of the time. Mostly some films are sold to some of the people some of the time. Occasionally in the case of great hits the picture may be said to be sold to all of the people some of the time.

Bearing upon this and the more sensible aims of the picture makers, some of Mr. Will H. Hays' observations in a Hollywood outgiving are of special import, including:

"The entertainment demands of 100,000,000 people require that the screen reflect the whole gamut of human motive and emotion. The problem of the screen is not to find a common denominator of entertainment for every man, woman or child, but to create the largest possible variety of entertainment appeal. No book, picture or play can be all things to all men. There never has been and there never will be such unanimity of opinion. The objective of screen entertainment always will be the greatest service to the greatest number. This service is, of course, based primarily and always on accepted standards of good taste and morals. The recognition always of that necessity is the constant element in the service—otherwise it is a disservice.

"Such a program demands courageous pioneering in constantly new entertainment fields—pioneering not so much with themes as with treatments. Literature and life provide the eternal themes of human drama."

In other words, the motion picture job is done, if it pleases some of the people all of the time. Enough pictures on that basis will get all the people.

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Our Growing Bookshelf

A TALL stack of volumes about, or impinging upon, the motion picture waiting on this desk for review reminds one that after all this industry is growing up. There is a very considerable library of motion picture lore now, bound between boards and called "books." Most of them are very bad indeed. They ought to be poor things anyway, because ninety per cent of them were written because somebody wanted to put over something. But no matter how weak and thin this increasingly extensive library of the screen is, it marks progress. In 1914 there were only two books in the world about the motion picture. One was Mr. Henry Vaux Hopwood's "Living Pictures," a discussion of film mechanics written about 1897, when the lore of the business was young indeed, and the late Dr. Hugo Munsterberg's "The Photoplay," presented with all his august Teutonic and Harvard dignity, despite the fact that mostly it was a mere rewrite of some notes for the Harvard Magazine by a graduate student, the now eminent Dr. Horace M. Kallen, psychologist, author and critic. Just now comes a flood of technical lore, and near technical lore, because sound has opened a new world of picture technology and engineering, and a considerable mess of "literature of evaluation" by persons who just will write anyway and choose to make the screen their victim. All this is, however, ever so much better for the screen than being ignored.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

HERO OF ARP

FRANK J. WILSTACH, who just dotes on the joy of the discovery of the amusing in the remotely obscure, comes up for air from among the papers to show that THE JOURNAL of TYLER in TEXAS purveys the story of the "greatest theatre fire in the history of the celebrated town of ARP," thus:

According to best estimates about $40,000 worth of merchandise and construction went up in smoke as the result of a fire which started with the explosion of a film in the operator's little compartment in the Chris Theatre about 11:30. The operator had just changed a film when a spurt of flame shot up and caught the celluloid.

The show management, of which J. Featherston was the general manager, had advertised a midnight matinee to begin at 11:30. It was the popular Will Rogers' latest release, "Young As You Feel." Oil workers had mingled with townfolk in buying tickets for the matinee, so the house was practically filled. Hardly had the show started when the fire broke out.

First reports had some 10 persons injured in the rush of the crowd to get out of the theatre, but a close check-up later revealed one woman had her ankle sprained. City Chief of Police Haire reached the scene before the crowd had time to get out. He yelled to file out orderly or he would refuse to let them out at the door. The threat had the desired result.

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FROM OLD ISRAEL

THE OREGONIAN of PORTLAND has discovered a rare and choice case of juvenile murder which is traced in its inspiration to neither the press nor the screen, and rises with zest to make editorial comment, under the heading "Poor Little Killer," thus:

Newspapers and talkies must defend themselves continually against the charge of inflaming the mind of youth with their accounts of crime. But in the trial of 12-year-old Hubert Niccols the accusation fell elsewhere. The *Oregonian's* news account stated, quoting defense attorneys:

"Hubert delighted in stories of adventure, and in hearing his grandmother, Mrs. Marie Addington, read gory tales from the Old Testament."

We do not believe that indulging in Biblical stories of war and ravage caused the boy to shoot down the aging sheriff, but we are glad to welcome the Old Testament to the ranks of those standing for full and frank publicity. In fact, the Old Testament automatically becomes captain.

A BAS TABLOIDIA

THE DISPATCH of COLUMBUS in OHIO gets editorially quite warm on vaudeville and booking policies, on the provocation of thinking about "Ma Kennedy," in the following terms:

The vaudeville bookers have closed "Ma" Kennedy-Hudson's act, and, in the parlance of the variety halls, have set her trunks in the alley. All of which means that her act failed to draw at the box-office and there will be no more time for "Ma."

This is encouraging, because it indicates that vaudeville audiences are becoming fed up on attractions that have nothing whatever to recommend them but the notoriety of the actors. Heaven knows there are enough professional performers who have little or no talent or showmanship, but they at least do something to justify wasting the time of the audience.

If this heralds the end of pretty murderesses, high-priced mistresses, prize fighters, Niagara Falls shooters, "Peaches" Brownings and other denizens of Tabloidia in vaudeville, there is indeed reason to cheer. Vaudeville has given its stage over to these freaks long enough.

This Week

MOTION PICTURE HERALD's study of double feature situation prompts spirited reaction; Hays office acts — *Page 9*
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IS IT REALLY?

THE CHRONICLE of SAN FRANCISCO in its "safety valve" column carries a letter which brings up again that old problem of an adequate and satisfactory nomenclature to distinguish between the drama of the stage and the drama of the screen. The correspondent writes:

Editor The Chronicle—Sir: I have always objected to the expression "Legitimate theater" and more than ever since I read that Mae West and Earl Carroll have affixed the word "legitimate" to their performances. It seems to me that scores of first class screen productions better rate the adjective.

Why it is that out of 400,000 words in the English language experts should have chosen the one word for the spoken drama that infers all the art displayed in motion picture theaters is illegitimate I cannot understand. I think it's about time for the authorities to go into a huddle and find a better word to distinguish between theaters where actors appear in person and motion picture theaters. "Source" or "primary theater" might do. Maybe you can suggest a better.

FRED BARNES.

San Francisco, November, 1931.

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AMOEBA'S AMOURS

THE NEWS-TRIBUNE of WACO in TEXAS takes its pleasure editorially by spoofing the New York state education department's censorial attention to the current evolution film, as follows:

We regret to learn that the New York State Education Department has slipped in censoring the film, "The Mystery of Life," intended to represent the progress of evolution. The board very properly refused to permit the young person to be demoralized by seeing a picture of the mating of microscopic protozoa, but it slipped in, allowing pictures to be shown of babies without clothes.

A nurse weighing a naked baby. Horrors! What is the New York State Education Department thinking of? We not only regret, we are scandalized. It is a well known fact that the morals of the race cannot stand the sight of babies unless they wear long dresses. We trust the conscience of the nation will not stand idly by (we believe that it is the proper expression) while the New York State Education Department permits the exhibition of babies shamelessly crowing at the prospects of a bath.

HERALD STUDY OF DOUBLE BILLS BRINGS SWIFT REACTION IN TRADE

Resignations Pave Way for Removal of "Met" to Radio City

Resignation recently of Otto Kahn from the directorate of Metropolitan Opera Company, followed this week by those of George Eastman and Edward S. Harkness, eliminates from the board practically all opposition which to date has blocked removal of the Opera from its present antiquated headquarters in New York to more elaborate surroundings at the new opera house now being built in connection with Rockefeller's "Radio City."

Harkness, philanthropist and capitalist, and Eastman, of the film manufacturing corporation, are succeeded by Clarence Dillon, prominent banker, and Representative Robert L. Bacon.

Although "pressure of business" is given as reason for resignation of Eastman and Harkness, the direct cause can probably be attributed to their disapproval of a Radio City theatre as the opera company's headquarters, discussion of which has been the cause of much discussion in the Kahn-Harkness-Eastman group of Metropolitan backers.

They have been active for years in musical circle, Harkness as a benefactor of the Philharmonic Symphony Orchestra and Eastman through his benefactions to the Rochester Civic Orchestra. Their resignations follow closely upon that of Otto H. Kahn as chairman of the board.

Pathe Production Units Due on RKO Lot Dec. 10

Charles R. Rogers, vice-president in charge of production at RKO-Pathe, has instigated a production drive calculated to make it possible for his organization to move into their new quarters on the RKO lot between the 10th and 15th of December.

With four features in actual production, three others in the cutting rooms, and four more being readied for immediate production at the Hollywood lot when the move is completed, the co-ordinating of production facilities is said to have in no way interfered with filming progress.

With the signing of Ben Lyon to fill the role made vacant by the untimely death of Robert Williams, Constance Bennett and Director Edward H. Griffith are making up for lost time on "Lady With a Past."

Mexico Delays Film Tax

Tax levies on record and film importations of American companies into Mexico, decreed by the government in July, will not become effective April 21, 1932, Mexico City reports. The delay is to allow organization of the industry in Mexico.

Express Rates Cut

Culminating two years of effort on the part of the Hays organization in the direction of reduced freight rates on return film shipments, the Southeastern Express Company, Atlanta, Ga., will reduce rates substantially. The new schedule will probably go into effect on January 1. It is understood a 75 per cent reduction was asked. The Railway Express Agency has the same proposition under consideration.

RKO Stockholders' Tilt in Statu Quo

All's quiet along the battle lines in the minority stockholders' fight to block the proposed new $11,600,000 financing program for the combined Radio-Keith-Orpheum interests, which will be voted upon at a meeting in New York on December 10. RKO continues to receive daily hundreds of proxies favoring the plan submitted by RCA, according to B. B. Kahane, company legal chief, while from the camp of the minority antagonists the situation is described as in "statu quo."

Meanwhile, RKO continues with the work of amalgamating the physical properties of Radio and RKO Pathe. Reports of a government investigation of the merger were heard this week. Thomas J. Shanley has been retained by RKO stockholders' committee to analyze the firm's financial needs.

Steffes Asks County's Aid in Dime Show Fight

Al Steffes, Minneapolis exhibitor and Northwest Allied leader, has petitioned the county attorney for support in his efforts, and those of other independent exhibitors, to maintain a 10-cent price as late as 7:15 p. m., with suitable product.

Steffes asserts that the distributors and larger exhibitors, like Publix, are together in a move to force his Paradise theatre to take product at least six months old at an evening price of 10 cents. Steffes' appeal is similar to that of the Wisconsin Allied unit, which received a favorable report from the Wisconsin marketing commission.

Films Escape Heavy Tariff Of 50 Per Cent in England

Films are not among the items on which the 50 per cent tariff went into effect Wednesday in England. The tariff is aimed at industries which have been dumping merchandise into England.

Hays Stays on Coast

At the request of producers Will H. Hays is remaining on the Coast for two weeks. Mrs. Hays also is in Hollywood.

Hays Office Cooperating To Eliminate Practice

Myers Calls Investigation of Problem "A Timely Service of Inestimable Value to the Industry"

Immediate and spirited reaction to Motion Picture Herald's study of the double featuring practice, completed in the issue of November 21, was registered this week in widely separated divisions of exhibition and distribution, emphasizing the seriousness of the policy and its consequences. The response followed publication of the first comprehensive study of double featuring ever to be presented to the industry, and apparently spurred exhibitor and distributor organizations to new efforts seeking control or elimination of the practice.

Foremost among the developments of the week was the assurance, given to Allied States Association, that the Motion Picture Producers and Distributors of America would cooperate with exhibitors and distributors in attempts to eliminate double featuring. Crystallizing of sentiment against the practice among a great preponderance of exhibitors and distributors led to the pledge of cooperation on the part of the Hays office.

Discussions Already Held

Preliminary discussions between major distributors and the Hays office already have been held and more are scheduled for the near future. An obstacle to complete elimination of the policy was encountered early in the discussions, during which it was revealed that several important circuits, controlled by producer-distributor organizations, favor regulating rather than abolishing the practice. In these instances, conflicting attitudes within single organizations were disclosed, with the sales executives of one major organization on record as opposed to double featuring and the theatre executives of the same organization fighting for retention of the policy in certain situations, while willing to eliminate or prohibit its introduction in others.

Numerous circuit and affiliated theatre executives, independent exhibitors and sales managers of national distributing organizations registered opposition to continuance of the policy. In addition, opinion among Allied States exhibitors in particular appeared so uniformly against the practice as to make opposition to it a matter amounting essentially to organization policy.

"Timely Service," Says Myers

Abram Myers, president and general counsel of Allied, this week commended Motion Picture Herald on its study of the double feature situation, describing it as "a timely service of inestimable value to the industry."

"Never before have I experienced such a decided reaction to trade paper endeavor," said Myers. "Obviously, the articles were

(Continued on page 24)

WILLIAM FOX, IN PATENT SUITS, ISSUES WARNING TO 100 CONCERNS

Infringements Charged To Four Companies

Erpi, Photophone, Paramount Publix, Radio Pictures Named in Double Print and Phonograph Cases

Launching what may prove to be the most important sound patent litigation yet known to the industry, William Fox has brought action on behalf of his American Tri-Ergon patent holding corporation against Erpi, RCA Photophone, Paramount Publix and RKO Radio Pictures, charging infringements of basic sound patents. In addition, more than 100 producers and distributors have been notified of probable infringement and asked to apply for Tri-Ergon licensing immediately or face legal action.

Possibility of later action against exhibitors and producers employing sound equipment of foreign manufacture not covered by American Tri-Ergon licensing agreements was also voiced at the offices of Hirsh, Newman, Reass & Becker, personal counsel to Fox.

Three Complaints Filed

Three complaints were filed at Wilmington, Delaware, by former Federal Judge Hugh M. Morris, as attorney for Fox, who played a prominent part in sound patent litigation several years ago. The Wilmington suits named Erpi, RCA Photophone and RKO Radio Pictures. Erpi and RCA were charged with infringement of the so-called fly wheel patent in utilizing certain improvements in devices for phonographs with linear phonogram carriers. An accounting of profits and permanent injunctions against both are asked in the complaints. Radio Pictures is charged with infringement of Tri-Ergon's double print patents, which cover developments of processes for producing combined sound and picture films. The complaint asks an accounting of profits and a temporary injunction.

The suit against Paramount Publix, filed in New York, is identical to that against Radio Pictures.

Must Defend Certain Licenses

Under the terms of the licensing contracts existing between Erpi and Paramount, on the one hand, and RCA Photophone and Radio Pictures on the other, Erpi is obliged to defend its licensee, Paramount, to the full extent of its investment in Erpi equipment, and RCA Photophone is obliged to do the same in behalf of Radio Pictures. Counsel for both manufacturers of sound equipment refused to reveal the extent to which they are liable for the defense of their licensees under the existing contracts.

Legal departments of both equipment manufacturers withheld comment on the Tri-Ergon actions pending the preparation of answers. The defendants are given 20 days in which to file a reply to the Tri-Ergon complaints.

The patents involved in the litigation cover the inventions of Hans Vogt, Joseph Massolle and Joseph Engl, all of Berlin, Germany. The inventors applied for American patent rights in 1912 and again in 1922, the Tri-Ergon complaints set forth. In 1924, the inventors assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which in turn sold the American rights to William Fox, in 1928. These rights were then vested with the American Tri-Ergon Corporation, which is headed by Fox.

Intimations that Fox, had he been so inclined, might have begun his Tri-Ergon patent actions considerably in advance of the present time were discounted by Ward, Crosby & Neal, New York patent attorneys, also retained by Fox. Representatives of the firm pointed out that Patent No. 1,825,598, covering the double print developments, has been contested by Dr. Lee DeForest for more than a year. Dr. DeForest's claim of interference with his patents was only recently overruled by the U. S. Patent Appeals Office, and until that time legal action based on that patent was not considered, according to the attorneys.

Sought Enforcement Two Years Ago

Attempts to enforce the Tri-Ergon fly wheel patents were made, it is claimed, two years ago. At that time, according to Fox's patent attorneys, various equipment manufacturers and producers were asked to procure Tri-Ergon licensing, and conferences and negotiations ensued which lasted more than a year. At the end of that time, it was said, notice of infringement was served on all parties concerned and legal action was considered by Fox one year ago. The DeForest claims of interference against the second patent were made at about that time, however, and as a result Tri-Ergon decided to await the decision of the Patents Apeals Office and, in the event the decision was favorable, to bring both actions simultaneously. Overruling of DeForest's claims last spring led to preparation of the actions.

Although Tri-Ergon's complaints specify no definite amount as being involved in a suit of recovery, they charge that, as a result of the alleged infringements, Tri-Ergon has suffered "great and irreparable loss, damage and injury" and is "deprived of great gains and profits." The complaints ask further that the defendants be required "to pay over to plaintiff all gains, profits and advantages earned or received."

Beating Depression!

Hollywood is finding some real cause for Thanksgiving this month, with 50 feature pictures in production at the film colony at the present moment, in addition to the numerous shorts which occupy many players. Thousands of extras are finding more or less lucrative employment, and depression, for the moment at least, is a word relegated to the background of Hollywood activity.

$1 Extra Dividend Voted by Loew's

An extra annual dividend of $1 a share on common was declared in addition to the regular quarterly of 75 cents at the annual stockholders meeting of Loew's and MGM this week.

Nicholas M. Schenck's administration of the theatre and film companies and Louis B. Mayer's handling of the studio were factors which permitted Loew's to pay a $4 dividend in a year marked by decreased earnings by a number of companies, it was brought out at the meeting over which J. Robert Rubin, vice president, presided.

Film Securities Corporation, holding corporation formed to take over Loew holdings, formerly owned by Fox, which subsequently were deposited by federal court action with a group of trustees, obtained representation on the board of Loew's with election of J. E. Searle, president, and E. W. Leake, secreretary-treasurer of the holding company. The third new director is former Judge J. R. Hazel of Buffalo, one of the trustees for the federal court. These new directors succeed Secretary Leopold Friedman, Daniel E. Pomeroy and H. M. Rice.

In reply to questions by stockholders, it was brought out that Schenck, in addition to a salary of $2,500 weekly, received a bonus last year of 2½ per cent of the net or $274,404; while David Bernstein, treasurer, received a salary of $2,000 weekly and a 1½ per cent bonus amounting to $164,642. Schenck received a salary of $1,500 weekly from Loew's and $1,000 from M-G-M and Bernstein $800 and $1,200 respectively from Loew's and M-G-M.

Bonuses received by these executives are fixed annualy and consist of a percentage of the net after charges, taxes and deduction of $2 a share on the outstanding stock of Loew's. They were established in 1926 by the late Marcus Loew, founder of the company.

Nicholas M. Schenck, in Kansas City this week, said that M-G-M plans reduction of negative costs, "for our own safety and not necessarily because of exhibitor demands." Schenck was on his way to the coast for production conferences when he made the statement. He said that negative costs will be discussed when he reaches Hollywood.

"We at all times maintain low overhead in keeping with the high standards of our business," said Schenck, "and at all times will reduce expenses in accordance with what is demanded by the best interests of all concerned."

Doug Jr. to Do French Film

Douglas Fairbanks, Jr., will make his second picture in French, a version of First National's Joe E. Brown starring vehicle, "Local Boy Makes Good." Fairbanks will play the Brown role.

NEW FACES—AND THE EXHIBITOR

Never So Great a Number of Potential Stars, But It's Up to Theatre Men to Build Them

BY LEO MEEHAN

There is an old cry in this business: "Give us new faces, new personalities in our pictures!" It is primarily a public demand, articulated and echoed to Hollywood by the critic, the film salesman and the exhibitor—particularly the latter.

In more than a decade during which I have lived in Hollywood, never have I seen a year during which producers have responded more generously or more successfully to this demand. There are a group of potential stars, or near-stars, here in the production community today who, in this writer's opinion can be developed into potent *marquee names* of greater popularity and box office pulling power than at any time within recent years.

It is trite but true that most of the important lessons we learn are through adversity. During the "golden age" of the silent days 'most anything or any person got by. People just "went to the movies" and took their entertainment—good, bad, indifferent—as it came. They had plenty of money, and motion pictures were the cheapest form of satisfactory amusement. Then they got choosey, and dissatisfied. Receipts fell off alarmingly. In the crisis which threatened came manna from heaven—the talkers. Again, anything that was a "talkie," or a "squawkie," got by while the novelty lasted. Again, the public gets choosey—and this time, also, hard up!

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What now? Good pictures, of course. That has been and always will be true. But experiences of the past year indicate quite positively that names and personalities pull people into theatres before they ever know whether the pictures are good or not, and often whether they care or not. Who of us haven't heard it said: "Oh, I always go to see her pictures (or his pictures)!"

Very well, then; there is an acknowledged need of a constant flow of new talent and new personalities to satisfy the public. Production organizations comb the earth for them. Hundreds of thousands of feet of film are shot every year testing likely candidates. Those who look promising begin with small parts. If they "click" they are built up. Publicity departments swing into action. They get billing on the lithographs, on the credit titles. They land in the fan magazines, and in the press books.

But the fact remains that no matter how much a studio or a distributor 24-sheets a new personality, the job is less than half-done unless the exhibitor is sufficiently interested to supplement this campaign in his own community by calling attention to new people. And it would seem from this distance that the exhibitor would be building future profits for himself by helping in this building-up process. If he bills them in the lobby displays, sticks them into the lights when there is room, talks about them to patrons, uses their names and stories in newspaper and program publicity, he will importantly supplement the work of the producer in making these new names real box office draws.

Let's canvass a few of these new names which come to mind, whose performances have particularly impressed me.

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The meteoric rise of James Dunn at Fox is one of the outstanding examples of the year. Coming from the New York stage, he has literally demolished the gates of Hollywood with triumphant performances in *Bad Girl, Over the Hill, Sob Sister* and *Dance Team.* Although identified with pictures for a much longer period, Sally Eilers really has come into prominence the past year as a box office attraction. Teamed with Dunn in *Bad Girl, Over the Hill,* and *Dance Team* she has achieved new and greater favor. Elissa Landi is another of the new faces at Fox who gives great promise. Her outstanding American pictures to date have been *Yellow Ticket, Always Good-bye,* and *Body and Soul.* Trained under rigorous European dramatic standards and with a gorgeous presence, she gives more than ordinary promise. Fox also is giving special attention this year to Linda Watkins, Conchita Montenegro and Helen Mack. Miss Montenegro appeared particularly to advantage in *Cisco Kid,* while Miss Watkins' outstanding work to date has been in *Sob Sister* and *Good Sport.* Her excellent work on the New York stage in *June Moon* won her a ticket to Hollywood.

Minna Gombell, long a wellknown figure on the stage, has crashed heavily in the films and now appears in every Fox production where a place can be found for her. She appeared first in *Doctors' Wives,* and subsequently in *Bad Girl, Good Sport, Sob Sister, Stepping Sisters, Dance Team,* and *After Tomorrow.* Miss Gombell is one of those rare finds, a clever comedienne.

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Among the other men of promise at Fox are Hardie Albright, especially outstanding for his work in *Heartbreak;* John Arledge, who was particularly good in *Daddy Long Legs;* Paul Cavanaugh, Howard Phillips and Spencer Tracy. Tracy, especially, is already becoming a wellknown cinema figure, due to his excellent work in *Six Cylinder Love, Quick Millions,* and *Up the River.* Although notable for his comedy roles in the cinema, he achieved fame for his magnificent work on the stage as the lead in the tragic *Last Mile.*

The rapid rise to stardom of men like Edward G. Robinson and James Cagney under the Warner-First National banner is indicative of the possibilities of these new faces. This company is now starring Chic Sale, the "Specialist," who while he has been a stage favorite for years has never achieved any great prominence in films. Charles Butterworth is a highly promising comedian with Warners, too. Already he has worked successfully in *Illicit, Side Show, Mad Genius,* and *Manhattan Parade.* Real comics are always scarce. Among the women at Warners are their latest European importation, Lil Dagover, who has just made her first starring picture, *The Woman from Monte Carlo,* and Marian Marsh, a personable youngster who worked in *Svengali, Mad Genius,* and *Five Star Final.* Joan Blondell has been seen longer and is regarded highly by the First National organization. She has played in *Night Nurse, Public Enemy, Blonde Crazy* and currently in *Union Depot.* Smith and Dale, two of the famous Avon Comedy Four, are the latest Warner feature players and will be prominently exploited in *Manhattan Parade,* and *Mendel, Inc.* Warren William is another newcomer there who will be featured during the coming year.

Paramount is laying its heavy bets on Sylvia Sidney, Carole Lombard, Miriam Hopkins, Peggy Shannon, Judith Wood, Phillips Holmes, Gene Raymond, Charles Starrett, Russ Clark and Randolph Scott. Miss Sidney's most important assignment was in *American Tragedy.* She was loaned to United Artists for *Street Scene.* In both of these she made splendid records. Carole Lombard, who is Mrs. William Powell, is building up rapidly, her best work to date probably being in *Man of the World.* Miriam Hopkins, already a Broadway favorite, did an unforgettable job opposite Chevalier in *Smiling Lieutenant.* Peggy Shannon has registered attractively in *Secret Call, Silence, Touchdown* and one or two others. Judith Wood's first important role was in *Vice Squad,* and her best performance to date was in *Working Girls,* where she is particularly good.

▲

Phillips Holmes is already scoring heavily across the country. Though now a Paramount player he scored heaviest in Columbia's *Criminal Code.* He has also played in *American Tragedy, Stolen Heaven,* and *Man I Killed* for Paramount. Charles Starrett appeared opposite Billie Dove in *Age for Love* and in *Touchdown* and *Fast and Loose* for Paramount. Gene Raymond (who was Raymond Guion on the stage) has already played in *Personal Maid* and *Ladies of the Big House.*

MGM did a fine thing in bringing the New York Theatre Guild's famous stars, Alfred Lunt and Lynn Fontanne, to the screen in *The Guardsman.* Helen Hayes is another Broadway favorite introduced to the cinema by this company. Her work in *Sin of Madelon Claudet* is outstanding. Robert Young is another young MGM player who registered importantly and for the first time in this production and is being groomed to play leads. Karen Morley and Madge Evans figure conspicuously as coming MGM stars, too. Miss Evans has appeared in *Sporting Blood, Courage, Son of India* and lately for United Artists in *Greeks Had a Name for Them.* Karen Morley is

(*Continued on page* 28)

FOX-RCA DEAL COOLS, LEAVING NON-THEATRICALS' FUTURE IN HAZE

Immediate Development of Field Held Up

Fox at Least Temporarily Halts Pioneering Work Pending Tentative Settlement of Royalty Problem

General economic conditions within the industry, and failure of Fox Film Corporation, leader in the non-theatrical movement, to find a solution which would reduce heavy sound royalty payments, have indefinitely postponed development of the non-theatrical market. With at least temporary cessation of activities by Fox and the inability of other companies to find in their working schedules the necessary time and finances for pioneering work, there apparently has been sounded, suddenly and dramatically, a death-knell to present and proposed widespread non-theatrical efforts.

The proposed deal between Fox and RCA for the acquisition of a Photophone non-theatrical license by Fox has cooled, and from present indications it will remain so, thereby shattering RCA Photophone's cherished hopes of winning to its fold much of the non-theatrical sound business of producer-distributor licensees of Western Electric. Several Erpi licensees are understood to have had in mind for some time a possible tie-up with RCA as a means of relief from the $500 per reel royalty fee levied by Erpi on non-theatrical and schoolroom releases.

With the termination of negotiations between Fox and RCA Photophone, on a non-theatrical license, Western Electric now holds the key to an immediate solution of present problems. Reports that Erpi eventually would capitulate to demands of Fox and other distributors for a lower scale were unofficially confirmed this week by an executive of Electrical Research, who admitted to Motion Picture Herald that officials of his company had been secretly conferring with a view to ironing out present Fox differences and establish a lower royalty payment for all companies who seek to continue in the Erpi fold with non-theatrical activities.

Fox, Erpi and RCA are the sole organizations to take seriously the pioneering work necessary to break open the field. Others have refrained because of economic conditions which compel them to concentrate on current affairs, which makes prohibitive at this time any further or additional business expansion entailing the outlay of sizeable sums and principally because they have no non-theatrical sound equipment to sell as have Fox and the two electrics.

When Fox sought six weeks ago to market its initial group of 50 schoolroom reels, Erpi decided that the reels were more for commercialization than for testing purposes and demanded that Fox pay $500 as a royalty to Erpi on each negative. Executives at Fox resented Erpi's demands, pointing out that development of the field was being held up by Erpi, and the electric in turn suggested to Fox that its executives submit to Western Electric a positive plan of development and include in it what they believed would represent a fair non-theatrical royalty.

At this point, unknown to Electrical Research, Fox executives quietly launched negotiations with RCA Photophone for the acquisition of a non-theatrical license, which RCA consented to issue on the basis of only $100 royalty for each negative reel. Papers were drawn but were not signed.

In the meantime, Fox has practically reached a stalemate on its elaborate non-theatrical plans.

In suggesting the waiving of royalties Fox executives point out that paying them would place a severe handicap on each reel undertaken, and should be waived until the field has been placed on a paying basis, at which time all parties will have obtained a better grasp of the possibilities offered, and will be in a position to better gauge a fee in keeping with the size of the market. The $500 royalty was arrived at through the fact that the regular theatrical license stipulates $500, and it was frankly admitted at Erpi that a change has not been made only because no one as yet has been able to gauge the size of the proposed market.

As the situation now stands, Fox, Erpi and RCA Photophone, leaders in the non-theatrical movement, each have adopted a policy of "watchful waiting," which, it is believed, will continue until Erpi lowers its royalty demands, and until some one advances a workable plan of providing the market with schoolroom and non-theatrical product, establishing libraries in key cities. Just who this some one will be is evidently a mystery. One Erpi official indicated that the opening shot will not come from within the industry, but from the educational field itself. A non-partisan group, it is understood, will be formed to build up the market, after which all motion picture companies will be invited to submit product.

At RCA Photophone headquarters in New York, E. E. Reoch, executive vice-president, refused to discuss the situation, or the proposed contract with Fox. "Any statement must come from Fox," he said.

At Fox and Electrical Research offices, executives refused to discuss the situation—officially.

Ennis Now Ad Chief



Bert Ennis, publicist, newspaperman and magazine writer of note, this week assumed duties of advertising-publicity and exploitation director at Columbia's home office in New York. Ennis, who has been handling publicity and exploitation for Columbia since July, succeeds Al Selig.

A member of the school of pioneers in motion pictures, Ennis first worked for Vitagraph and then handled exclusively the press relations of many former noted stars and show personalities, among them the late Barbara La Marr. Ennis joined the Chanin Brothers, builders of the Roxy and other New York theatres, and wrote Broadway columns long before the Winchells and Hellingers. He has contributed to many leading magazines and periodicals and for a considerable time has been actively associated in furthering the progress of the Catholic Film Guild.

Houses Like Studio In 50 Other Cities

Small automatic theatres like the Studio in Hollywood, will be established in 50 other cities by the Hughes-Franklin circuit. According to Harold B. Franklin, plans have been almost completed for similar houses seating from 300 to 500, in the following cities:

San Francisco, Berkeley, San Diego, Sacramento, Oakland, Stockton, San Jose, all in California; Phoenix, Ariz., and Dallas, Tex.

The plans for these "Miniature" theatres call for approximately the same arrangements, novelties and automatic features employed in the Studio. The reason for extending representatives of the type, declared Franklin, is that the Studio has indicated this class of house has a strong appeal to a large portion of the public.

Michigan Allied in Tieup With Detroit Daily Paper

Allied Theatres of Michigan has effected a tie-up with the *Detroit Free Press* by which the Michigan unit's financial problem will be eased. The association has arranged for the publishing of a theatre directory giving the program of 50 theatres in Detroit. This directory will appear in the paper daily. Theatres pay $6 per week for the space, the money going to the association and the newspaper receiving advertising on the screen.

Ezell May Start Circuit

Claude Ezell, recently resigned as eastern general sales manager of Warner-First National, is understood planning a small circuit of three or four theatres in Texas, where he formerly lived. He is in Dallas at present.

25,000 MEN WOULD BE AFFECTED BY CANAVAN'S PAY CUT PROPOSAL

Paramount Names Seven Associates For Unit System

Paramount's Hollywood studio will immediately undertake the unit system of production with B. P. Schulberg at the head of seven associate producers. The seven already appointed are Louis D. Lighton, Felix Young, Lloyd Sheldon, Percy Heath, Mel Shauer, Robert Harris and Ned Marin.

The system was worked out by Emanuel Cohen, Jesse Lasky and Schulberg. The Astoria studio in the east will close in February, following the completion of the Claudette Colbert and Nancy Carroll pictures now in production there.

New Better Films Council Organized at Wilmington

Cooperation for better pictures is the objective of the New Castle County Better Films Council of Delaware, organized at a meeting in Wilmington of representatives of more than 40 organizations of the city and county. The Council will aid the work of the Motion Picture Committee of the Delaware State Federation of Women's Clubs. Mrs. E. M. Barsham of Wilmington is chairman.

"The program is entirely a civic welfare educational plan, carrying no political significance through recommendations for any kind of legislation," said Mrs. Barsham. "If children are allowed to attend pictures intended for adults only, it is the fault of the mothers. The policeman on the corner and the exhibitors should not be expected to regulate the lives of children."

Among the listed cooperating organizations is Warner Theatre Company, Paul Costello and Lewis Black.

New Quick Train Service for Film

The transportation committee of the Atlanta Film Board of Trade has succeeded in inaugurating express service on a de luxe train running between Chicago and Tampa, Fla., which hitherto has never carried express. It is now possible for motion picture films to leave Atlanta at 8 P. M. and arrive in Tampa before noon the following day. Intermediate points will be correspondingly benefited. This train goes south through middle Georgia and follows the west coast of Florida straight to Tampa without going through Jacksonville, thereby saving 12 hours.

Story Editor Back at Fox

Florence Strauss, Columbia story editor, has taken a similar position at Fox. No successor has been named at Columbia as yet. Mrs. Strauss was previously at Fox, and will work with Dick Rowland.

Favors 10 and 15 Per Cent Slash for Union Men

Would Be Effective in Both Circuit and Independent Houses for 36 Weeks Starting Dec. 14

Twenty-five thousand union men would be affected by acceptance of wage cuts for a minimum period of 36 weeks beginning December 14, as proposed this week to members of 700 locals affiliated with the International Alliance of Theatrical Stage Employes and Motion Picture Operators, by President William F. Canavan. Meetings will be held this week by the 700 units, with answers expected within 10 days.

If Canavan's recommendation is acted upon favorably by all locals, an aggregate saving to theatres of more than $1,000,000 is foreseen by exhibitor leaders who have hailed Canavan's action as "a fortunate gesture having a very important stabilizing effect on exhibition affairs."

Canavan's proposal recommends a 10 per cent wage cut be accepted by all members of his organization whose salaries range from $45 to $70 a week, and that a 15 per cent cut be accepted on salaries of more than $70. If accepted by the locals, Canavan proposes that the wage cuts continue in effect for a minimum of 36 weeks from December 14.

Last June, on Canavan's recommendation, all locals affiliated with his organization voted voluntary salary rebates which, it was estimated, saved theatres $450,000 in union wages. The summer proposal was in effect for 10 weeks and involved voluntary rebates of from 5 to 7½ per cent of all union wages. This proposal, however, was made only to the six national circuits by the union. Independent exhibitors were asked to make their own negotiations with their locals. Technicians and other union help employed at the studios in Hollywood and New York are not affected by the request.

Canavan's newest recommendation does not distinguish between circuit and independent theatres; his recommendation being directed at all theatrical union members wherever employed.

Exhibitor leaders were enthusiastic in their approval of Canavan's action. Speaking officially for members of the Motion Picture Theatre Owners of America, of which he is president, M. A. Lightman declared that "nothing could have a more stabilizing effect on the exhibitors of the United States than this voluntary adjustment on the part of organized labor.

"It is a most fortunate gesture," Lightman continued, "and it is to be earnestly hoped that the union locals will heed the timely recommendation of their leaders. It is my sincere hope that the proposal will meet with complete acceptance."

M.P. Week Brings Varied Response From the Nation

National Motion Picture Week, for the benefit of unemployed in the various communities over the country, opened on November 18, Wednesday, and swept into full stride over the weekend. The week comes to an end on Wednesday, November 25.

Exact figures are available at this time from a few key cities only, with Boston leading the way. Twelve New York and Brooklyn theatres gave special benefit performances at midnight, Monday, chalking up an estimated total of only $15,000, as part of $500,000 expected to be raised in the New York territory. Tuesday midnight was the date scheduled for most of the other performances. The Roxy and the Palace will show on Wednesday. New York houses which gave benefits on Monday included: Cameo, Capitol, Mayfair, Paramount (New York, Brooklyn), Rialto, Rivoli, State, Strand, Warner, Winter Garden, Brooklyn Strand.

Boston, with 66 theatres participating in the benefit, reported the most successful concerted effort in a philanthropic direction ever staged in the city. Early estimates based on returns from a few of the theatres, placed the total figure at between $35,000 and $45,000. Almost all theatres were sold out.

In Baltimore, 73 houses contributed a total of approximately $21,000, receipts being turned over to police commissioner Charles D. Gaither for administration.

Rochester reported better than $11,000 as its contribution from only seven downtown theatres, with 30,000 seats in neighborhood theatres available for benefits to follow.

Five first-runs and 61 suburban and neighborhood houses in St. Louis gathered a total of $6,000 at benefits held on Saturday. Approximately $4,000 came from the five first-runs, the smaller houses contributing about $2,000. The Fox there plans another benefit Thanksgiving Day for the St. Louis community fund, which is endeavoring to raise $3,000,000 over the city.

Receipts from New Orleans, which has not felt the depression very keenly, were somewhat disappointing, downtown houses turning in only $1,682. San Antonio theatres contributed $1,500 as their share of the general fund. Incomplete returns from Chicago indicate an estimated $15,000 in 325 theatres in the city and Cook County.

Houston, Texas, returned only $1,600 from eight theatres at midnight performances. In Cincinnati, 39 suburban houses in the greater city as well as seven first-runs and the downtown group, are figured to have made a creditable showing, though it is estimated the total will fall rather short of the $35,000 set for the city as quota.

EINFELD COMMENTS ANENT COLLINS

Warners' Advertising Director Says There's a New Era in the Copy Technique of Screen Today

by S. CHARLES EINFELD

Mr. Charles Einfeld, director of advertising and publicity for Warner Brothers, arises to respond and comment upon certain observations concerning motion picture theatre advertising made by Mr. Kenneth Collins, executive vice president and director of publicity for R. H. Macy & Company, New York department store, presented in MOTION PICTURE HERALD *last week.*

Mr. Einfeld appears to hold the impression that the writer of the article in question, the editor of this publication, "proclaimed" Mr. Collins' views. "Proclaimed" is not the word, "recorded" would be more accurate.

Meanwhile some ardent consideration of technique in the retail advertising of the motion picture, being a function as it must be of some twelve or thirteen thousand theatres covering this land of ours, cannot but be of wholesome effect. Today, in the battle of the grosses at the box office, motion picture theatre advertising carries a larger burden of responsibility than ever before. Motion picture advertising began as mere announcement; today it must sell. TERRY RAMSAYE



S. CHARLES EINFELD

I suppose if this had been the first—or possibly the second criticism of the motion picture industry, I should have done my share of cowering under the lash of Mr. Kenneth Collins' scorn as relayed through Terry Ramsaye of MOTION PICTURE HERALD. But this time it is our method of advertising! Mr. Collins is an advertising man as all good advertising men well know. (Exhibitor's note: Mr. Collins is associated with a department store in New York called Macy's. It sells everything from babies' rattles to sailing boats. Macy's is not quite like the general store at your busy corner and it is not a bit like a motion picture theatre—it is a department store.)

Mr. Collins' remarks came to me as the climax of a busy morning of criticism. You see, I had just finished reading eight or nine literary outbursts about a new picture of ours which had just opened. The critics took it quite seriously—but then they are supposed to, aren't they? But an attack upon our advertising technique! I have shrunk before, but this time I wilted. Perhaps, as a matter of actual fact, the unseasonably warm weather had something to do with it. (We've had the warmest November in forty-eight years, you know.)

But, I have been stimulated by these utterances from Olympus—which, being interpreted, is the copy-writing sanctum of R. H. Macy & Company. For there is no doubt that the material emanating from that sanctum is the joy and bewilderment of those members of the advertising fraternity who preoccupy themselves with the technical phases of their art. Every Monday morning, I am assured by persons who ought to know, these connoisseurs, these Ad Club cowboys, leap for the newspapers to see what Macy has to sell and how it is being sold. They chortle, they sigh over the unlikelihood of ever being able to perform such marvels themselves; and then they talk it all over—for hours. If they do not immediately rush to Macy's to buy the goods described in Mr. Collins' inimitable prose, that, after all, is a detail. For this is a matter of art for art's sake.

But, of course, it will be objected that, despite the absence of the cowboys, many thousands of other people do go to Macy's to make purchases. They do indeed. But there is a little matter of six per cent off the prices charged by competitors which, it is diffidently suggested, may possibly have something to do with this weekly landslide of customers. The policy of Six Per Cent is widely known; it travels by word-of-mouth. It is unnecessary to read the Monday morning advertisements to know that Six Per Cent will be in effect behind those crowded counters. How many people have to read the advertisements before being impelled to Thirty-third Street? I don't know. Neither, after all, does Mr. Collins. The results in dollars and cents, of course, are what counts. But what proportion of those results is due to the newspaper copy and what to Six Per Cent—there, my comrades of the motion picture world, I show you a mystery.

In Mr. Collins' judgment, as proclaimed by Mr. Ramsaye, "the motion picture industry in its advertising efforts takes itself far too seriously." So great is this seriousness that in the past five years not all the efforts of all the motion picture advertisers have been able to lure Mr. Collins into a cinema theatre. That is to be regretted. In an age when leaders of thought, leaders of education, statesmen and men of letters are taking a keen interest in the screen—when George Arliss, John Barrymore, Helen Hayes, Lynn Fontanne, Alfred Lunt, John Galsworthy, H. G. Wells and Bernard Shaw, to name only a few, are not ashamed to be associated with the new art—it is decidedly a loss for our theatres not to attract Mr. Collins; but perhaps the loss is not all on our side. And his imperviousness to our advertising may be the consequence, not of faulty copy, but of a simple lack of all interest in, and appreciation of, motion pictures. Some people are like that. But has Mr. Collins canvassed his copy-writing staff, including that group of bright young women who have won such deserved admiration, to learn whether any of them can equal or approach his five-year record? That would seem to be a fair test to determine how far his abstention is due to a purely personal idiosyncrasy.

Advertising, when all is said and done, is not a proposition that is always uniform. The methods adopted vary, and must vary, according to the product which is being advertised. We motion picture people have no Six Per Cent to work for us while we wax whimsical in our copy. We have no asset like the Macy basement with all its bargain glories. Perhaps what we really need is a basement; we ought to get together, our cheeks still red from Mr. Collins' castigation, and see what can be done about it.

We sell one product at a time with our advertising copy; not ours the happiness of disporting ourselves amid a wealth of departments, leaping from soap to cigaret-lighters, from gowns to goloshes. And our product is perishable; a picture can only last for a limited number of weeks at one theatre. Unlike soap, it will not keep indefinitely. Furthermore, we pay a higher rate for space than do the department stores. We sometimes use the great white open spaces so much favored by Mr. Collins, but we cannot afford to use them too much, for we have a definite story to tell and a picture to be sold within a definite time. These circumstances, and many others, follow the usual characteristic of circumstances in altering cases.

Now I, as a motion picture advertising man, would be the last to claim that we have achieved perfection in our trade. But within the last ten years a revolutionary change has taken place in the kind of advertising and publicity used in selling pictures to the public, and in the kind of men who do it. The viewpoint and the methods of a decade ago are extinct today, as everybody who has kept up with the progress of the industry is aware. It may be that Mr. Collins is still thinking of superseded men

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THE CAMERA REPORTS



AN INTERNATIONAL AFFAIR. Born in Europe, this youngster was without a country until mother and dad—the former Evelyn Duncan and Nils Arthur—got the matter straightened out with the United States immigration authorities. All Americans in America now.



WESTWARD HO. E. L. Alperson, new general sales manager of Warner-First National; and Gradwell Sears, Western sales manager, leaving on Western trip. Andy Smith, Eastern manager, saying goodbye.



THEATRE'S GUEST AFTER CONCERT. Lawrence Tibbett was entertained by Paul Short manager of the Publix Melba theatre in Dallas, Tex., at a preview of his latest starring vehicle, M-G-M's "The Cuban Love Song," following Tibbett's appearance in a concert in that city. Short, second from left; Tibbett, extreme right.



MARQUISE. Constance Bennett, Warner Brothers star, who was married last Sunday to the Marquis Henri de la Falaise.



104-SHEET POSTER. (Left) The 50 double truck sheets used by M-G-M in one piece of billing exploiting "The Champ" for its Broadway run. It is said to be one of the largest billing jobs ever done on a single motion picture production.

BACK. (Below) The glad smile of John Gilbert as the M-G-M star arrived in the Port of New York after two months of browsing around through Europe to rest up for the remainder of his schedule. He was to leave shortly for Hollywood.



RARIN' TO GO. (Below) If you've noticed, that market for the so-called "horse operas" is getting bullish—and here's one of the favorites, Bob Custer, responding. Custer has just completed another Big 4 Western, "Quick Trigger Lee."





ON WAY HOME (Left) Lil Dagover is shown arriving in New York on way back to Germany after completing her first American picture, Warners' "The Woman from Monte Carlo." She will return for another film.



WELCOMING MARION. (Right) At the party given Marion Davies, M-G-M star, at the Ambassador hotel in Los Angeles, upon her return from Europe—Louis B. Mayer, M-G-M studio chief; Miss Davies, Mrs. Mayer and Harry Crocker. Miss Davies was abroad on an extended vacation.

CLARA CALLS. (Right) It was while Rex Bell was working on the "Law of the Sea" set at the Monogram studio, and Miss Bow happened in to see what the shooting was all about. Shown with her is Trem Carr —and Mr. Bell.



ADDED. (Below) The glad smile of Ken Maynard, as it could have been induced upon learning that two Western specials starring him had been added to the Tiffany program, making a total of ten Maynards on the Tiffany program.



EUROPE BOUND. (Right) Paul Stein, RKO-Pathe director, who has sailed for a vacation in Germany, following completion of Pola Negri's first talking picture, "A Woman Commands," which he directed.



THE BROTHERS BARRYMORE. (Below) Together on the M-G-M lot, where John has come to be associated with Lionel for the first time in pictures —at the same studio and in the same picture. They will have the leading roles in "Arsene Lupin."





CONTEST WINNER. (Left) Jack Cohn, treasurer of Columbia, and Joe Brandt, president, greeting Miss Fritzie Hedin at the Columbia offices in New York, upon her arrival as winner of a contest to select the most beautiful platinum blonde in Buffalo, conducted by the Lafayette theatre.

"FIVE STAR FINAL" IS COMMENDED BY DAILIES

Warner Film on Tabloids Receives Editorial Comment; Boston Ban Lifted by Mayor Curley

"Five Star Final," the Warner Brothers' production which has been described as an indictment of American tabloid journalism, and which was written by Louis Weitzenkorn, former editor of the *New York Graphic,* has aroused since its release on screens over the country, a storm of controversy, chiefly among newspaper people.

The opinion of at least an important part of the press, is one of commendation for the producers and for the picture itself in so far as the story it means to tell is concerned.

Malcolm W. Bingay, editorial director of the *Detroit Free Press,* oldest daily newspaper in Michigan, recently devoted the entire length of his daily column, "Good Morning," to the film. Bingay, noting that numerous communications requesting his opinion of the picture led to the writing of the comment, said in part:

"'Five Star Final' is a faithful, true-to-life picture of the making of a scandal sheet. It is a powerful, accurate indictment of tabloid journalism. . . . (The film) is not an exaggeration. The producers of it have done the public a service in presenting it. It was written by the editor of such a sheet. And he knew his business.

"Decent newspapermen look upon such rags as the ethical lawyer looks upon the shyster and the sincere physician looks upon the cancer-cure quack."

Bingay pointed out an occurence in Detroit very similar to that which forms the theme of the picture, in which the tabloid reporter who withheld the name of a woman implicated in the case, was discharged by his editor.

"If there is any exaggeration (in the picture)," continues the editorial, "it is that the publisher and editor are portrayed as showing regret when their innocent victim commits suicide to save her daughter from their scandal shamble. Such pretenses to decency are not known among publishers of dirt mongering publications.

"It vividly portrays the sadistic heart and soul of the yellow press. It is the most significant picture of the day, presenting as it does one of the gravest evils of our times. Every newspaper reader should see it, to learn to what depths a great and noble profession can be prostituted.

"Every civic leader should see it, that he may be brought to realize how these organs that pander to vice and corruption actually function. Every advertiser should see it, to bring home to him the fact that when he patronizes such newspapers he is helping to finance the spreading of insidious poison in our community."

In Boston, Mayor James M. Curley, under pressure from the local press, had banned "Five Star Final," two weeks ago. The ban was removed this week and necessary permits have been issued for a week of performances during the current seven-day period. The film is being shown at the Publix Olympic and Uptown theatres.

The fact that the newspaper advertising and press notices made no mention of the fight which was waged to obtain the mayor's consent to showing the film, was seen in Boston as indicating that some sort of truce had been reached on the matter between the press and the theatres. Theatres have carried approximately four times their customary advertising space for the film, though the ban is not mentioned in any case.

Editorially, the *San Francisco News,* advising its readers to see "Five Star Final" on the basis of its being "excellently cast and superbly acted," has this to say, concerning the tabloid, subject of the film:

"Newspapermen everywhere were the first to express shame for the worst of these tabloids. Even those who made them revolted and it is to their credit that 'Five Star Final' was the work of a former editor 'who threw up his job in disgust'." The editorial terms the film "a devastating picture of newspaper life."

Remember Back When?

It was in the year of 1913 and the place was the little village of Arapahoe, Okla. A little theatre was operated there under the intriguing name Shorty's Show Shop. The equipment consisted of an Edison machine and folding chairs. The booth (booth fits the description of some of those places in that day better than projection room) was located directly over the ticket office. Shorty would sell tickets about thirty minutes before the show started. In the intervals between selling tickets he would rush up through a trap door in the booth floor and get his machine ready to start. While the show was in progress, Shorty would sell tickets while a reel was running, by having a boy twist the crank while he hopped down into the ticket office. Anyone wanting a ticket while the show was going on needed only to yell through the ticket window for Shorty. If he was too busy at the time to come down, he would reply in the following manner: "Keep your shirt on, big boy. Why don't you learn to come to the show when it first starts." There goes that bottom loop again." In his spare time, Shorty was expressman and taxi driver.—W. T.

Consolidated Associates' Party

Consolidated Associates, employees organization of Consolidated Film Industries, were tendered a Thanksgiving party on Tuesday by Herbert J. Yates, company president at the Elks Club, Union City, N. J.

Warner's Reduced Inventories Held Big Achievement

Reduction in inventories to $16,554,210 from $29,511,402, a decline of $12,957,192, was "the most important achievement of Warner Bros. Pictures housecleaning program during the past fiscal year," says the *Wall Street Journal.* "Film inventories were reduced to $14,727,754 from $25,348,195, a drop of more than $10,000,000; merchandise inventories in the radio and record division were cut to $1,555,397 from $4,163,207."

Clears Decks for Upturn

Commenting on the reductions and the expected results, the *Journal* says:

"Film inventories in the last analysis may be regarded in the same way as inventories of any other salable merchandise. If goods cost too much, they obviously must be marked down and liquidated. After a year of readjustment, film inventories have been reduced to the lowest level in several years, by the usual amortization of old films and the substitution of new lower cost productions. This should give Warner a good chance to recover its earning power as soon as there is a general business recovery."

Warners' inventories of the last three years are broken down as follows to show what has been achieved:

Films:	1931	1930	1929
	(amounts in terms of thousands)		
Released at cost less amort	$9,080	$11,310	$9,247
Completed, not released.	4,283	11,311	10,156
In progress	854	1,398	2,902
Positives & raw film & supplies	509	1,327	1,718
Total films	$14,727	$25,348	$24,025
Mdse., radios & records	1,555	4,163	.....
Grand total	$16,554	$29,511	$24,025

"The reason for the decline in inventory this year," says the *Journal,* "is: First, the lowered cost of pictures released; second, a more rapid release of films, which means that films held in inventory are fewer, and, third, the studio shutdown last summer, which permitted films on hand to be consumed. Cost of films released is about $2,000,000 less than last year. Films completed, but not released, show a decline of over $7,000,000."

Cites Stanley Expense Cut

Note is made of progress in reduction of expenses in the theatre division as reflected in the report of Stanley Company of America, Warner subsidiary. This showed an increase in net profit for the year ended August 29, to $1,711,254, from $1,366,992 in the preceding year, though total income for the period showed a decline to $7,381,647, as against $7,878,931.

"The plan to fix the stated value of Warner Bros. no-par common stock at $5 a share is designed to permit the transfer of a portion of the stated capital to surplus," the *Journal* pointed out, adding that the plan "will permit setting up a capital surplus or reserve of $63,945,008, against which future capital writedowns may be made if necessary."

Monogram To Expand

Monogram is planning to increase its release schedule to 36 picture next year, an increase of eight, said W. Ray Johnston, president, on his return from Hollywood. Fifteen of the 28 for this season have been completed.



SHARPEN your PENCIL!

There's real money to be made!

There's a picture coming that's magic to box-offices!

Here's the picture and a complete campaign for it!

Sure, it's true! Take a look—

BIGGER THAN EVER!

THE BIG PA

IN SOUND

In its first try-out at San Jose, California, it broke every record in the history of the Mission Theatre!

THE BIG PARADE!
WONDER picture!
WHAT a moment
M-G-M has picked
TO give it to you
IN SOUND!
THE test engagements
PROVE beyond our
WILDEST dreams that
BIG Parade is
BIGGER than ever!



AN HISTORIC SPOT!

This is the Mission Theatre, San Jose, Cal. which wins fame as the theatre that started off "The Big Parade — in Sound" to a new and greater than ever success! The photo was taken as the National Guard parade reached the theatre.



Every taxi spare tire carried an advt.!

ARADE

IT DID THREE TIMES AVERAGE BUSINESS AT SAN JOSE, CAL.

You can do it, too!



Teaser ad and underline









The double-truck newspaper advertising smash!



ABOVE: *Some of the ads from San Jose, Cal.*

THE SAN JOSE CAMPAIGN!

1. Teaser campaign nine days in advance. Underline copy.
2. Posters used: 30 24-sheets; 40 6-sheets; 25 3-sheets. 100 window cards; 100 ½-sheet street car cards. (All street car cards posted gratis.)
3. Personal contact with civic groups, City Council, Chamber of Commerce, Merchants Associations, American Legion Posts, etc.
4. Special permission for street banners by putting this engagement on the basis of a business builder for the town.
5. Double truck newspaper ad tie-ups with copy idea "Follow the Big Parade to . . . . . " (name of store).
6. Big Parade Memory Contest in papers. Daily sentences with words left out. Each sentence referred to episode in picture or World War.
7. High school band promoted for opening day.
8. Opening night National Guard parade tie-up with red flares.
9. Veteran anecdote contest in papers.
10. House front flash: navy flags, war trophies and a machine gun, all borrowed from local armory.
11. Box-office disguised with compo board bombshell smoke.
12. Organist played medley of hits reminiscent of Big Parade days, with atmospheric slides.
13. Big Parade tire-covers on all taxis.
14. 8,000 napkins with "Big Parade" imprint; 10,000 heralds in schools.
15. Selected windows with 1-sheet art posters and stills.
16. Special copy trailer one week in advance.

NEW POSTERS! NEW ACCESSORIES!
NEW PRESS SHEETS! NEW PROFITS!

—It's a long time since they had a thrill like

(See next page)


Bigger than ever!
The BIG PARADE
IN SOUND
You've heard this question asked: "What picture would you most desire to see again?" The answer nine times out of ten is "The Big Parade." There's a new generation for it too, added to those who wait for its exciting return. With Sound "The Big Parade" becomes a mightier-than-ever dramatic triumph, a welcome box office tonic, a long-lost spectacular thrill brought back in an age of talkies!
METRO-GOLDWYN-MAYER

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

D. W. GRIFFITH has finished his new picture in New York. The secrecy surrounding its theme may be attributed to the fact that Mr. Griffith and his distributor, United Artists, both are debating the manner in which the production should be presented to the public.

The exact nature of the plot has been kept a dark secret, and only a few are aware of the fact that the entire story hinges around an habitual drunkard, wherein lies the problem... in this case an inevitable merchandising issue rather than any involved in the narrative.

It seems that release of the picture as a preachment against drink will immediately bring down the wrath of the anti-prohibitionists, whose strength is recognized, while to build up the film as propaganda for the "antis" would automatically incur the enmity of the "pros." A neutral stand would not give the story any sales point.

To date, there has been no solution arrived at, but in any event, Griffith and U. A. feel that they'll get hell from somewhere—but where the most?

▼

Hal (United Artists) Horne, who, incidentally, is a combination of Hershfeld, Botsford, Jimmy Walker and Lichtman, calls the AMPA members a "bunch of minute men."

"Yeah," says Hal, "they all expect to be fired any minute!"

Hal, incidentally, denies that Doug Fairbanks will leave United Artists to join Burton Holmes Travelogues.

▼

At the last meeting of the AMPA, the speaker of the minute was gravely discussing the film situation abroad. He had just finished an impressive speech, using "foreign versions" as the concluding words, when Hal Horne, who had evidently been dozing, jumped to his feet and demanded of President Ed Finney that "sex be kept out of our weekly discussions."

Hal explained later that he thought the speaker was talking about foreign virgins.

▼

It's a secret, but the Lucky Strike ciggie people have signed Buddy Rogers as the star of a series of radio broadcasts commencing in January.

(NOTE: Whiteman, Calloway, Rolfe, Lopez, et al, do not apply for the orchestra job; it has already been filled.)

▼

It was at a "wake."

Allied's Kinograms newsreel was the "corpse."

We were one of the "mourners."

"Too bad it died," we said in condolence to an official of Educational, which handled physical distribution of the reel. "And how much did your company make on the deal?" we queried.

"Well," replied the Educational executive, "we did not fare so badly, luckily for us—we netted $1.32 on the five issues!"

▼

J. A. Livingston, writing in the "Daily Investment News," New York, has this to say of the picture business and economics:

"As a whole, the outlook for motion picture companies is not black. It has taken a good deal of experience and a drastic depression to settle the business, but it now appears that *managerial ability will determine the ultimate issue.* The companies in the field, apparently, can earn money and pay dividends if they arrange their affairs conservatively!"

The italics are ours.

▼

Sam Katz, president of Publix theatres, has told managers of his circuit to cut next year's standing pass list at least 25 per cent.

Jerome Kern, of the music publishing profession, is in charge of one brigade collecting funds in the industry in New York for unemployment relief. His morning mail brings many checks. Among those received this week was one for $15, with the explanation that this represented 1 per cent of the sender's weekly *losses.*

The current era in motion picture business affairs appears to be a fertile field for the would-be crystal gazers, know-it-alls and rumor-mongers.

They would have you believe that Joseph P. Kennedy will soon be president of Fox; that Sidney R. Kent is all set for the RKO presidency; that William Fox is right at the minute on his way over to "Tenth Avenue" to take over the presidency of the Fox companies; that Kennedy will assume the presidency of RKO; that Kent will be the next Fox president; etc., et al., etc., etc., etc., et al.

▼

That trouble between National Screen and Fox West Coast began when the circuit demanded an immediate 50 per cent reduction in rentals of National trailers.

Fox West Coast, which operates independently of the parent organization in New York, cancelled National's service when the demands were refused, but this week, it is understood, reconciliation was effected by Pat Garyn and Herman Robbins, National executives, who made a special trip to Los Angeles.

▼

Hollywood producers are supposed to have used concerted effort in tabooing the practice of stars affixing their signatures to testimonial advertising. The current series of Lucky Strike ads, therefore, calls for an explanation—particularly since one important campany has notified managers of its theatre division to "cash in" on the tie-up!

Leading stellar lights of practically all companies are included in the current endorsement of Luckies.

▼

Joseph J. Sicardi's appointment to management of the Liberty and Park at Plainfield, New Jersey, was recently the subject of a lengthy editorial of commendation in the town's newspaper, which began in this manner: "His unusually rapid rise in the business may be attributed to his decision not to attend college!"

▼

"Mort" Mortensen tells us that it was Al Capone who told the Chicago union operators to go back to work, thereby ending a strike which Al Steffes, Mayor Cermak and various Chicago municipal and motion picture dignitaries were unable to terminate.

▼

Executives at Consolidated Film and Craft Laboratories may be seen almost any day perched on the very edge of their seats, breathlessly awaiting word of the Federal Court decision in the suit in which Consolidated charges Craft with patent infringements. The decision was expected last week.

▼

Exhibitors holding a Metro short subject sales contract get a break with the new Laurel and Hardy comedy. MGM agrees to deliver eight Laurel-Hardys this season at a contracted rental which cannot be changed on the current release even though it is a four-reeler and theatres in many spots are using it as a feature on double bill programs.

GREAT things, these popularity contests conducted by fan magazines and newspapers, what with a temporary increase in circulation for the periodicals and the flowery bouquets, backslapping and barrage of adjectives for the winnahs.

Picture companies, stage interests and radio broadcasting concerns, we hear, spend huge sums supporting their candidates, buying stacks of the papers or magazines in which vote coupons appear.

The newest wrinkle in this gagging-for-circulation is an *unpopularity* contest now being sponsored by a New York newspaper, which reports Amos 'n' Andy and Rudy Vallee in top spots as candidates for oblivion. Which further proves how accurate is the little old box-office as a barometer of public taste.

Both "names" appeared in a motion picture some time ago at a time when their alleged popularity was at its height—and each production "flopped" tremendously.

▼

In a communication to exhibitor clients, Universal suggests in connection with the showing of "Frankenstein"—described as "an electrifying drama"—that a lobby display warn the nervous to avoid seeing the picture. This, according to Universal executives, is to "avoid unfavorable reaction later."

Children were barred during this week's "Frankenstein" showing at Detroit, and no one was allowed to enter the theatre during the screening of the last reel.

▼

Christmas greetings came this week—thirty days ahead of Yuletide—from a certain chap who is on the home office staff of an organization which will slash its personnel in half between now and December 25th.

He probably has a "hunch."

▼

Metro's studio chiefs tell us that talking pictures are moving out of the four walls that enclosed them when they first came into being, and are going outdoors. Product of the current season contains more outdoor and location material than at any time since sound arrived which is an indication of improvements in outdoor recording.

▼

Don Eddy this week issued a plea to Hollywood reporters and trade paper representatives to aid the new RKO-Pathe studio regime in upholding morale of production workers by first discussing with Chief Dave Selznick, or with Don, any rumors involving changes or the new setup. Truly an unusual request, this communication, which is prompted "primarily to prevent the demoralization of the personnel by publication of untrue stories, and secondly to avoid personal and professional injury to individuals."

▼

The next issue of *Ballyhoo* will reach a printing order of 2,200,000 copies!

▼

Some extra presumptious and larcenous person ventured the other day to purloin a newsreel camera and a whole array of lenses and other equipment from Dick Sears' motor car up Boston. The stolen goods included most of the silent equipment with which Dick so successfully supplements the work of the sound camions under his charge in the New England territory: Debrie Model H camera, No. 1076 and six Carl Zeiss lenses, magazines and carrying cases. The camera was labeled Pathe News. In view of the fact that Dick is personally known to every sheriff and policeman from Providence, Rhode Island, to Eastport, Maine, and way stations, it is not only illegal but unwise to steal his stuff.

DE MILLE WILL MAKE PICTURES IN RUSSIA

Director, "Sold" on Soviet, Returns Crediting Land of Drohsky With Most Drama, Best Opportunities

Cecil B. DeMille, the impressario who made the bathroom glorious, and for more than a decade an outstanding contributor to the serious attainments of the screen, is now likely to do something about Russia, next.

Mr. DeMille returned to New York, en route to Hollywood, on Tuesday aboard the S. S. Augusta, from an eight months' leisurely jaunt through 12 foreign countries, principally Russia. He rode camels on Egypt's deserts, a ricksha through the Orient and a droshky in Russia.

"Sold" on the Soviet

Yes, Mr. DeMille will make pictures in Russia; maybe one, perhaps two, possibly more. He does not know how many, even refusing definitely and officially to admit, upon his arrival in New York, that he contemplates any. Yet, the inference was made clear by the director who admitted that he is "sold" on the Soviet as he never has been sold before.. "It packs more drama per square inch than can be found in a square mile elsewhere," he said. "Russia offers many and marvelous opportunities!"

DeMille indicated that he is in possession of a "wealth of material secured throughout the world," but stated that no definite selection of theme had been made. He would neither confirm nor deny reports that a picturization of Russia's "five-year plan" would mark his re-entrance into pictures. He plans to continue production under his own banner—if at all—but admitted that his most recent contract, with M-G-M, expired simultaneously with his departure from Hollywood and had not been renewed. No definite distribution plans are in mind, he said, although he appears to favor Metro.

See Pilgrimage to Russia

Following a short stay in New York, Mr. DeMille will leave for Hollywood, remaining on the West Coast no more than two or three weeks. His return to New York is expected to lead to the pilgrimage to Russia and a materialization of his new-born hope for the Soviet and motion pictures.

DeMille said he had visited 12 countries and "found depression prevalent throughout each."

"No one country is suffering more acutely than another," he reported, "although all of them look toward America with hope of a solution."

"American pictures still are extremely popular, but the French are gaining a strong foothold throughout all of the Orient."

He told of a peculiar arrangement in the Orient, where many theatres use three screens, side-by-side, for showing English or other foreign language talkers. On the center appears the talking picture, flanked on the left by moving titles in the native tongue, and on the right by the next most prevalent.

DeMille was a founder of the Academy of Motion Picture Arts and Sciences, and when told of Marie Dressler's recent achievement of winning Academy awards for her work in "Min and Bill," he was reminded of his entrance, during the trip, into Jerusalem. The Holy City, he found, had been buried, not under the ruins of time, but under posters and paper advertising "Min and Bill"!

Throughout his entire trip, he said, he heard a strong undercurrent of dissatisfaction for talkers. "Everywhere they want at least a partial return to silents and the silent art, its restfulness and pantomime," he said. The talking picture "has robbed motion pictures of that 'something' so widely successful in the silent drama."

"It is vitally necessary," De Mille said, "for all American companies to produce foreign versions in England, France and Germany."

At this point, the discussion was interrupted by a bellboy, who left Mr. DeMille's suit at the Pierre with a handsome tip—paid in Russian roubles.

MGM Studio Is Reaching Peak With Numerous Films In Work

Shooting schedules at the MGM coast studio are nearing peak capacity, with four companies starting work in addition to the several already in production. Six new pictures will start shooting within the next two weeks.

Among those in work are: "Courage," "Tarzan," "Freaks," "City Sentinel," "Emma." In preparation are: "Arsene Lupin," "Polly of the Circus," "The Wet Parade" and others, as yet untitled.

Reginald Smith Acquires PDC Company in England

(By Cable from London)

Reginald Smith, former chief of PDC (Pathe), has acquired the company following appointment of Solly Newman as executive in England for RKO Radio and RKO Pathe. Twelve to 20 British pictures are planned on PDC's first year program.

F-N Head in England

Warner House, elaborate exchange building just erected in Warder street, London, by Warner Brothers, is now occupied by First National Film Distributors, the sales forces of the latter having just taken possession. D. E. Griffith, general sales manager of the company in Great Britain, had been made managing director. He will have as his general sales manager, D. C. Dobie, formerly a prominent member of First National's London sales force, who leaves the post of Liverpool exchange manager to take up his new duties.

Named RCA Vice-President

J. C. Van Horn has been elected a vice-president of RCA Institutes, Inc. Van Horn will be in charge of the four resident schools in New York, Chicago, Philadelphia and Boston. The institute trains laboratory workers and engineers.

A Newsreel Studio

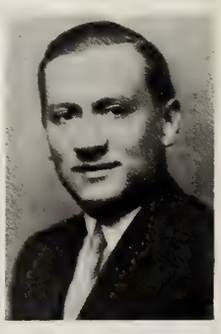
What is perhaps the only exclusive newsreel studio in the country is located in Chicago where J. A. Darrock heads a staff of cameramen and sound engineers for Movietone News, Inc. The studio was inaugurated to save time and money in making sound films of political and civic leaders. Heretofore, photographing persons in the public eye has necessitated running cables, considerable loss of time for both the producer and the subject, not to mention the nuisance and confusion created through lack of privacy when pictures were made in offices. In the studio, treated for perfect acoustics, the pictures are made under ideal conditions. Camera motor noise is eliminated by shooting from a separate room through optical glass. In the studio long shot and closeup cameras can be operated simultaneously, saving the time necessary for closeup repetition. Civic leaders have commented favorably on the studio method of making special news pictures as against having their office forces make a picnic out of the affair when done in their own business quarters.

J. C. Smith Returns to Publix As Contact Man

John C. Smith, former Publix manager who has rejoined the company, has been assigned to a part of M. H. Feld's territory as contact man. Smith was with Publix six years before leaving to go into business for himself. His new territory will embrace Denver, Buffalo, Rochester, Syracuse, New Haven and the Metropolitan in Boston.

Explorer to Tibet; May Be The Subject of Raspin Film

Gene Lamb, noted explorer and authority on Tibet and China, who appears in the forthcoming "Explorers of the World," first feature of the newly formed Raspin Productions, which opens at the Criterion on December 14 at a $2 top, twice a day, leaves shortly for Tibet on an expedition which will require two years.



E. B. Raschbaum

The photographic record of his exploration will probably be a feature film of the Raspin company, of which Edwin B. Raschbaum is president. It is planned to show "Explorers of the World" in 50 key cities. The company will produce both features and shorts, exclusively the record of various scientific expeditions. A press dinner, at which only game will be served, will be held at the Explorers' Club, December 7. P. K. Thomajan, with Harold Lloyd on the Coast the last five years, is publicity director of the Raspin company.

THREE AUSTRALIAN FIRMS FORM TO TAKE OVER UNION THEATRES

Suburbans Ahead!

Available reliable data indicates that suburban houses in San Francisco are relatively making the best showing. Questionnaires circulated among regular patrons reveal that many picture-goers who previously attended the downtown houses regularly are now steady patorns of the neighborhood residential theatres. The reasons assigned for the swing are lower scale of prices, convenience of location and the unemployment situation which prevents people from going downtown for their pictures. Newspaper advertising reflects the same change; that of the downtown houses has recently been much curtailed, while that of the surburbans has remained unchanged in amount.

Technicolor Sees '31 Net of $150,000

Net income of from $150,000 to $200,000, will be earned by Technicolor, Inc., for the current year, according to Herbert T. Kalmus, president. The lower net would be equivalent to 29 cents a share on the 517,548 shares of no-par capital stock. The 1931 dividend was at the rate $1.31 a share. Present indications, Kalmus stated, are that no financing will be necessary.

Because of producer adjustments to present economic conditions, the company has been able to discontinue carrying deposits as reserve account, and the earned reserves have now realized to the extent of about $1,100,000. Customer deposits have diminished from $1,500,000 to about $400,000, according to Kalmus.

Famous Declares Dividend

Famous Players Canadian Corporation has declared the regular quarterly dividend of 50 cents per share on the issued shares of the company. Dividend is payable December 26 to stockholders of record December 4.

Sunday Films Win on Recount

Sunday motion pictures won a belated victory in East Liverpool, Ohio, when on a recount they were favored by 55 votes. The first counting of the vote showed the policy unwanted.

Hornblow in New York

Arthur Hornblow, playwright and chief of Samuel Goldwyn's production staff, arrives in New York Wednesday for a complete study of New York stage plays as possible screen material.

Doyle Among Directors; See Few Assets Left

Hoyt's Alleges Breach of Buying Agreement—Greater Union Considers Alliance With Distributors

By CLIFF HOLT, Sydney

Every section of the trade in Australia is following with intense interest the attempts of its directors, accountants and legal men to stabilize the affairs of Union Theatres, Ltd., which recently passed into the hands of the bankers for reconstructive measures. All are interested because every one is so vitally concerned.

A week after the bank stepped in and refused to advance further credit, three new companies were formed to take over the old Union company pending the sale of its assets by auction. As insiders see it, the position is that Union, with its principal houses turned over to the new companies, will have few assets left. As no outside interests are likely to undertake such a burden as Union represents in its existing state, the newly formed organizations will be able to buy at approximately 25 per cent of what the value would have been estimated a fortnight ago.

Two Former Directors Named

The new registered companies are: Greater Union Theatres, with a nominal capital of $2,500,000; Greater Union (Management), Ltd., nominal capital, $100,000; Greater Union (Extension), Ltd., $2,500,000. Directors of these companies are: Stuart F. Doyle and Edwin Geach, who were directors of the old concern; W. G. Layton, former town clerk of Sydney; J. J. Rouse, head of Kodak, Ltd., W. Sayle, H. Y. Russell and A. Charlesworth.

The list of theatres turned over by Union to Greater Union numbers 29, leaving a number unaccounted for. Two years ago Union Theatres instituted an expansion policy, and, in carrying it out, took under lease several theatres all over Australia. All these apparently have now been literally dumped back on their owners. The tenant couldn't pay, so the landlord had no option but to acquiesce.

Legal Bombardment Threatens

Legal guns threaten to boom, it is reported, on the issue of whether the Hoyts-Union buying committee still exists or becomes inoperative with the flotation of the new companies. Hoyt's alleges that a breach of that agreement has been committed; and meanwhile Greater Union, Ltd., is considering a proposal to form a buying committee by allying itself with the distribution group. It is suggested that the circuit, and the various distributing companies, be given voting powers, in accordance with their importance, on a special arbitrary committee to sit in judgment on all pictures imported by the exchanges with which Union holds

(Continued on page 28)

Advertising Vital!

Advertising is the most important element of business success at the present time, in the opinion of Dr. Julius Klein, assistant Secretary of Commerce, expressed during a radio address this week over a Columbia network. Klein cited numerous instances in which "go-getting" publicity methods had brought profit in a depression period. The three "P's" for business success, said Dr. Klein are: publicity, personnel and products. "There is no magic formula for increasing profits," he said. "In the last analysis it is simply the application of sound business principles, stick-to-it-ive-ness, common sense and ingenuity, with special attention to those 'three P's.'"

United Amusement Year Net $206,000

Operating profits of United Amusement Corporation, Montreal, for the fiscal year recently ended amounted to $355,239, as compared with $429,786 for the previous 12 months, according to the annual financial statement. After depreciation, bond interest and discount, there remained a net profit of $205,855, which is equal to $2.76 a share on 74,367 common shares outstanding, the dividend paid being at the annual rate of $2 per share. United Amusement operates 20 theatres, of which 17 are in Montreal.

The company maintained its policy of writing down equipment valuations and increasing its reserves. Surplus brought forward stands at $759,960, as compared with $724,200 at the end of the previous year.

National Screen and Fox West Coast Reach Agreement

Herman Robbins Company is to renew the providing of trailers to all Fox West Coast houses now that West Coast and National Screen have arrived at an agreement.

Foreign Firms Retrenching

The present economic situation is forcing all European film companies to look for means of cutting expenses and organizing their trading on a more rational basis, according to the film division of the Department of Commerce.

Named Publicity Head

Dillon Damon has been named publicity director for Warners in England, with London headquarters. Damon succeeds Leila Stewart, resigned.


Her Outstanding
Dramatic Triumph
Tallulah

BANKHEAD

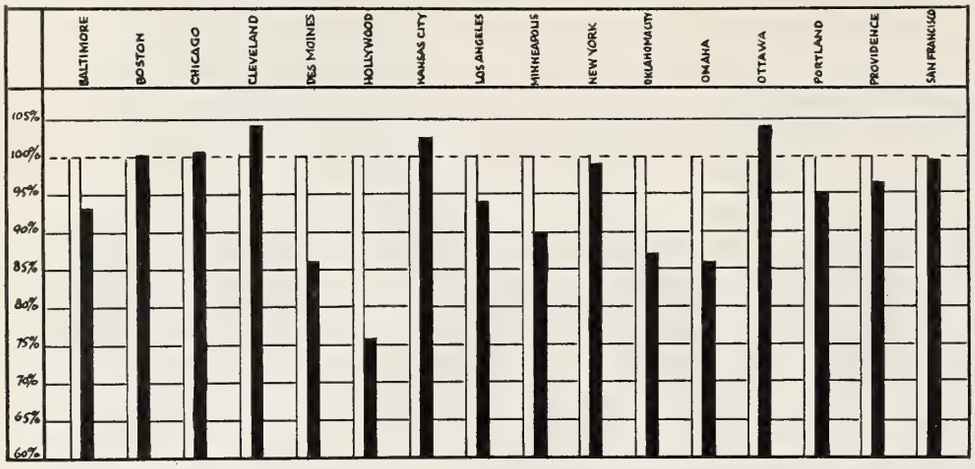
"THE CHEAT"

with **IRVING PICHEL** (*District Attorney of "An American Tragedy"*)

• At last! Tallulah, the flaming symbol of modern women, in a role that gives full sway to the stirring dramatics that made her the favorite of two continents • Her outstanding screen performance! In an intensely exciting melodrama of a beautiful girl who gambles with reputation, scandal... disgrace that she might have Love. Directed by George Abbott. From an original story by Hector Turnbull. ● Coming: "HUSBAND'S HOLIDAY" featuring CLIVE BROOK and big cast; "LADIES OF THE BIG HOUSE" with SYLVIA SIDNEY and "SOOKY"* starring JACKIE COOPER, JACKIE COOGAN and the all-"Skippy" cast. *Released during Christmas Holidays.

Motion Picture Headquarters

PARAMOUNT



The White vertical columns represent box office receipts in theatres of the cities named on the graph for the seven weeks of August 15 to September 26. The black columns show the receipts for the next seven weeks, October 3 to November 14. The chart is drawn from box office totals in the Herald's weekly compilation.

Double Bill Study Brings Fast Action

(*Continued from page 9*)

widely read throughout the industry. They were discussed with me by sales managers of several large distributing organizations and by exhibitor leaders. Because of their timeliness and the seriousness of the subject, interest in them was genuine and widespread."

Among those who commented upon the HERALD'S presentation of the problem were: Lee Marcus, vice-president in charge of distribution of RKO Radio and Pathe; Fred Quimby, short subject sales manager, M-G-M; Frank Walker of the M. E. Comerford circuit, and a director of the M. P. T. O. A.; Aaron Saperstein, president of Allied Exhibitors of Illinois; James Coston, divisional manager, Warner Theatres; William C. Smalley, up-state New York chain operator, and E. W. Hammons, president, Educational Pictures.

Declared "Great Service"

"MOTION PICTURE HERALD has performed a great service to the industry in conducting this comprehensive study of a vital industry problem," was a comment frequently repeated.

The HERALD'S study of double featuring was presented in the issues of November 14 and 21 and revealed that the practice is apparently on the increase in spite of the fact that it obviously is opposed by a large majority of exhibitors, production and distribution executives. In addition, it was ascertained that a large number of theatres are maintaining the practice unwillingly, being virtually forced to do so by competitive double featuring theatres which refuse to abandon the policy.

The study also disclosed that a majority of distribution executives believe that continued spread of the practice will eventually impair the quality of product, will create serious product shortages and will have a disastrous effect on short subject sales and production. Exhibitors, while claiming improved grosses from the practice in many situations, expressed fear that this result could not be maintained indefinitely. Other exhibitors vigorously oppose continuance of the practice unless it is confined to subsequent-runs.

The practice is common throughout New England, in Chicago, New York, Cleveland and northern California, and is also known in numerous other sections where, however, it has not yet attained serious proportions.

Clipping Twin Bills

An attempt to reduce double featuring throughout one of its most serious New York zones is being made by Loew's and Manhattan Playhouses, both agreeing to eliminate the practice at strategic theatres. Loew's will abandon the policy at the Avenue B, Canal, Commodore and Delancey theatres, while the Manhattan Circuit will reinstate single features, in return, in the following houses: Apollo, Clinton, Florence, Hollywood, New Delancey and Palestine. All houses involved are situated on the lower East side where the practice is widespread.

The move is said to have been made after the policy became general in the zone and results proved unsatisfactory.

Stern Again Universal Club Head; $500 to Unemployed

Herman Stern has been re-elected to his third term as president of the Universal Club, home office organization in New York of Universal employes. Other officers are: Paul Gulick, vice president; Oscar Binder, treasurer; Harriet Ratner, secretary. The board of directors is composed of Helen E. Hughes, C. B. Paine, E. Wells, Sydney Singerman, Mrs. C. F. Hall, James Jordon, Morris Goodman, W. Bollman, Eugene Cox, Theresa Hart and B. Biggart.

At the initiation banquet, it was voted to give the profits of the club's Halloween entertainment, $500, to unemployment relief.

Indiana Exhibitors Fight Further Tax; Easley President

Organized opposition to the levying of any additional theatre taxes in Indiana is contemplated by the state Associated Theatre Owners' organization, whose board of directors met this week in Indianapolis. It was pointed out that 200 Indiana theatres have been forced to close in the past three years due to business conditions, and any additional operating burdens on the 400 theatres remaining are to be vigorously opposed.

Directors of the state organization elected Walter F. Easley of the K. of P. Theatre, Greensburg, president; A. C. Zaring, vice-president; Harry Markum, treasurer, and Mrs. Helen B. Keeler, secretary, all of Indianapolis. Charles R. Metzger, Indianapolis, was reappointed attorney and business manager.

This week's meeting went on record as favoring an amendment of the copyright statutes to describe holdovers as breaches of contract rather than of copyright.

Goldhammer N. Y. Sales Manager of Warner-FN

Andy Smith, Eastern sales manager of Warners-First National, has named L. E. Goldhammer, for several years in charge of Warner Brothers' Minneapolis branch, manager of the metropolitan sales division.

Smith further announces that Joe Vergesslich will be manager of the New York exchange, Harry Decker will have charge of the Brooklyn division, and George W. Balsdon, Jr., will have charge of the New Jersey branch.

$180,000,000 Suit Settled

Settlement out of court "for a substantial sum" is the outcome of the $180,000,000 suit by Orlando E. and Marry G. Kellum against eleven companies alleging infringement of talking picture rights, their attorney, James M. Shields, said in Hollywood this week. The Kellums contended they controlled a basic principle of sound recording.

Mix in Critical Condition

A special serum was rushed by plane to Los Angeles from Palo Alto, Calif., in an effort to aid Tom Mix, who is suffering from peritonitis following an operation at the Hollywood Hospital for a ruptured appendix. At the time of going to press, his condition was described by hospital authorities as critical.

Lya de Putti Seriously Ill

Lya de Putti, at press time, was in a very serious condition at the Harbor Sanitarium, New York, when pneumonia set in following an acute attack of pleurisy and blood poisoning.

Abel Joins Auto-Cinema

Sidney Abel, former general sales manager of RCA Photophone, has assumed an executive sales position with Auto-Cinema Corp., manufacturers of a lobby projector device for trailers.

HOLLYWOOD SHIVERS AS CHIEFS CONFER HEAVILY AND SECRETLY

Harmons, Young Renew Agreement

E. W. Hammons, president of Educational, and L. A. Young, head of Tiffany, have extended the distributing arrangement between Tiffany and Sono Art-World Wide. This places a quietus on reports that Tiffany was to terminate its agreement with Educational January 1.

Hammons is now on the Coast for production sessions at the Educational, Sennett and Tiffany studios and to speed up the Tiffany schedule, besides conferring on the industrial films of Educational Talking Pictures, Ltd.

Tiffany's "Hotel Continental" is likely to go into camera work while Hammons is on the Coast. Shooting is to start on Sennett's Moran and Mack special.

IATSE and Electrical Union Approach Fight On Studios

The IATSE, of which William F. Canavan is president, is engaged in a fight over studio jurisdiction with the International Brotherhood of Electrical Workers. Harold Smith, IATSE Hollywood local head, demands his men be included in a new studio agreement set for November 29, insisting that a walkout of all IATSE branches will follow studio refusal.

IBEW is claiming jurisdiction over sound jobs, and would step in if IATSE walked out. Warner-First National have indicated studios' position by ordering a standard salary of $100 weekly for all sound men. Some salaries previously reached $350.

Levine of Mascot Pictures Is In New York From Coast

Nat Levine, president of Mascot Pictures Corporation, who specializes in serials, leaves the coast on Thursday for his first trip to New York since last March. He is expected to arrive on December 1.

He will bring a print of "The Lightning Warrior," third serial, featuring Rin-Tin-Tin in 12 episodes. Levine will probably announce his 1932-33 season, and will return to Hollywood after a short stay.

Moss Opens Own Agency

Alec Moss, for years identified with motion pictures as advertising and publicity director for Columbia, has opened his own advertising agency at 185 Madison Avenue, New York. He will serve accounts in various fields, including entertainment.

Johnston Back in New York

W. Ray Johnston, Monogram Pictures president, has returned to New York from the Coast, where he conferred with Trem Carr on production. Johnston visited key Monogram exchanges on the way east. Shooting of the independent product is progressing rapidly.

Balance Sheets Outrank Scenarios for Change

Much Housecleaning Already Done And More Is Anticipated; And How the Rumors Fly!

BY LEO MEEHAN

"Fun in a Powder House" might be an appropriate title for the story of this week in Hollywood. Meaning that never has there been a time when the production community has been more fretted and on edge, while a group of the biggest "big wigs" of the business are conferring daily—and nightly—behind closed doors. The Rumor Editor consequently is due for a complete mental and physical collapse!

Big Boss Will Hays, Adolph Zukor, Harry Warner, Hiram Brown, Nicholas Schenck, E. W. Hammons and Carl Laemmle are among the executives here in conference with Winfield Sheehan, Sam Goldwyn, Louis B. Mayer, Irving Thalberg, Jack Warner, Joe Schnitzer, Charles Rogers, David Selznick, Harry Cohn, Junior Laemmle, Ben Schulberg and others who preside at the studios.

Meanwhile, the "innocent bystanders"—actors, writers, directors, supervisors, secretaries, prop boys and gatemen among them—shiver and speculate. What's to come of it? That's the question on Hollywood Boulevard today. Generally, it may be said that the production machinery is getting a thorough inspection and overhauling. Efficiency and economy measures are discussed along with programs for improved product for less money. Much housecleaning already has been done. More is anticipated. As Marie Dressler told Vice President Curtis the other day, we're an industry now, not a bunch of mountebanks. Balance sheets are outranking scenarios for a change.

Listening in around the lots I hear that:

Will Rogers is headed for Manchuria to cover the Chino-Japanese ½ of 1 per cent war.

Bryan Foy has bought the old Sunset studios in Culver City and will produce independently.

Harold Franklin announces he will open replicas of his Studio theatre in Hollywood at San Francisco, Oakland, Berkeley, Stockton, San Jose, Sacramento and San Diego, California, and Phoenix, Arizona, and Dallas, Texas. They will have the trick automatic features of the Studio and each will seat from 300 to 500.

John Arnold, president of the American Society of Cinematographers, says traveling camera shots are being much overdone, thereby spoiling a lot of photographic effects and adding heavily to costs. Predicts the number will be greatly curtailed shortly. Good!

Fox West Coast has patched up its row with National Screen Service and the latter will resume the making of trailers for FWC houses.

(*Continued on page 28*)

Photophone Cuts Deficit $862,326

The deficit of RCA Photophone has been reduced $862,326, or to $2,576,498 from $3,438,824 a year ago, according to the balance sheet of the company dated as of September 30 1931. The investment and advances of Photophone to its subsidiaries totaled $1,203,531, against $2,484,319 as of August 31, 1930, while the corporation had notes payable to RCA amounting to $1,000,000.

Notes and accounts receivable totaled $2,165,482 and cash amounted to $1,838,010, compared with $2,349,049 and $489,975, respectively, as of August 31, 1930. Total assets as of September 30 amounted to $15,210,372, compared with $18,279,619 as of August 31, 1930. The company was formed in April, 1923, and has outstanding 140,000 shares of no par value carried on the balance sheet at $14,000,000.

Rights to subscribe to RKO debentures expire December 21 and the committee on securities of the New York Stock Exchange has ruled that the Class A stock shall not be quoted ex rights until further notice and that all certificates delivered after November 23 must be accompanied by due bills, which may be obtained at the office of the secretary.

Ask Receiver For Denver House; Fails To Pay Taxes

A receiver has been asked for the Rivoli theatre, Denver, which has been operating under the management of Frank Milton, on a policy of musical revues and pictures. The suit alleges title holders failed to pay taxes on the building and failed to pay interest on a note.

The Rivoli is Denver's largest subsequent run house, on which Mrs. Mary Clarke Steele holds a $70,000 mortgage. Columbia has been sued in Denver by J. T. Sheffield, veteran exchange manager, on an old controversy arising over the distribution of Columbia product under an agreement made when Columbia opened its branch there.

MGM's Leo-the-Lion Goodwill Tour Nears End at Philadelphia

Leo, MGM's lion, was featured in the annual toy parade of Gimbel Brothers at Philadelphia on Thursday, which climaxed the countrywide tour conducted by Metro as a goodwill builder and as "institutional" advertising of the company's trademark.

Leo has visited practically every important town from Coast-to-Coast and will tour Europe, starting in Spring.

William R. Ferguson, in charge of Metro exploitation, and supervising Leo's tour, closed the Gimbel deal, whereby the lion will continue to make personal appearances at the Philadelphia department store, receiving heavy billing daily in newspaper ads.

"Strictly Dishonorable" Is Strictly B. O. on Broadway

says MOTION PICTURE DAILY

while critics rave from coast to coast!

"Laughs never ceased thruout the unreeling . . . laughs that grew to uproarious guffaws of solid amusement."—*M. P. Herald.*

"Should gather much more than normal share of box-office receipts."—*Variety.*

"Enthralls the ladies with tender, wistful romance."—*Variety.*

"Splendid picturization of an excellent stage success."—*Film Curb.*

"One of best of month."—*Photoplay Magazine.*

"Delightful comedy."—*Film Daily.*

"Super entertainment."—*N. Y. American.*

"Captivates from first to last."—*N. Y. Times.*

"Real entertainment."—*Wids.*

"Spicy 3-star film fare."—*N. Y. Daily News.*

"Thoroughly delightful."—*N. Y. Evening Graphic.*

"Delightful...thoroughly amusing."—*N. Y. Daily Mirror.*

"Funny and romantic...better than the play."—*Los Angeles Evening Herald.*

"Mark this one up on your entertainment calendar."—*Hollywood Citizen News.*

"Immeasurably better than the show."—*Los Angeles Record.*

"Piquant, clever comedy."—*Los Angeles Times.*

"Delightful."—*Louella Parsons.*

"Universal has another hit."—*Philadelphia Exhibitor.*

strictly dis

A UNIVERSAL SUPER ATTRACTION

Presented by CARL LAEMMLE

Directed by
JOHN STAHL
Produced by Carl Laemmle, Jr.
from the Brock Pemberton
smash hit by Preston Sturges


SIDNEY
FOX
honorable
PAUL LUKAS
(Courtesy Paramount Pictures)
as the great lover
SIDNEY FOX
as the sweet young thing
LEWIS STONE
as the kindly judge
GEORGE MEEKER
as the boy from Orange
WILLIAM RICCIARDI
as the waiter
SIDNEY TOLER
as the Irish cop

Hollywood Shivers As Chiefs Confer With Doors Closed

(Continued from page 25)

E. B. Derr and Charles Sullivan have finished up with Howard Hughes as associate producers. The former Pathe production chiefs are busily "negotiating." Derr has been having plenty of headaches with "Scarface," which is still in the laundry.

Norman Taurog will do the talker version of "Miracle Man" for Paramount. He is uncle to Jackie Copper, whose "Sooky" he has just finished.

The motion picture industry is over the top, and first of any division, in the Los Angeles Community Chest drive, reaching its quota of $200,000 under the chairmanship of Winfield Sheehan.

Hal Roach studio, closed down for a Thanksgiving week holiday, will resume work next Monday.

Football fans in the colony out of luck two years in succession: last year they bet on U. S. C.; this year on Notre Dame.

Conrad Nagel and Joan Marsh have gone to Jersey City to open there November 27 for twelve weeks in vaudeville. Playing in a sketch by Edgar Allan Woolf.

Arriving in town amid a barrage of rumors about dissention at RKO studios as to who is boss of what, Hiram Brown repeated with emphasis that David Selznick is boss of production.

More supervisors out of work than at any time in years.

Jean Harlow refuses to collect her weekly pay checks from the Howard Hughes' office. Says she knows one blonde who costs more money, and she proposes to collect. Platinum comes higher than gold, it would seem.

Many character actors who formerly turned up their noses at less than $500 to $1,000 a week are now willing to take day work, and checks not much larger than those for extra people.

When "Delicious" is mentioned, Fox officials beam. The latest Gaynor-Farrell vehicle is said upon good authority to be a "wow." Ready very soon.

Pola Negri's first for Pathe, after all this waiting, is now in the cutting room. Preliminary reports are favorable.

"Lost Squadron" with Director Paul Sloane in command begins to loom up as Radio's ultra-special for the season. Already in the cast are Richard Dix, Robert Armstrong Joel McCrea, Mary Astor, Erich von Stroheim, Dorothy Jordan and Eric Linden.

Einfeld Comments On Collins' Views

(Continued from page 14)

principle of the association of ideas he is apt to read this obsession into the advertisements which meet his eye. Not having entered a movie theatre in five years, he is, of course, out of touch with the pictures themselves, and with the reaction of the audiences who pay to see them, and at whom our advertising is directed.

My whole contention, most respectfully submitted, is that Mr. Collins and his department are doing an excellent job under conditions to which their methods are adapted, and in a business which they understand. Whereas we motion picture advertisers are using the methods which, by experience, we have found to be suited to our business—which we also venture to think that we understand.

A thorough search of the files of the metropolitan newspapers would show that from time to time all kinds of advertising styles have been tried by motion picture advertising men—including even whimsicality and understatement. We have tried them, have drawn certain broad conclusions and are trying to carry out the lessons we have learned. And we have had our successes—a long list of them. There have been advertising campaigns on behalf of certain pictures which may have failed to draw Mr. Collins to the box office, but which had a very diffierent effect upon a good many other people. And it was done without the mysterious and incalculable aid of a basement and Six Per Cent.

"My eye," writes Mr. Ramsaye enthusiastically, "skimmed along the shelves back of his desk just to gather what he might think worth having about an office, or what might just float in there. I inventoried two 'New Yorker Albums,' 'The Psychology of Happiness,' by the volatile Dr. Walter B. Pitkin of Columbia and erstwhile scenario writer, Van Loon's 'Story of the Bible' and diverse volumes of fact and fancy, grave and gay, but no fiction."

Well, in our office we have a book, too. Nay, why should I go in for understatement? We have lots of them, and we read "The New Yorker" every week. We have the Encyclopaedia Britannica. But I must blush to admit that we have no works of "fancy," either grave or gay, which are not "fiction." Some day I hope to have a peep inside the arcanum, just to learn the titles of those unknown volumes, so that I may add them to our shelves.

In the meantime, we will all, I suppose, continue to do our best in the business that we best understand; and each morning I shall continue to read the Macy advertisements despite the fact that my experience, as it happens, matches Mr. Collins', and that not one of them has ever lured me to the magic counters where Six Per Cent is king.

Three Companies Form to Take Over Union Theatres

(Continued from page 21)

contracts. These are Universal, Warner-First National, RKO Radio, Greater Australian Films, distributors of Columbia product, and Union Theatres Feature Exchange.

Negative results were obtained by Robert McLeish, representative of all Australian exhibitors except those in New South Wales, from his conferences with distributors, Western Electric and the Australian Performing Rights Association. From the distributors, McLeish requested a general reduction in film hire of 33 1-3 per cent, from Western Electric, a service charge cut of 50 per cent, and a similar reduction from the APRA.

In the midst of adverse reports shown by Australian amusement concerns, one company, Carroll Musgrave Theatres, Ltd., operators of the Prince Edward theatre, Sydney, emerges with a surplus. For the year ended June 30, Carroll Musgrove returns a profit of $32,460, contrasting with the previous year's profit of $80,670.

New Faces—And Exhibitors' Role In Building Them

(Continued from page 11)

now doing the feminine lead opposite the two Barrymores in *Arsene Lupin,* and figured prominently also in *Guilty Hands* and *Never the Twain Shall Meet.* Recognizing as well the value of good comics, MGM also is featuring heavily the long-geared Charlotte Greenwood and Jimmy (Schnozzle) Durante.

Most important among the newer players at Universal are Genevieve Tobin, Sidney Fox, Mae Clarke and Rose Hobart, all of whom have figured importantly the past year. Miss Tobin has been in *Lady Surrenders, Seed, Free Love, Up from Under,* and *Gay Diplomat,* the latter for Radio. Sidney Fox has done *Bad Sister, Six Cylinder Love, Strictly Dishonorable* (her most important role to date) and *Nice Women.* Mae Clarke has been particularly strong in *Waterloo Bridge* and *Reckless Living.* Rose Hobart did *Liliom* for Fox, *Chances* and *We Three* for First National and under her present contract with Universal has been seen in *Lady Surrenders* and *East of Borneo.* Like Miss Tobin she is a veteran of the Broadway lights. Bette Davis has not been given as important assignments as these mentioned, but she is another Universal player from whom Junior Laemmle is expecting big things. She did a particularly good job as the romantic lead in Seth Parker's Radio picture, *Way Down Home,* and at Universal handled herself unusually well in *Bad Sister, Seed* and *Waterloo Bridge.* Leon Adams and James Flavin are two personable young men under contract at Universal who will figure in later releases.

At Radio-Pathe, with production activities now combined, Irene Dunne and Edna Mae Oliver became overnight favorites through their fine work in the immortal *Cimarron,* the outstanding big picture of the past year. Others on the roster of this company are Eric Linden and Arlene Judge, magnificent in *Are These Our Children;* Ivan Lebedeff, who starred in his own story, *Gay Diplomat;* Rochelle Hudson, Roscoe Ates (the stuttering comic), Hugh Herbert, John Halliday, whose best to date was in *Consolation Marriage;* Laurence Olivier, a Ronald Colman type, who did a grand job in Fox's *Yellow Ticket* but is now a Radio player; Tom Keane, the new Pathe western star, and Marion Schilling of the *Gay Girl Comedies.*

Sam Goldwyn, one of the shrewdest pickers of star material, seems to have one of the big new bets of the year in Melvyn Douglas. Watch for him opposite Gloria Swanson in *Tonight or Never* and with Ann Harding in *Prestige,* his first two cinema assignments. United Artists is also developing Shirley Grey and Barbara Weeks, while Howard Hughes is sponsoring Ann Dvorak, Paul Muni and George Raft.

Columbia is developing two interesting personalities, Richard Cromwell, the boy who came in without any acting experience and played the lead in *Tol'able David,* and Constance Cummings, a former society girl who has figured prominently opposite Jack Holt.

SHARP FIGHT LOOMS IN CONGRESS ON ANY MOVE FOR ADMISSION TAX

Mythical Stories In Chapter Form For U.S. Release

The next sales season, beginning in May, will see the release of a group of serials of famous mythical stories by a national distributor, according to executives of Jay-Arr Productions, with headquarters in New York, which this week completed plans for the immediate production of "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," both ten-chapter two-reel serials, and "Ali Baba and the 40 Thieves," a 12-episode, two-reel version.

Erno Rapee will handle special musical details and scoring of the group, which will feature trick and mechanical photography and production methods. Production will be centered in New York, with considerable outdoor work done at Florida. Charles Vayda is managing agent of Jay-Arr, which states that negotiations were launched this week for release by a national distributing company.

Oklahoma, Kansas Business Better

Business in Oklahoma and Kansas is reported picking up slowly but surely, with many new houses having recently been opened in both states. Considerable theatrical activity is going on in Kansas City, theatre supply houses reporting the movement of much new equipment for remodelling.

In Wichita, two houses reopened to splendid business, it is said. J. O. Hartman, owner of the houses formerly, is planning the erection of two new community houses, each to cost about $25,000. Numerous houses have opened in Oklahoma City and various towns in the state.

The Allied Charities Fund of Kansas City has received $1,500 from employees along film row this week. Ed Dubinsky, president of Publix-Dubinsky, donated $500 personally.

Circuits Favoring Standard Aperture

National circuits of theatres are reported to be favorable to the standard aperture developed by the Academy of Motion Picture Arts and Sciences. Lester Cowan, representing the Academy, is in New York this week for a series of conferences. Under the plan, the height of all screens will be three-fourths the width.

'Trial Balloons' Bring Down Signs of Opposition

Film Industry Considered One of Great Stabilizers — Fear Injury to Morale

By F. L. BURT, Washington

A sudden change in sentiment relative to luxury taxes within the past few days gives promise that efforts to impose a tax on admissions may meet with vigorous opposition in Congress.

Plans of the administration for tax legislation have not yet been made known—will not, in fact, until Congress meets—but much of the discussion of various forms of levies has been in response to what in Washington are termed "trial balloons," hints that this or that may be tried, put out to determine the reaction.

Opposition Appearing

While there has been a great deal of discussion of sales and luxury taxes for some time, opposition to these levies is just making its appearance. Opponents of the admission tax point out that, in common with other industries, the theatrical trade has taken a "beating" during the past year or more. The addition of a tax would certained tend to keep away large numbers of patrons who now feel that, despite reduced incomes, part-time jobs and general uncertainty, they can afford to go to the theatre once in a while.

The film industry today is considered one of the great stabilizers of the situation. It is explained in this way: so long as the people can go to the theatre they will remain more or less contented with things as they are—not with the lack of jobs—but with our present form of government. Revolution and radicalism come where the people have no sane outlet for their emotions.

Several Problems Involved

One of the big problems of the situation is to keep up the morale of the people. Another is to distribute the tax burden where it will not fall upon those whose income has been sadly depleted. A third is to raise money. A tax on admissions in many cases will be a tax upon those who cannot well afford it. And, according to its opponents, it will not raise anywhere near the amount of money which has been suggested. The $90,000,000 admission tax revenue 10 years ago was obtained in another era.

Nothing definite, of course, can be said until Congress meets. But there is some question as to whether the President will recommend an admission tax, and, should he do so, whether Congress would see fit to adopt it.

Foy Buys Coast Studios

Bryan Foy has bought the Sunset Studios in Culver City, Calif., and will make all future films there. The name of the plant will be Foy Studios.

See Story Material Market Moving to Production Center

Transplanting of the market for the sale of story material from New York to the scene of production on the West Coast is the movement anticipated by Collier and Flinn Company, Ltd., of Hollywood, in concluding arrangements to represent New York authors' agents and their clients exclusively in California. Among those already signed are Brandt and Brandt, Harold Freedman, George T. Bye, Sidney Phillips, Barbour and McKeogh, Otto Liveright and Ann Watkins.

Belief that present methods of production of talking pictures demand that potential screen material be examined at the studios before the reaching of a decision as to purchase is reflected in the new Collier and Flinn arrangement.

Appointment of Lewis A. R. Innerarity as New York counsel of the company renews an association with John C. Flinn. Innerarity was formerly treasurer of Pathe Exchange, Inc., and Flinn was vice president of Pathe as well as of Producers Distributing Corporation at the time they consolidated.

Adds Burnishing to Regular Processing

Burnishing of prints will be added to the regular system of processing Paramount films, according to arrangements which have just been completed by that company calling for the addition of a burnishing device to each piece of processing equipment.

The effect of the device, it is stated, will be that of running the film through the projector head, which accomplishes the same result in time but often with considerable damage to the film in its early runs. This is expected to eliminate the efforts of the individual projectionist to make the film slip more easily through the mechanism, and particularly the practice of squirting oil along the sprocket holes, which commonly adds to the difficulties met by later projectionists.

Educational Shows Upturn in Profits

Educational showed a large increase in net for the fiscal year ended June 27 when the figure is compared with the loss of $333,499 for the preceding year. For the 1931 fiscal year there was a net of $13,855, equal to 75 cents a share on the 18,362 shares of of 8 per cent preferred outstanding.

READY TO SHOOT --



The Love Story of

A young man—just out of college—he found himself a failure in the eyes of Big Business—and a Woman. "It makes no difference how you get your money—it's how

ROLAND COR

Star

CHESTER

With **ALISON**

rom the sensational iberty Magazine novel by alton Green. Produced y Roland West who gave ou "Alibi" and "The Bat hispers", two outstand- g entertainments.

DAILY MIRROR

"'Corsair' Real Movie Fare. A real movie loaded with red-blooded excitement. It's a big treat to walk into a movie theatre in these days and find a picture that's a movie. 'Corsair' is such a picture. A grand movie to thrill and entertain you, it is action from the first hum out of the booth, —red-blooded action to delight the young- d pressure."



RIGHT AT YOUR BOX-OFFICE!

a Modern Pirate

much you get that counts", they told him. So he turned Pirate—a Modern Pirate!—merciless, cunning, a quiet society boy on land—a cold, cruel brigand on the sea.



WEST'S SAIR

ring

MORRIS

LOYD *Most Gorgeous of Screen Beauties*

UNITED ARTISTS PICTURE

EVENING GRAPHIC

"Chester Morris Thrills . . . 'Corsair' is one of the most beautifully photographed productions of the past five years, and races rapidly through high tension action and presents Mr. Morris in a splendid characterization. Morris is one of Hollywood's most talented actors and in 'Corsair' he puts much vitality and force into seven reels . . . Roland West should t[illegible] a for his directio[illegible] deserves [illegible] are g[illegible]

New York American

"Exciting and highly diverting melodrama brings Chester Morris in a colorful, gripping characterization . . . Excellent motion picture entertainment . . . Full of fast action; well played, finely directed and beautifully photographed . . . Director Roland West is to be complimented upon his picture . . . Miss [illegible]yd glorifies h[illegible]-ups, and beside [illegible] picture

DAILY NEWS

"Glorious . . . It is directed with much thought to lights, camera angles and such by Director West. Capable performances by the cast . . . There was a big hand for several of the film's sequences . . . Swell stuff . . . neat work [illegible] the[illegible] and deft d[illegible]



THEATRE RECEIPTS

Theatre receipts from key cities over the country for the current calendar week, ending November 21, showed a continuation of the increase recorded last week. The total gross for the current seven-day period from 188 theatres in 30 cities reached $2,357,506, which, compared with the total for the last calendar week, ended November 14, of $2,333,693, indicates an increase of $23,813. Five new low individual figures were recorded this week and no new highs, which compares with three new highs and 11 new lows for the preceding week, indicating fewer theatres are falling below previously set "low" individual gross totals.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Cuban Love Song" (MGM)..... (6 days)	8,950	"The Yellow Ticket" (Fox) ..... (6 days)	9,700	High 1-24 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"Son of India" (MGM) ..... (6 days)	5,100	"The Squaw Man" (MGM)..... (6 days)	6,340	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"Sidewalks of New York" (MGM) (6 days)	3,900	"The Beloved Bachelor" (Para.).. (6 days)	3,900	High 5-2 "Strangers May Kiss"	8,100
RKO Palace....	4,000	25c-60c	"Consolation Marriage" (Radio)... (3 days)	7,350	"A Dangerous Affair" (Col.) ..... (25c-50c-3 days)	9,250	Low 7-11 "Daddy Long Legs"	2,900
			"Are These Our Children?" (Radio) (3 days)	9,240	"Once A Lady" (Para.) ..... (3 days)	9,700	High 10-31 "East of Borneo".....	4,950
Strand	1,900	35c-50c	"Touchdown" (Para.) ..... (6 days)	8,910	"The Ruling Voice" (F.N.)..... (6 days)	6,100	Low 6-6 "Party Husband".....	3,190
							.....	
							High 10-24 "Susan Lenox".....	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Europa	267	25c-50c	"A Student's Song of Heidelberg".. (German) (6 days)	1,100	"Karamazov" (Tobis) ..... (6 days)	1,300	.....	
Hippodrome	2,250	25c-50c	"The Big Gamble" (Pathe)..... (6 days and Sun. midnite show)	14,000	"Leftover Ladies" (Tiff.)..... (6 days and Sun. midnite show)	14,500	.....	
Keith's	2,500	25c-50c	"Platinum Blonde" (Col.)..... (6 days and Sun. midnite show)	6,000	"Once A Lady" (Para.) ..... (6 days and Sun. midnite show)	6,320	High 4-9 "Bachelor Apartment"	16,080
Loew's Century	3,076	25c-60c	"Rich Man's Folly" (Para.) ..... (6 days)	19,800	"Honor of the Family" (F. N.).... (6 days)	18,000	Low 1-17 "Abraham Lincoln"	4,800
Loew's Parkway	987	15c-35c	"The Beloved Bachelor" (Para.).. (4 days)	2,800	"Sin of Madelon Claudet" (MGM) (6 days)	5,000	High 4-11 "Tailor Made Man".....	30,000
Loew's Stanley..	3,532	25c-60c	"The Guardsman" (MGM) ..... (6 days)	18,600	"The Cuban Love Song" (MGM) .. and "Beau Hunks" (MGM) (4 days)	14,000	Low 3-21 "Conquering Horde"	17,000
							High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
							High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon".....	15,000
Loew's Valencia	1,487	25c-35c	"The Mad Parade" (Para.) ..... (6 days)	3,200	"Sin of Madelon Claudet" (MGM) (6 days)	3,800	High 1-3 "Going Wild"	4,500
New	1,600	25c-50c	"Smart Woman" (Radio) ..... (5 days)	6,000	"Heartbreak" (Fox) ..... (5 days)	7,500	Low 6-13 "Too Young to Marry"	2,400
Rivoli	1,982	20c-40c	"Sweepstakes" (Pathe) ..... (15c-40c-6 days)	4,000	"Bad Company" (Pathe) ..... (6 days)	3,000	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
							High 1-10 "Criminal Code".....	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Are These Our Children?" (Radio)	22,500	"Way Back Home" (Radio).....	20,000	High 2-14 "Cimarron"	26,000
Keith-Boston ..	2,500	25c-60c	"A Dangerous Affair" (Col.)	20,000	"Secret Service" (Radio)	19,500	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"Sin Of Madelon Claudet" (MGM)	22,500	"Unholy Garden" (U. A.)	21,000	High 1-10 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"Flying High" (MGM).....	23,000	"The Guardsman" (MGM).....	20,000	Low 7-18 "Up for Murder"	17,000
Metropolitan ...	4,350	35c-75c	"Touchdown" (Para.)	38,500	"Girls About Town" (Para.)	33,000	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"Sob Sister" (Fox) .....,14,000		"Yellow Ticket" (Fox)	12,000	Low 7-11 "Indiscreet"	18,000
Scollay Square.	1,800	25c-50c	"The Yellow Ticket" (Fox)	13,000	"The Cisco Kid" (Fox)	11,000	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"Sob Sister" (Fox)	13,500	"Yellow Ticket" (Fox)	11,000	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel".....	18,000
							Low 11-14 "Yellow Ticket"	12,000
							High 1-17 "Right to Love"	25,000
							Low 11-14 "The Cisco Kid"	11,000
							High 9-26 "Monkey Business"	15,000
							Low 11-14 "Yellow Ticket"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Touchdown" (Para.)	27,000	"Once A Lady" (Para.).....	25,000	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"Are These Our Children?" (Radio)	7,800	"The Ruling Voice" (F. N.)	7,000	Low 7-4 "I Take This Woman"	19,000
Court Street....	1,800	25c	"Fanny Foley Herself" (Radio).. (3 days)	1,900	"The Bargain" (F. N.)..... (3 days)	1,900	High 2-14 "Cimarron"	25,600
			"The Reckless Hour" (F. N.)..... (4 days)	3,100	"Expensive Women" (W. B.)..... (4 days)	2,100	Low 4-4 "Mothers Cry"	5,900
							.....	
Great Lakes ...	3,000	25c-50c	"The Yellow Ticket" (Fox) ..... (6 days)	12,800	"Five Star Final" (F. N.)	16,800	High 8-8 "Politics"	35,100
Hippodrome	2,100	25c-50c	"Get Rich Quick Wallingford" .... (MGM)	18,700	"Heartbreak" (Fox)	15,900	Low 11-21 "Yellow Ticket"	12,800
Hollywood	300	20c-40c	"Mystery of Life" (U.) ..... (3rd week)	1,600	"Mystery of Life" (U.) ..... (2nd week)	1,700	High 2-14 "Free Love"	26,300
Lafayette	3,300	25c-35c	"Platinum Blonde" (Col.)	12,900	"Gay Diplomat" (Radio)	7,400	Low 7-4 "Six Cylinder Love"	14,800
							.....	
							High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Lasca of Rio Grande" (U.) ..... (3 days)	3,500	"Platinum Blonde" (Col.) ..... (3 days)	3,500	.....	
			"The Mad Genius" (W. B.) .... (3 days)	3,000	"The Ruling Voice" (F. N.) ..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Flying High" (MGM) ..... (3 days)	6,000	"Sin of Madelon Claudet" (MGM) (3 days)	4,500	.....	
			"Rich Man's Folly" (Para.) ..... (3 days)	5,000	"Once A Lady" (Para.) ..... (3 days)	6,000		

One Wife Against Six Deadly Blondes

She learned about husbands from them!

PLEASE, Mr. Exhibitor:
Be a good sport . . . screen this before you play it. Then you will give it the advertising it deserves.



GOOD SPORT

with

LINDA WATKINS • JOHN BOLES

Greta Nissen • Minna Gombell • Hedda Hopper

Allan Dinehart • Claire Maynard • Joyce Compton • Sally Blane

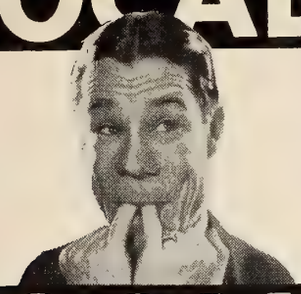
Directed by KENNETH MacKENNA

A FOX PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Rich Man's Folly" (Para.)	41,000	"Once A Lady" (Para.)	45,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Yellow Ticket" (Fox)	25,000	"Five Star Final" (F. N.) (45c-80c-2nd week)	24,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Touchdown" (Para.)	29,000	"Platinum Blonde" (Col.)	28,000	High 3-7 "My Past"	46,750
							Low 6-27 'Party Husband"	19,450
Palace	2,509	35c-85c	"Fanny Foley Herself" (Radio)	29,000	"Heartbreak" (Fox)	25,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"The Cisco Kid" (Fox) (2nd week)	14,500	"The Cisco Kid" (Fox) (1st week)	25,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Are These Our Children?" (Radio)	25,000	"A Dangerous Affair" (Col.)	21,000	High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Flying High" (MGM)	19,000	"The Age For Love" (U. A.)	13,500	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Erlinger	1,600	30c-50c	"Die Vom Rummelplatz" (Ind.) and "Maciste In Hell" (Excelsior)	3,900				
Keith's	1,600	25c-40c	"Friend and Lovers" (Radio)	4,600	"Sidewalks of New York" (MGM)	8,500	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Get Rich Quick Wallingford" (MGM)	23,589	"The Spider" (Fox)	35,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"The Guardsman" (MGM)	13,005	"The Yellow Ticket" (Fox)	10,196	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Arizona Terror" (Tiff.) (4 days)	2,517	"The Tip Off" (Pathe) (4 days)	2,730	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Morals For Women" (Tiff.) (3 days)	1,356	"Reckless Living" (U.) (3 days)	1,470	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Are These Our Children?" (Radio) (7 days and Sat. midnite show)	13,033	"Sin of Madelon Claudet" (MGM) (7 days and Sat. midnite show)	16,088	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Rich Man's Folly" (Para.) (7 days and Sat. midnite show)	12,494	"Once A Lady" (Para.) (7 days and Sat. midnite show)	13,380	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"A Dangerous Affair" (Col.)	4,365	"Rebound" (Pathe) (35c-40c)	4,200	High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 'Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Flotenkonzert Von Sanssouci" (Ufa) (5 days-2nd week)	1,000	"Flotenkonzert Von Sanssouci" (Ufa) (1st week)	1,900		
			"Zwei Herzen Im Dreiviertel Takt" (Assoc. Cinema) (2 days)	800				
Cleveland								
Allen	3,300	25c-50c	"Rich Man's Folly" (Para.)	15,000	"Yellow Ticket" (Fox)	19,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Convicted" (Artclass)	2,500	"Two Hearts in Waltz Time" (German) (2nd week)	6,800		
RKO Hippodrome	3,800	25c-50c	"Are These Our Children?" (Radio)	14,000	"Once A Lady" (Para.)	13,500	High 3-14 "Dracula"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Beloved Bachelor" (Para.)	20,000	"Bad Company" (Pathe)	22,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"The Cisco Kid" (Fox) and "I Surrender, Dear" (Edu.)	21,000	"My Sin" (Para.)	24,000	High 11-7 "Get Rich Quick Wallingford"	29,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Honeymoon Lane" (Para.)	5,000	"Sob Sister" (Fox)	6,500		
Warner's Lake	800	25c-50c	"The Mad Genius" (W. B.) (8 days)	4,200	"Expensive Women" (W. B.) (6 days)	3,200	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Rich Man's Folly" (Para.)	15,000	"Once A Lady" (Para.)	17,500	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Yellow Ticket" (Fox)	7,000	"Platinum Blonde" (Col.)	6,000	High 4-11 "Connecticut Yankee"	12,000
							Low 4-9 "Gods Gift to Woman"	4,500
Huffman's Tabor	1,900	25c-50c	"Riders of the Purple Sage" (Fox)	10,000	"The Mad Genius" (W. B.)	8,500	High 3-21 "City Lights"	14,080
							Low 7-4 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Secret Service" (Radio)	9,800	"Touchdown" (Para.)	12,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"The Ruling Voice" (F. N.)	3,250	"Caught Plastered" (Radio)	3,750	High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Alexander Hamilton" (W. B.)	7,900	"Once A Lady" (Para.)	8,000	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Are These Our Chidlren?" (Radio)	7,800	"Way Back Home" (Radio)	12,000	High 2-14 "Cimarron"	18,000
							Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
Paramount	1,700	25c-60c	"Cuban Love Song" (MGM) (4 days)	8,000	"Sob Sister" (Fox) (4 days)	8,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Rich Man's Folly" (Para.) (3 days)	6,000	"Road To Singapore" (W. B.) (3 days)	6,000	Low 9-12 "Secrets of a Secretary and "Transatlantic"	10,000
Strand	1,100	25c-35c	"Cisco Kid" (Fox) (35c-65c)	3,800	"Star Witness" (W. B.) (4 days)	2,050	High 3-21 "Trader Horn"	7,000
					"Heartbreak" (Fox) (3 days)	1,275	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Are These Our Chidlren?" (Radio)	18,000	"A Dangerous Affair" (Col.)	16,000		
Fisher	2,300	25c-60c	"Touchdown" (Para.)	20,000	"Cuban Love Song" (MGM)	19,000		
Fox	5,000	25c-50c	"Yellow Ticket" (Fox)	32,000	"Friends and Lovers" (Radio)	25,000		
Michigan	3,000	25c-60c	"Rich Man's Folly" (Para.)	30,000	"Once A Lady" (Para.)	27,000		
Paramount	3,450	25c-60c	"Sin of Madelon Claudet" (MGM) (2nd week)	18,000	"Sin Of Madelon Claudet" (MGM) (1st week)	25,000		
United Artists	2,000	25c-75c	"Possessed" (MGM)	27,000	"Age For Love" (U. A.) (9 days-2nd week)	9,000		
Hollywood								
Chinese	2,500	25c-75c	"Ambassador Bill" (Fox) (2nd week)	5,956	"Ambassador Bill" (Fox) (3 days-1st week)	4,570	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,800	50c-$1.50	"The Champ" (MGM)	22,180				
Pan. Hollywood	3,000	35c-65c	"Susan Lenox" (MGM)	13,998	"Smiling Lieutenant" (Para.) (5 days)	8,622	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Expensive Women" (W. B.)	11,500	"Blonde Crazy" (W. B.)	10,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

LOCAL BOY MAKES GOOD



First 3 days, $1,837 ahead of previous week at Earle, Washington.

LOCAL BOY MAKES GOOD



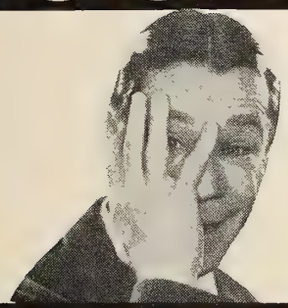
In 4 days 22% over corresponding period in previous week at Stanley, Pittsburg.

LOCAL BOY MAKES GOOD



Tripled average gross at Capitol, Steubenville, Ohio.

LOCAL BOY MAKES GOOD



Ten inches of snow and a blizzard couldn't stop it in Denver. $3,000 more than previous week at Paramount.

LOCAL BOY MAKES GOOD



Biggest opening since "Little Caesar" at N.Y. Strand. Headed for record week!

LOCAL BOY MAKES GOOD

With Dorothy LEE Ruth Hall

And there are 10,000 more Local Boys who will Make Good with

Directed by MERVYN LEROY

JOE E. BROWN *and* FIRST NATIONAL

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Yellow Ticket" (Fox)	4,500	"Road To Singapore" (W. B.)	4,200	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Sin of Madelon Claudet" (MGM)	7,000	"The Guardsman" (MGM)	7,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Rich Man's Folly" (Para.)	9,500	"Once A Lady" (Para.)	7,600	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Way Back Home" (Radio) (2nd week)	6,000	"Way Back Home" (Radio) (1st week)	10,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"The Yellow Ticket" (Fox)	4,500	"Mad Genius" (W. B.)	5,700	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"The Beloved Bachelor" (Para.)	6,000	"Once A Lady" (Para.)	7,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Rich Man's Folly" (Para.)	14,000	"Platinum Blonde" (Col.)	18,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Expensive Women" (W. B.)	7,000	"Heartbreak" (Fox)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Cuban Love Song" (MGM)	8,400	"Unholy Garden" (U.A.)	7,250	High 5-2 "Trader Horn"	22,000
							Low 11-14 "Unholy Garden"	7,250
Kansas City								
Liberty	1,200	25c-50c	"Riders of the Purple Sage" (Fox)	5,500	"Local Boy Makes Good" (F. N.)	5,000		
Mainstreet	3,067	35c-60c	"Are These Our Chidlren?" (Radio)	20,250	"Consolation Marriage" (Radio)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Flying High" (MGM) (7 days and Sat. midnite show)	17,000	"The Guardsman" (MGM)	16,200	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Touchdown" (Para.) (7 days and Sat. midnite show)	18,000	"Once A Lady" (Para.)	15,000	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Never The Twain Shall Meet" (MGM)	6,000	"Mad Parade" (Para.)	5,400	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Strictly Dishonorable" (U.) (2nd week)	4,680	"Strictly Dishonorable" (U.) (4 days-1st week)	4,798	High 3-21 "Strangers May Kiss" (5 days)	28,000
							Low 10-24 "Consolation Marriage" ($5 Premiere)	8,500
Fox Criterion	1,652	35c-65c	"Ambassador Bill" (Fox) (2nd week)	9,007	"Ambassador Bill" (Fox) (3 days-1st week)	7,448	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-50c	"Der Hampelmann" (German) (25c-75c)	3,142	"Derelict" (Para.)	3,200	High 1-10 "El Hombre Malo"	8,000
							Low 3-28 "La Fruta Amerga"	3,000
Loew's State	2,418	35c-65c	"Cuban Love Song" (MGM)	27,692	"Riders of the Purple Sage" (Fox)	26,000	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Gay Diplomat" (Radio)	9,048	"Convicted" (Artclass)	9,500	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Are These Our Children?" (Radio)	12,257	"Platinum Blonde" (Col.)	6,500	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"Touchdown" (Para.)	22,186	"Once A Lady" (Para.)	24,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Lady From Nowhere" (Chesterfield)	12,618	"Woman of Experience" (Pathe)	17,500	High 10-31 "Homicide Squad"	18,000
							Low 8-1 "Arizona"	11,000
United Artists	2,100	35c-65c	"Age For Love" (U. A.)	7,428	"Unholy Garden" (U. A.) (2nd week)	8,500	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Expensive Women" (W. B.)	12,500	"Blonde Crazy" (W. B.)	12,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Five Star Final" (F. N.) (3rd week)	22,500	"Five Star Final" (F. N.) (2nd week)	19,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Lasca of the Rio Grande" (U.)	7,800	"Reckless Living" (U.)	8,000		
Garden	1,150	15c-50c	"Leftover Ladies" (Tiff.) (6 days)	7,000	"Sherlock Holmes' Fatal Hour" (First Division)	8,000		
Palace	2,587	25c-60c	"Touchdown" (Para.)	10,000	"Monkey Business" (Para.) (2nd week)	8,200		
Riverside	2,180	25c-60c	"Are These Our Children?" (Radio)	13,500	"Secret Service" (Radio)	14,000		
Strand	1,406	25c-50c	"Once A Lady" (Para.)	6,000	"Sidewalks of New York" (MGM)	6,900		
Warner	2,500	25c-60c	"Blonde Crazy" (W. B.)	9,500	"The Mad Genius" (W. B.)	12,000		
Wisconsin	3,275	25c-60c	"Girls About Town" (Para.)	13,800	"The Cisco Kid" (Fox)	13,500		
Minneapolis								
Aster	812	20c-25c	"Women Go On Forever" (Tiff.)	1,200	"The Dreyfus Case" (Col.)	1,750	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Honor of the Family" (F. N.)	2,500	"The Beloved Bachelor" (Para.)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Rich Man's Folly" (Para.)	18,000	"Once A Lady" (Para.)	21,000	High 6-27 "Daddy Long Legs"	32,000
							Low 11-21 "Rich Man's Folly"	18,000
Pantages	1,500	25c-50c	"The Unholy Garden" (U. A.)	4,000	"Street Scene" (U. A.) (2nd week)	4,600		
RKO Orpheum	2,900	25c-50c	"Are These Our Children?" (Radio)	14,000	"Platinum Blonde" (Col.)	15,500	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"Friends and Lovers" (Radio) (3 days)	900	"Spirit of Notre Dame" (U.) (3 days)	1,200		
			"Fanny Foley Herself" (Radio) (4 days)	1,000	"The Tip-Off" (Pathe) (4 days)	1,200		
State	2,300	25c-50c	"The Cisco Kid" (Fox)	8,200	"Cuban Love Song" (MGM)	9,500	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Local Boy Makes Good" (F. N.) and "Five Star Final" (F. N.)	12,500	"24 Hours" (Para.) and "Personal Maid" (Para.)	12,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"A Lady Surrenders" (U.) and "Neck and Neck" (Tiff.)	3,500	"Gay Diplomat" (Radio) and "Lasca of the Rio Grande" (U.)	4,900	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Caught Plastered" (Radio)	14,000	"The Spider" (Fox)	14,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

IT was their simple human appeal, their down-to-earth lovable characterizations, that struck a sympathetic chord, that endeared the names of Joseph Jefferson, John Bunny, Frank Bacon, Charlie Chaplin and Marie Dressler to a whole nation.

The same human qualities have made Andy Clyde the screen's best-loved comedy character.



MACK SENNETT
ANDY CLYDE
COMEDIES

"The CANNONBALL"
"TAXI TROUBLES"
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"HALF HOLIDAY"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, president*
Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-50c	"Ten Nights In A Barrom" (Goetz)	4,500	"Front Page" (U. A.)	4,900		
Palace	2,600	25c-99c	"Susan Lenox" (MGM)	15,000	"My Sin" (Para.)	16,000	High 2-21 "Man Who Came Back"	19,000
Princess	2,272	25c-65c	"Miracle Woman" (Col.) (2nd week)	8,000	"The Miracle Woman" (Col.) (1st week)	10,500	Low 8-1 "Donovan's Kid"	10,500
Strand	750	15c-50c	"Pardon Us" (MGM) and "Secrets of a Secretary" (Para.)	4,500	"Silence" (Para.) and "The Girl Habit" (Para.)	4,700	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
							High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM) (2nd week)	20,980	"The Champ" (MGM) (1st week)	18,759	High 1-3 "New Moon"	23,684
Broadway	2,000	35c-$1.00	"Morals For Women" (Tiff)	13,819	"Leftover Ladies" (Tiff.)	17,940	Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Phantom of Paris" (MGM)	56,341	"Sin of Madelon Claudet" (MGM) (2nd week)	58,617		
Criterion	850	50c-$2.00	"Strictly Dishonorable" (U.) (2nd week)	12,887	"Strictly Dishonorable" (U.) (6 days-1st week)	12,035	High 10-24 "Susan Lenox"	99,741
Embassy	598	25c	All Newsreel	8,787	All Newsreel	8,585	Low 3-21 "Great Meadow"	49,789
Hollywood	1,549	50c-$1.00	"The Mad Genius" (W. B.) (4th week)	8,817	"The Mad Genius" (W. B.) (3rd week)	12,721	High 1-3-31 "Reaching for the Moon"	22,675
Mayfair	2,300	35c-85c	"Are These Our Children?" (Radio)	19,600	"Bad Company" (Pathe)	16,750	Low 5-24-30 "Silent Enemy"	10,800
Paramount	3,700	40c-$1.00	"Touchdown" (Para.)	70,400	"Once A Lady" (Para.)	62,200	High 1-3 Newsreels	9,727
Rialto	1,904	40c-$1.00	"Unholy Garden" (U. A.) (4th week)	15,000	"Unholy Garden" (U. A.) (3rd week)	19,300	Low 7-4 Newsreels	7,085
Rivoli	2,103	40c-$1.00	"Age For Love" (U. A.)	15,000	"Monkey Business" (Para.) (6th week)	14,200	High 1-3 "Dishonored"	58,000
Roxy	6,200	50c-$1.50	"Ambassador Bill" (Fox)	55,700	"Friends and Lovers" (Radio)	54,600	Low 6-27 "Dracula" and "Hell's Angels"	4,500
Strand	3,000	35c-85c	"Expensive Women" (W. B.) (6 days)	13,521	"Compromised" (F. N.)	11,451	High 10-17 "Monkey Business"	57,400
Warners	1,490	35c-75c	"Speckled Band" (First Division) (2nd week)	3,898	"Speckled Band" (First Division) (1st week)	8,511	Low 11-21 "Age For Love"	15,000
							High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
							High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
							High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"The Ruling Voice" (F. N.) (3rd week)	15,055	"The Ruling Voice" (F. N.) (2nd week)	21,472	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Are These Our Children?" (Radio)	6,000	"Once A Lady" (Para.)	7,000	High 2-7 "Illicit"	11,000
Criterion	1,700	10c-50c	"Touchdown" (Para.)	7,000	"Blonde Crazy" (W. B.)	7,200	Low 6-27 "White Shoulders"	4,000
Liberty	1,500	10c-35c	"Sob Sister" (Fox)	3,500	"Riders of the Purple Sage" (Fox) (5 days)	3,300	High 2-21 "Cimarron"	15,500
Mid-West	1,500	10c-50c	"Ambasador Bill" (Fox)	8,000	"A Dangerous Affair" (Col.) (6 days)	5,000	Low 8-1 "Magnicent Lie"	5,500
							High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
							High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Are These Our Children?" (Radio)	14,000	"Way Back Home" (Radio)	16,500	High 2-14 "Cimarron"	25,550
Paramount	2,900	25c-60c	"Touchdown" (Para.)	7,500	"Alexander Hamilton" (W. B.)	7,000	Low 6-20 "White Shoulders"	11,500
State	1,200	15c-35c	"Get Rich Quick Wallingford" (MGM)	3,600	"The Spider" (Fox)	2,850	High 6-20 "Daddy Long Legs"	12,000
World	2,500	25c-40c	"Once A Lady" (Para.)	5,500	"24 Hours" (Para.)	6,350	Low 1-31 "Bachelor Father"	6,000
							High 3-14 "Trader Horn"	10,000
							Low 9-26 "Tabu" and "Children of Dreams"	1,325
							High 4-11 "Men Call It Love"	16,000
							Low 8-1 "Women Love Once" and "Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"This Modern Age" (MGM) (3 days)	1,500	"Song O' My Heart" (Fox) (3 days)	1,650	High 5-30 "Hells Angels" and "Body and Soul"	3,300
			"The Rogue Song" (MGM) (3 days)	1,300	"Five Star Final" (F. N.) (3 days)	1,550	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Alexander Hamilton" (W. B.) (6 days)	9,300	"My Sin" (Para.) (6 days)	10,000		
Centre	1,142	15c-60c	"Palmy Days" (U. A.) (6 days)	4,700	"Palmy Days" (U. A.) (6 days-1st week)	6,000	High 5-16 "Devil to Pay"	6,300
Imperial	1,091	10c-40c	"The Big Gamble" (Pathe) (3 days)	1,600	"Murder At Midnite" (Tiff.) (3 days)	1,400	Low 1-3 "Sunny"	2,900
			"Sob Sister" (Fox) (3 days)	1,500	"Five and Ten" (MGM) (3 days)	1,700	High 5-9 "Trader Horn"	7,000
Regent	1,225	15c-60c	"Sidewalks of New York" (MGM) (3 days)	2,800	"Tell England" (British) (6 days)	5,300	Low 8-1 "Speckled Band"	2,300
			"Waterloo Bridge" (U.) (3 days)	2,700			High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
Philadelphia								
Arcadia	600	50c	"Guilty Hands" (MGM) (6 days)	3,800	"Palmy Days" (U. A.) (6 days-2nd week)	3,600	High 1-3 "Laughter"	5,000
Boyd	2,400	35c-75c	"Sin of Madelon Claudet" (MGM) (6 days-2nd week)	18,000	"Sin of Madelon Claudet" (MGM) (6 days-1st week)	23,000	Low 10-31 "Phantom of Paris"	2,500
Earle	2,000	25c-65c	"The Road To Reno" (Para.) (6 days)	14,000	"A Dangercus Affair" (Col.) (6 days)	13,000	High 1-3 "Divorce Among Friends"	26,000
Fox	3,000	35c-75c	"Ambassador Bill" (Fox) (6 days)	25,000	"The Cisco Kid" (Fox) (6 days)	25,000	Low 11-14 "A Dangerous Affair"	13,000
							High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

3 OUT OF 7

on Broadway this week!

WHY? Because COLUMBIA is making BOXOFFICE PICTURES— nothing else—and that's what counts!

THE Film DAILY

The Broadway Parade

(Week of Nov. 20)

FIRST-RUNS

PICTURE	DISTRIBUTOR	THEATER
"Touchdown" (2nd week)	Paramount	Paramount
"Over the Hill"	Fox	Roxy
"Are These Our Children?" (2nd week	RKO	Mayfair
"Guilty Generation"	Columbia	Strand
"The Deceiver"	Columbia	Broadway
"A Dangerous Affair"	Columbia	Hippodrome
"The Guardsman"*	M-G-M	Capitol

And now **WATCH FOR THESE!**

BARBARA STANWYCK in "FORBIDDEN"

a Frank Capra production—with Adolphe Menjou

JACK HOLT in "MAKER OF MEN"

"MEN IN HER LIFE" *with Charles Bickford—Lois Moran*

Mae Clarke, Walter Byron, Jean Harlow in

"BLONDE BABY" *(tentative title)*

COLUMBIA PICTURES

"The Broadway Parade" is the

BIG PARADE *of* COLUMBIA HITS.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Beloved Bachelor" (Para.) (6 days)	4,500	"Susan Lenox" (MGM) (6 days)	5,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Flying High". (MGM) (6 days)	13,000	"The Guardsman" (MGM) (6 days)	18,500	High 1-3 "Tom Sawyer"	24,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Five Star Final" (F. N.) (6 days-2nd week)	19,000	"Five Star Final" (F. N.) (6 days-1st week)	23,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Blonde Crazy (W. B.) (6 days)	13,000	"The Ruling Voice" (F. N.) (8 days)	10,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Ambassador Bill" (Fox)	8,000	"The Yellow Ticket" (Fox)	6,300	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Touchdown" (Para.)	15,000	"Once A Lady" (Para.)	13,200	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"The Mad Genius" (W. B.)	3,900	"The Ruling Voice" (F. N.)	4,200		
RKO Orpheum	1,700	25c-50c	"Are These Our Children?" (Radio)	13,500	"A Dangerous Affair" (Col.)	10,400	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-50c	"Sin of Madelon Claudet" (MGM)	5,000	"Age For Love" (U. A.)	4,000	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady"	3,500
Providence								
Loew's State	3,800	15c-50c	"The Guardsman" (MGM)	15,000	"Flying High" (MGM)	16,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"The Mad Genius" (W. B.)	10,000	"The Cisco Kid" (Fox) and "Sob Sister" (Fox)	10,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Rich Man's Folly" (Para.)	6,000	"Once A Lady" (Para.)	7,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Platinum Blonde" (Col.)	5,500	"Way Back Home" (Radio)	9,500	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Way Back Home" (Radio) (6 days)	1,500	"Leftover Ladies" (Tiff.) (4 days)	900	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Palmy Days" (U. A.)	9,000	"Cuban Love Song" (MGM)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Once A Lady" (Para.)	5,000	"The Cisco Kid" (Fox)	5,500	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Are These Our Children?" (Radio)	12,500	"Platinum Blonde" (Col.)	13,500	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President	1,200	15c-35c	"Friends and Lovers" (Radio) (3 days)	800	"Spirit of Notre Dame" (U.) (3 days)	1,100		
			"Fanny Foley Herself" (Radio) (4 days)	1,100	"The Tip-Off" (Pathe) (4 days)	1,000		
Tower	1,000	15c-25c	"Honor Of The Family" (F. N.) (15c-35c)	2,000	"Guilty Hands" (MGM)	2,100	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Bad Girl" (Fox)	13,000	"Merely Mary Ann" (Fox)	12,800	High 8-15 "Daddy Long Legs"	16,750
							Low 11-7 "Guilty Hands"	12,000
Fox	4,600	35c-60c	"Possessed" (MGM)	41,000	"Cuban Love Song" (MGM)	35,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"The Pagan Lady" (Col.)	11,000	"The Big Gamble" (Pathe)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Are These Our Children?" (Radio)	8,500	"Consolation Marriage" (Radio)	5,000	High 2-14 "Cimarron"	20,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-50c	"Flying High" (MGM) (25c-60c)	20,000	"Once A Lady" (Para.)	15,500	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"The Unholy Garden" (U. A.) (2nd week)	7,500	"Unholy Garden" (U. A.) (1st week)	10,500		
Warfield	2,700	25c-50c	"Blonde Crazy" (W. B.) (25c-60c)	21,000	"Touchdown" (Para.)	20,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Five Star Final" (F. N.) (3rd week)	6,200	"Five Star Final" (F. N.) (2nd week)	10,600	High 11-7 "Five Star Final"	18,825
							Low 8-22 "The Viking"	4,850
Seattle								
Blue Mouse	950	25c-75c	"I Like Your Nerve" (F. N.)	6,500	"Platinum Blonde" (Col.)	8,500		
Fifth Avenue	2,750	25c-75c	"Touchdown" (Para.)	13,500	"Once A Lady" (Para.)	13,000	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Wild Horse" (Allied)	6,000	"Convicted" (Artclass) and "I Surrender Dear" (Edu.)	7,000	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"The Age for Love" (U. A.)	7,000	"The Mad Genius" (W. B.)	7,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Flying High" (MGM)	11,000	"Cuban Love Song" (MGM)	11,500	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Are These Our Children?" (Radio)	14,000	"Consolation Marriage" (Radio)	13,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Heartbreak" (Fox) (6 days)	17,000	"Beloved Bachelor" (Para.) (6 days)	20,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Sin of Madelon Claudet" (MGM) (25c-75c-6 days)	14,000	"The Guardsman" (MGM) (6 days)	12,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"Woman of Experience" (Pathe) (6 days)	15,000	"Skyline" (Fox) (6 days)	16,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Dreyfus Case" (Col.) (6 days)	13,000	"The Mad Genius" (W. B.) (6 days)	7,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Riders of the Purple Sage" (Fox) (6 days)	10,500	"Spirit of Notre Dame" (U.) (6 days)	12,500	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

AMERICAN TRI-ERGON CORPORATION

10 WEST 47th STREET

NEW YORK CITY

WILLIAM FOX
President

Notice to the Sound Picture Industry

PRESENT DAY sound pictures utilizing photographic film sound records are essentially dependent upon several early and important inventions of Messrs. Engl, Vogt, and Massolle. These inventors are German scientists who did pioneer work in this field, and were the first to produce and publicly exhibit successful film sound records.

The attention of the sound picture industry is directed to the following U. S. patents covering certain of these inventions now owned by American Tri-Ergon Corporation.

1. ***Patent No. 1,713,726, Vogt, et al., granted May 21, 1929. This is the patent popularly known as the "flywheel patent" and it relates to certain methods and apparatus for uniformly moving the sound record film under the control of inertia, either in recording or reproducing machines utilizing sound controlled light in translating the sound to or from the film. This patent also relates to the photoelectric cell when used with such reproducing apparatus, as is now the general practice.***

2. ***Patent No. 1,825,598, Vogt, et al., granted September 29, 1931. This patent relates to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side by side on a single film. This process, as you know, is very extensively used in the industry. This patent was recently granted after prolonged litigation on priority with Dr. Lee De Forest, in which the Court affirmed the Patent Office decisions in our favor.***

Attention is invited to the patents themselves for a fuller understanding of their scope.

Applications for other early and important inventions are still pending.

Producers, exhibitors, and manufacturers utilizing any of the inventions of said patents are hereby notified and warned that they will be held liable for all profits made or damages arising from their infringements of said patents.

Infringement suits have recently been instituted under these patents against representative concerns in the industry. Further suits will be brought, if necessary, against infringing film producers and theatre operators and against manufacturers of infringing apparatus, for the purpose of restraining all unlicensed use of these inventions.

Licenses under these patents may be acquired under proper conditions. The object of this notice is to acquaint the industry with the situation in order that further liability for unlicensed use of the inventions may be avoided.

AMERICAN TRI-ERGON CORPORATION

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"STRICTLY DISHONORABLE" is marvelous entertainment from start to finish and is a distinct credit to Universal, the director and every member of its small but mightily efficient cast. Rarely have I enjoyed sitting through a picture as I did through this one and the picture is so well done that it was over long before we realized it. Which statement should convey much more than mere words.

Paul Lukas, Lewis Stone and Sydney Fox head the cast, but all the others lend a good hand to turn out a really perfect picture. So with those "names" and a title that can be played with, I guess you can call this something of a box office bet. Of course, the campaign that you employ will have to make up the difference, according to the location of your theatre and town. That's your job to work out. But suffice it to say that properly merchandised this one will romp home with healthy receipts. Word-of-mouth advertising will play no small part in the romping process.

The risque spots in the original stage play have been tactfully handled in the picture version and should find no kickbacks in the most straight-laced community. Don't spoil the general effect by selling it with dirt or suggestive copy. Just because a hero has "dishonorable" intentions never filled a maternity ward yet. His intentions never materialized. And since those intentions become very honorable towards the windup the audience will find much to rejoice about.

The fact that this was a successful stage play may not mean much out in the spots where such things count for little more than a catchline in the advertising. But it can be sold on its merits, which is something that does not often happen in pictures. Playing time should, preferably, be away from Sunday or kids' days, not because of the dishonorable intentions, but because you won't want to make a play when the youngsters are apt to flock into your house.

Certain pictures require certain types of campaigns; this one calls for clean-cut selling away from veiled phrases or supposedly wise cracks. It has every element of entertainment that a patron could ask for and that's all you need promise them.

▼

"OVER THE HILL" is decidedly "box office" in every sense of the word and if it does not rate top money, when the season's averages are known, then we miss our guess, and we don't often make guesses, poor or otherwise.

With the star team of "Bad Girl," plus the marvelous acting of Mae Marsh, you have some great bets to start selling. Then, the title is so thoroughly "box office" in appeal that the combination of the two ought to spell S.R.O. business, not only for the first but the subsequent runs as well.

"Audience" value? Well, they'll cry more tears than they've cried in a long, long time, but will they have a good time? I'll say so. I did! So, by this time you must realize that I'm rather "hot" for this picture. Well, I am, because it contains everything that I've yelled for ever since I've been contributing to the reviewing department. It is a story about you and your neighbor; about folk we all know and understand; about a boy who loves his mother and father so much that he would sacrifice anything and everything for them. That's what the box offices of this country have been begging for all season but are not getting.

Every man, woman and child in your community should see this picture. If they don't, it's because you have not given the picture, or your theatre, a square deal in letting them all know you are playing it. It's more a matter of salesmanship than anything else with a picture like this. Your chief task is not so much in the "grand" campaign you put behind it, but rather in the complete coverage you achieve in your method of advertising it.

Those who witness your first performances will be the greatest boosters of all. If they don't go out raving, then their taste for entertainment has gone haywire somehow or other. Augment these word-of-mouth exploiters with a sensible and far-reaching campaign and you have the perfect combination for a profitable and successful run.

Mark my words; you'll be bringing this one back for repeat dates.

▼

"CORSAIR" is a combination of murder on the high seas, hi-jacking and bootlegging, so make up your mind that you have a job on your hands to bring them in.

The picture starts off rather draggy and uninteresting, but gains momentum until it sails along at a pretty steady pace. Chester Morris is not exactly the type his role calls for, but he'll get by. The girl opposite, Alison Loyd (better known as Thelma Todd), is NSH (not so hot) as a lead, but she, too, will be lost in the shuffle if once you get them into the theatre and they become interested in the picture itself.

The title has practically no box office value except where the story will be remembered—it appeared, I believe, in *Liberty*. So whatever you accomplish with it will be entirely up to the way you handle and sell it. "Names" are nil, other than the star, so it would appear that much labor will be required by the showman to get them into his house.

Its "audience" value is fair, by which we would convey that we found it OK after the slow start, and it ought to get by satisfactorily in most spots throughout the country, especially the smaller cities where they like some action.

Considering the business this hero is engaged in, it may be rather questionable whether the picture is for kids or Sundays, so perhaps you would be wise to book it for the middle of the week when your advertising campaign will do you more good than that opening Sunday crowd's comment.

Don't expect too much from this one; if you do you are apt to be greatly disappointed; especially at your box office. Of course if I wanted to gag a bit I would recommend that you float a campaign among all the bootleggers in your community. They'll get a great kick out of it. Or maybe (still gagging) a private showing for them and then use their testimonials for advertising purposes. Hey, hey.

▼

"THE DECEIVER" is handicapped with a title that should be, but is not, "box office." I use this expression because here you have a mystery picture that rates with the best of them and ought to do over-average business in most spots, especially the cities and towns outside of the million population class. Cast, direction and everything else is fine. Names are not too powerful, but a smart showman with a good sense of entertainment values, plus the ability to appeal to the imagination of his prospective patronage, should produce a campaign, especially through his local papers, that ought to mean real money in receipts.

As mentioned, the title is not too "box office," therefore you must build up the mystery slant via the way you sell it. Which should not be difficult because most mystery pictures offer unlimited opportunities for exploitation and advertising far above those dealing with sex or the eternal triangle.

Its "audience" value is OK. Few, if any, patrons will feel dissatisfied with the show carrying "The Deceiver" as the main attraction; so you need not hesitate to get behind this one with all of your pep and ginger and make them feel that here is a piece of entertainment they will thoroughly enjoy. Some will even get a kick out of trying to pick the murderer, because there are so many who would like to kill this bird that any one of them might be the guilty party. There again you have some selling angles that ought to help you along.

Personally, I feel that this one needs no aid from another feature in order to do business, but that, of course, is a matter of local opinion and the manager is the one to decide what kind of a show he should assemble when booking this picture.

OK for either Sunday or kid showing. Not that murders are to be glorified for the younger generation, but that part of the picture will

An Index to Showman's Evaluations

This department has in the last quarter presented opinions on the following product, from Charles E. Lewis, an exhibitor and editor of the Managers Round Table department:

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Women Go On Forever	Oct. 24	27
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hardly impress the kids of today who are old enough to understand it. They will be far more interested in who did the killing. So if you've got this coming to you, play it without fear of poor business. It will hold its own in 'most any community.

▼

"AROUND THE WORLD IN EIGHTY MINUTES" is a travel picture, but a mighty interesting one at that. Of course, you must remember that it has no less a personality than Douglas Fairbanks himself to inject the pep and comedy that it needs so badly to lift it out of the realm of "travelogues" and into the feature class for those houses where the cash customers will shell out for this kind of entertainment.

I found it interesting, absorbing and amusing from start to finish and apparently a crowded Broadway house did likewise. They followed Doug and his travels into distant corners of the world and laughed at his numerous wisecracks. But the king-pin roar of all came with the Camel cigaret plug. The scene was a flock of Camels. Here Doug abandoned his talk and we heard the now familiar voice of Morton Downey singing his broadcast theme song; then Doug imitated the ditto famous announcer with some remarks and ended up by saying: "they generally come twenty to a pack." Wow. How they laughed at that one. (Maybe Doug found some extra revenue???)

The first thought in connection with a picture like this is: will it be "box office"? Well, there's a tough question for anyone to answer, especially if that answer must cover a general opinion of the entire country. The title has a certain fascination that may get it by in many spots, but whether the picture-goer of today will consider a subject like this enough for his money, is a horse with another tail. Of course, you could take some worth while comedy of two, three or possibly four reels and make it a darned good show without necessarily calling it a double feature. But that again depends on whether your particular patronage will take Doug Fairbanks and a travel picture as an evening's entertainment plus your surrounding program of shorts.

Its "audience" value should be undisputed. It will most assuredly entertain any audience anywhere. So it just comes down to selling them so completely in your advertising that they will know what they are going to see and be anxious to see it. That would be showselling of the highest order. But it can be done and we shall not be at all surprised to see many houses roll up healthy receipts with this one.

▼

"THE SPECKLED BAND" brings the second of a series of Sherlock Holmes productions to this country from England. And it also brings the first characterization of this great detective by an actor of real merit who has not been instructed to make this world-famous detective of fiction a burlesque. No six-inch magnifying glass for this Sherlock. No, sir. He's a likable and entertaining character all along the line. And a great actor to boot.

Naturally, outside of the large key cities where Raymond Massey may make a stage appearance on his present American trip, there are no names to really sell, but that handicap may be overcome by intelligent merchandising on your part.

The title has a certain amount of "box office" value by reason of its detective and mystery slants and also the world famous reputation of Sherlock Holmes and Doctor Watson. That's where you must capitalize. Next, work the mystery angle as strongly as possible into your exploitation and newspaper campaign. Properly sold, it ought to do a good business for you.

"Audience" value is great. Entertaining and interesting, it holds you from beginning to end. The more you see of Holmes the more you like him, and what's more, he's so convincing as the great detective that never for a moment does he get on your nerves with silly "detecting" of the type that we all, including your audience, dislike.

OK for both the kids and Sunday showings. Fits any spot you have on your present playing policy, but in many spots will be considered excellent week end entertainment. That's up to you to decide. But don't hesitate to play it and plug Massey, especially if you've bought the rest of the series. He'll get you money if he plays your house again.

CHARLES E. LEWIS.



The False Madonna

(Paramount)

Drama

(Seen in Hollywood)

With a simple, wholesome story convincingly told, and particularly good performances by Kay Francis and a boy named John Breeden, "The False Madonna" is one of the most attractive releases of the season from Paramount. And it offers ample evidence that Miss Francis has a depth and power which should lift her far above the commonplace "vamp" roles so often given to her.

Adapted by Arthur Kober and Ray Harris from a story called "The Heart Is Young" by May Edginton, this picture tells how a group of blackmailers are foiled by the nobility and sweetness of a wealthy young blind boy who had been their intended victim. The racketeers plant Miss Francis in the boy's home, but she is so impressed by the young man's generosity and wholesomeness, even upon his deathbed, that she refuses to go through with it.

William Boyd does a satisfying "heavy" as the leader of the blackmailers while Conway Tearle is intelligent and sincere as the boy's attorney and protector. The outstanding performances by far are those of Kay Francis and John Breeden as the boy. Miss Francis plays with a fine restraint and sincerity that marks her as an actress capable of almost any sort of role, no matter how difficult. Breeden does the difficult business of appearing to be blind, but fighting bravely against his affliction, in a manner which brings many an honest tear to the eyes of the audience. We look forward to seeing him again.

Stuart Walker directed. Especially noteworthy was his adroit handling of the boy's death scene. There were no heroics, but it was most powerful in its brevity and simplicity.

Produced and distributed by Paramount. Directed by Stuart Walker. Story by May Edginton. Adaptation by Arthur Kober and Ray Harris. Dialogue by Arthur Kober. Photographed by Henry Sharp. Release date, December 5, 1931. Running time, 68 minutes.

CAST

Tina ..... Kay Francis
Marcy ..... William Boyd
Grant Arnold ..... Conway Tearle
Phillip ..... John Breeden
Rose ..... Marjorie Gateson
Peter ..... Charles D. Brown
Mrs. Swanson ..... Julia Swayne Gordon

Leo Meehan

The Greeks Had A Name For Them

(United Artists)

Comedy-Drama

(Seen in Hollywood)

The censors must be Sam Goldwyn's only fear as far as the fate of "Greeks" is concerned. Certainly on no other ground can I conceive this astute fashioner of pictures being apprehensive with respect to his newest screen creation. With the exception of one situation that's rather too steamy with sexy suggestion, the entire reelage is within bounds.

Nothing smarter has been done in Hollywood. I've heard that Lowell Sherman and Ina Claire did a lot of verbal clawing while "Greeks" was being made. If they did more, more power to them; it doesn't show in their work. Unless possibly they got so mad at each other that each was determined the other shouldn't completely steal the picture. Give us more of this baneful and invidious rivalry if the results are so pleasantly flavored. Ina is at her clever best, far superior to the Ina you saw in "Rebound" and "The Royal Family." She may be called the star, but she doesn't by any means pilfer the mike and camera from Madge Evans and Joan Blondell. There was a shot or two in which the camera was a bit candid and one could perceive easily enough that Madge and Joan were making mud pies when Ina was making hay on Broadway—but her beauty, her wit, her sparkle, the fine verve of her acting make you forget that.

The role of David Manners was subsidiary

to the others, but David acquitted himself with distinction—a handsome fellow of pleasingly cultured diction quite adequate for his job and doubtless capable of bearing up well under far heavier responsibilities.

If the censors anywhere take too many liberties with this tangy and diverting comedy it will be too bad. Unfortunately there are pursy people who fear the downfall of a nation's morals when a girl partially disrobes in front of the camera—the same sort of folks who train glasses on Greta Garbo's sunbaths. Bright, clean wit saves "Greeks"—with the exception of that one touch of scarlet. Smart lines smartly put over. Slick and effortless perfection of performance. Story values are slight and the general effect is a little episodic, but it has speed, high elan, and the dramatic quality of constant and reiterated surprise.

Considering the rapidfire dialogue, sound recording is of a high order. There are several unusual camera shots and the mounting throughout is lavish, quite in keeping with the high quality of production values that Mr. Goldwyn has taught us to expect from him.

Produced by Samuel Goldwyn. Distributed by United Artists. Based on stage play, "The Greeks Had a Word for It," by Zoe Akins. Directed by Lowell Sherman. Adaptation by Sidney Howard. Cinematography by George Barnes. Settings by Richard Day. Film editor, Stuart Heisler. Sound, Jake Noyes. Release date, February 13, 1932.

CAST

Ina Claire	David Manners
Joan Blondell	Phillips Smalley
Madge Evans	Sidney Bracey
Lowell Sherman	

Florabel Muir

Corsair

(United Artists)

Drama

A novel tale, though fantastic, is this story of highjacking on the high seas, with Chester Morris as the college football star who turns highjacker to prove to a Wall Street boss that he has the "guts" to acquire money in a sufficiently unscrupulous manner.

A rather crowded house at the New York Publix Rialto seemed rather completely to enjoy the bootlegging yarn with its novel twist, and left the house appearing to have been well entertained.

Opposite Chester Morris plays Alison Loyd, whose previous screen name may be better recalled, the Thelma Todd of Hal Roach's comedy group. She becomes here, as a major vehicle feminine lead, a willowy, attractive, smartly dressed and altogether prepossessing miss who falls in love with Morris, then torments him by her seeming coldness and indifference until the audience is goaded into exclamations of "Why doesn't he slap her."

When stern-visaged Morris leaves the football field a hero, Alison, daughter of a Wall Street chief, Emmett Corrigan, is much taken with him, though she expresses herself by baiting him at every opportunity. She manages to get him a job in her father's office, but he leaves him and her in a huff of righteous indignation when he is ordered to fleece a poor woman. Stung by the taunts of the father, he, with the assistance of Frank McHugh, wealthy classmate, who incidentally contributes much of the comedy to the piece, outfits a gun-carrying yacht with former college men and takes himself a-highjacking.

He chooses for prey the rum ship of Big John, played by Fred Kohler, and periodically raids the ship, taking its cargo by force. Having learned the trade from a bootlegging gangster, he does well in partnership. It so happens, as he is aware, that Big John is being financed by Alison's father, and proceeds to sell his stolen cargoes to their rightful owner, at an exorbitant figure.

Big John sets a trap in the form of a cargo of bomb-filled cases, and it so happens that on the particular final trip Alison is a stowaway. The cargo is taken, and the Corsair's crew escapes as the warning is given just in time. They board the rum ship in a rush of retaliation, but again Big John is prepared. About to do away with the whole lot in an unusual manner, a ruse, staged by Frank McHugh, turns the event and Morris sets the bootleggers adrift in open boats. He forces Corrigan to take the cargo at double the price named, then tears up the check, proving his magnanimity and the fact that he could handle a tough job. The boss offers him a good job, and Alison admits that she really did not mean all her taunting ways, but loved him from the first. Morris takes a novel way of proving his worth to girl and father, but it is at least an entertaining way, to judge by the Rialto audience.

Produced and distributed by United Artists. Directed by Roland West. From the novel by Walton Green. Adaptation by Josephine Lovett. Art director, Richard Day. Cameraman, Ray June. Sound, Frank A. Maher and Roger Herman. Editor, Hal C. Kern. Release date, November 28, 1931. Running time, 75 minutes.

CAST

John Hawks	Chester Morris
Alison Corning	Alison Loyd
Richard Bentinck	William Austin
"Chub" Hopping	Frank McHugh
Stephen Corning	Emmett Corrigan
"Big John"	Fred Kohler
"Fish Face"	Frank Rice
"Slim"	Ned Sparks
Sophy	Mayo Metho
Susie Grenoble	Gay Seabrook
Jean Phillips	Addie McPhail

A House Divided

(Universal)

Drama

(Seen in Hollywood)

This is the life of Seth Law, killnetter, who owns his own house and his own boat, and wrests the salmon from the sea and whatever he wants from every one. So it is altogether fitting that Seth Law's stormy life should be dissolved in a stronger storm than even he can evoke, when the sea is lashed and torn as by giants.

The achievement of William Wyler, who directed, was considered a worthy effort. The storm motif augments in the little seaside cottage where dwell the turbulent Seth, his gentle son whom he holds in contempt, and Seth's young mail-order wife, until at last, when the crash comes in the lives of the three inside, it seems inevitable that outside the midnight should crash in tempest, that winds should shriek and waves lash the land. The pace of the drama increases gradually, the tension heightens with each scene the director builds into his picture, until breaks the tragic climax as breaks a storm after many hints and long brooding.

Walter Huston, it was agreed, creates a living character in Seth Law, making of him an individualist. Definitely does Huston live the part. Helen Chandler is the young Montana farm girl who comes west to marry Seth as the result of an older woman's ad and picture in a matrimonial magazine. Miss Chandler's reading was thought delightful and she otherwise meets the requirements of the role with charm and restraint. Kent Douglass as Matt Law justifies his having been cast for the mild-mannered youth who refuses to drink whiskey and in general displeases his tempestuous sire.

John Huston wrote the dialogue, which is terse and adequate, aiding the action and never clouding the tale. There are two songs, one of them an adaptation of an old chantey and the other an original by David Brockman. Such strident and vital choruses are these that had they been continued a little longer the preview audience at the Wilshire, Santa Monica, would have joined in.

Produced and distributed by Universal. Directed by William Wyler. Story by Olive Edens. Screen play by John B. Clymer and Dale Van Every. Dialogue by John Huston. Cinematography by Charles Stumar. Film editor, Ted Kent. Sound, C. Roy Hunter. Release date, December 5, 1931. Running time, 71 minutes.

CAST

Seth	Walter Huston
Matt	Kent Douglas
Ruth	Helen Chandler
Mary	Mary Foy
Big Bill	Frank Hagney
The Doctor	Lloyd Ingraham
The Minister	Charles Middleton



The Cyclone Kid

(Big Four)

Western

Buzz Barton in another of the Big Four western numbers, with plenty of the pep and dash which, audience reaction at the Loew's New York indicated, should have a large and direct appeal for the younger generation, and perhaps for the older western fans, as well.

Barton performs all sorts of the tricks of the western film, and some not always seen. However, that same audience gave evidence of its disbelief in some of the sequences which were definitely implausible. For example, J. P. McGowan, who directed, permits the villain to dash from a house in an effort to escape, then permits a guard who stops him, to shoot the villain dead, without so much as a breath of time to allow for the guard to think, or the audience to understand.

The story has to do with a gang with designs upon a ranch owner's property. They plan that nothing should stand in the way of their acquisition of the land, after several attempts at straight purchase fail. The villain kills the ranch owner and attempts to force the son and daughter to sell through a ruse. The son is played by Barton, and he offers such clever opposition to the villain that the latter is finally caught, and put finally out of the way.

The romantic interest, sustained by the ranch foreman and Barton's sister, is well handled and seemed to please the audience, as did the picture as a whole.

Produced and distributed by Big Four. Directed by J. P. McGowan. Supervised by Burton King. Story and continuity by George Morgan. Cameraman, Edward Kull. Technician, George S. Hutchins. Edited by Fred Bain. Release date, October 28, 1931 Running time, 60 minutes.

CAST

"Buddy" Comstock	Buzz Barton
Rose Comstock	Caryl Lincoln
Steve Andrews	Francis X. Bushman, Jr.
Harvey Comstock	Lafe McKee
Joe Clark	Ted Adams
Pepita	Nadja
Sheriff	Silver Harr
Pete	Blackie Whiteford

The Deceiver

(Columbia)

Mystery

At least three different individuals might very probably have been the guilty person in this murder mystery set behind the scenes of a Broadway playhouse, where a matinee idol, playing Othello, is dispatched via a knife in the back.

An audience at the Moss Broadway gave very close attention to this plausible and attention-holding mystery, which is rather logically solved by a police inspector in the person of Murray Kinnell. There is general interest in the setting, the backstage background, always being conducive to audience appeal, meeting the requirements in that respect satisfactory in this piece.

Lloyd Hughes plays the understudy to Ian Keith, as the matinee idol, who after receiving an anonymous threatening note in his dressing room, is found dead with a knife securely imbedded in his back. He had planned to leave for the coast that night, running out on the show.

An extra player in the show, a wealthy woman whose letters he possessed and Hughes, all are suspects. He had promised the girl he would take her with him, the woman was extremely anxious to get the letters and Hughes

was suspected because his sweetheart, played by Dorothy Sebastian, had been receiving close attention from Keith in her stage role opposite him in Othello.

The property man with the show, in the person of Sidney Bracy, possesses a basket of knives which he uses during a summer act. He is in the habit of practicing with them and on occasion Hughes had handled them well himself. Lined upon the stage, all present are being questioned, by the inspector and the stupid detective who adds a bit of comedy to the piece, in the person of Dewit Jennings. Suddenly Keith's chauffeur bursts in, and when about to reveal the author of the threatening letter, is killed in the same manner that his employer had met his death. A clever ruse is devised by the inspector, and the guilty person is uncovered, as the property man whose daughter had planned to leave with Keith.

A satisfactory and usual conclusion ends the film, which, to judge by the assembled patrons, is a mystery film of the more entertaining sort. Work of the principles was considered good.

Produced and distributed by Columbia. Directed by Louis King. Adaptation by Charles Logue. From the story, "It Might Have Happened," by Stella Muni and Abem Frankel. Dialogue by Jo Swerling. Continuity by Jack Cunningham. Editor, Gene Havelick. Cameraman, Joseph Walker. Release date, December 1, 1931. Running time, 68 minutes.

CAST

Tony	Lloyd Hughes
Ina	Dorothy Sebastian
Thorpe	Ian Keith
Mrs. Lawton	Natalie Moorhead
Mr. Lawton	Richard Tucker
Speedy	George Byron
Celia	Greta Granstedt
Breckenridge	Murray Kinnell
Dunn	Dewitt Jennings
Payne	Allan Garcia
Nat Phillips	Harvey Clark
Barney	Sidney Bracy
Thomas	Frank Halliday
Dr. Schulz	Colin Campbell
Stage Manager	Nick Copeland

The Guilty Generation

(Columbia)

Drama

Columbia offers here a gangland theme, but one slightly different from the run of the mine, where the feud of two Italian gangsters breaks upon the heads of children of each with terrific impact, marring and scarring their lives and a love, and only reaching a semi-satisfactory conclusion after machine guns and revolvers cut a swath through the lives of both families.

The film, may it be reported, gripped an audience at the Strand in New York in no uncertain measure, gripped it so that it was glad of the very meager opportunity to laugh, offered in but one or two bits of dialogue, as a means of relief from the tense and biting melodrama, which the picture was generally conceded to contain.

Leo Carrillo leads the players with a portrayal thought undeniably sincere and effective, his Italian accent ringing true throughout. Acknowledged able support was rendered by Constance Cummings, as his daughter; Boris Karloff, as the opposing gangster; Robert Young, Karloff's son; Leslie Fenton, Carrillo's son; Elliott Rothe, second son of Karloff; Emma Dunn as Carrillo's mother.

After gang shooting in New York, Carrillo takes his family, and copious bodyguard, to Florida, but matters do not end there. The feud continues, on the eye-for-an-eye principle, ending finally in the death, by rival guns, of the sons of both gang leaders. Young, the son of Karloff, who had lived in Paris most of his life, when his mother left the gangster, appears as a young architect, John Smith by name, he having disowned his father.

Carrillo stages a grand party at his Florida estate for the daughter, who is only miserable as a result of his attempts to make her happy. There she meets Young, who, discovering her identity, reveals his own. Despite the grave danger to which he is subjected, he woos and wins the daughter, Miss Cummings. As Carrillo's son dies, in vengeance for the death of Karloff's son, he tells his father the true name of Smith, architect.

Young and Miss Cummings, aided and abetted by the gangster's mother, are married and move to escape for a honeymoon, but Carrillo returns, knowing who the boy is, and plans a terrible revenge, though it will cost his daughter her happiness. The personal bodyguard of the girl, however, upsets the plan, aids their escape. Carrillo, enraged, moves to intercept them when his mother, who had long pleaded with him to cease his killing and bloodshed, kills him as he telephones orders, and thus ends a reign of terror in gangland.

Produced and distributed by Columbia. Directed by Rowland V. Lee. From the play by Jo Milward and J. Kerby Hawkes. Adaptation and dialogue by Jack Cunningham. Editor, Otis Garrett. Photographer, Byron Haskin. Sound, George Cooper. Release date, December 4, 1931. Running time, 82 minutes.

CAST

Mike Palmero	Leo Carrillo
Maria Palmero	Constance Cummings
Marco	Robert Young
Tony Ricca	Boris Karloff
Nina	Emma Dunn
Joe	Leslie Fenton
Nellie	Ruth Warren
Jerry	Murray Kinnell
Benedicto	Elliott Rothe

Soul of the Slums

(Action Pictures)

Drama

Action Pictures, Independent, in another of its series for the current season, offers real old-fashioned melodrama, the kind our parents used to see, so to speak. The Bowery mission in the city slums, the young criminal who goes straight, the benign director of the mission and the girl who helps the boy to see and follow the narrow path, are all present in all their glory.

The story is, naturally, simplicity itself, confining its attention almost throughout, to the mission and surrounding territory. William Collier, Jr., in the lead, is leaving prison after a seven-year stretch as the film opens. His entire thought is directed toward getting Blake, the man whom he thinks framed him into the conviction which sent him "up the river."

He leaves two pals in jail when he leaves and goes to the home of Blake. His intended victim is gone, but the girl who had lived with him, Molly, played by Blanche Mehaffey, meets him, saves him from the police who had followed him, and they strike a bargain to find work and go straight. Collier, seeking shelter at the mission, meets its owner, and becomes his helper, with Molly, in addition to the jobs they both have found.

Climax comes when Blake enters the mission as a down-and-out "breadliner." When Collier returns that night to kill Blake, the mission is blown up at the instigation of the operator of a neighboring 25-cent "hotel" and Blake is killed. The benefactor dies as a result of the explosion in a heavily sentimental climax sequence, and the conclusion shows Collier and Blanche married in the rebuilt mission, while the two prison pals, since reformed and at work in the mission, relieve the sentiment with a touch of comedy.

Produced and distributed by Action Pictures. Supervised by Ralph M. Like. Directed by Frank Strayer. Release date, November 15, 1931. Running time, 63 minutes.

CAST

William Collier, Jr.	Walter Long
Blanche Mehaffey	Paul Weigel
James Bradbury, Jr.	Max Asher.



SHORTS

Come Clean

(MGM)

Good

One of the Hal Roach-Laurel and Hardy comedy jobs and a rather funny effort. The two rescue a girl from drowning and she attaches herself to them. When they return to their waiting wives, she follows, and they have a terrible, but amusing time, trying to get rid of her. A detective appears, tells Laurel that he has won a $1,000 reward and Hardy pulls the bath tub stopper, sending Laurel out of sight down the drain.—Running time, 21 minutes.

Once A Hero

(Educational)

Fair

A comedy with a few good laugh spots, concerning a bank teller who unconsciously averts a robbery the day before his wedding. The thief who had been foiled goes gunning for him, but doesn't recognize him despite the fact that he is actually handcuffed to him. The burglar finally does identify his companion-in-cuffs, but then it is too late.—Running time, 19 minutes.

Kiddie Genius

(Picture Classics)

Good Novelty

A group of five child prodigies in individual skits, all talented and providing material for an unusual short number. A five-year-old pianist offers classical selections in masterly style, an eight-year-old girl acrobatic dancer, a young Al Jolson who renders "Mammy," and two brothers, a soprano and basso, do very well with operatic selections. A good number.—Running time, 9 minutes.

Across the Sea

(Educational)

Scenic Beauty

A Claude Fleming Romantic Journeys number, done with the aid of a Multicolor camera, and filmed in the Hawaiian Islands. Much of the natural beauty of the islands is excellently brought out photographically, and though there is comparatively little action in the short, the scenic beauties are a full compensation. This is the last of the Howard C. Brown and Curtis F. Nagel-produced series.—Running time, 10 minutes.

Travel Hogs

(Vitaphone)

Amusing

Hugh Cameron and Dave Chasen burlesque travel lectures and recount their astounding adventures on their trip when they carried a can of sardines for food. Travelogue shots show them in various spots over the globe, with rather amusing antics thrown in for good measure. Good for several fairly hearty laughs.—Running time, 9 minutes.

Puffing Your Blues Away

(Paramount)

Ordinary

Lillian Roth croons a song in a cabaret setting to one of the customers. Apparently unsuccessful, she croons again. The song is a new one, "Puffing Your Blues Away," but it is much like other songs of the same type, even as this short is very much like other shorts of the same type.—Running time, 10 minutes.

NEWS PICTURES DIGEST

FOX MOVIETONE NEWS—No. 17—Mussolini sends Grandi to see Hoover—President Hoover host to old pals—German experiment shows music does not soothe beast—Atlantic storms buffet liners—Lady Astor acts as hostess—Hockey season under way—Naval Militia football team battles Sing Sing outfit.

FOX MOVIETONE NEWS—No. 18—President greets Dino Grandi—Message of cheer from Al Smith—Former aides hail memory of Woodrow Wilson—Charlie Chaplin's boys go abroad—Germany honors her war dead—New York Western Union office girls skate with messages.

HEARST METROTONE NEWS—No. 215—Atlantic liners battle storms—Hockey battlers open new season—Mussolini's envoy, Grandi, here for Hoover parley—Music charms tried on German lions—Sing Sing goes collegiate with football team—Screen stars win highest awards.

HEARST METROTONE NEWS—No. 216—War aides honor memory of Wilson—Swim stars race in Olympic test at New York—Charlie Chaplin's youngsters Europe-bound—German Black Forest gets Christmas urge—Neopolitans hail their prince—Hunting season in full swing—Prize pets have their big day in New York—Germany recalls war sorrows.

HEARST METROTONENEWS—No. 217—Lindbergh flies giant sky boat—England pays tribute to war heroes—Bathing girls open Florida season—New York crowds hail Dino Grandi—Boy violinist wins fame at age of nine—Notre Dame loses first game of season.

PARAMOUNT SOUND NEWS—No. 33—Hockey season glides into view—Neopolitan throngs hail royal pair—German planes with wings in rear flies backward—Aides of Wilson's honor former president's memory—Girls with skates deliver messages in Western Union's New York offices—Dino Grandi of Italy visits President Hoover—6,000 pets gather in New York for annual pet show.

PARAMOUNT SOUND NEWS—No. 34—Jews of San Francisco honor Archbishop—New York hails Grandi—Thrilling spills mark running of Grand Prix in France—England honors her war dead—Notre Dame beaten by Southern California.

PATHE NEWS—No. 33—Ice hockey teams hit fast pace—New York's pet show exhibits some peculiar breeds—Nevada senator explains silver standard—Mayor Walker seeks freedom for Tom Mooney—Four-year-old drummer has uncanny sense of rhythm—Pathe News goes to Greenland's coast with Captain Bartlett.

PATHE NEWS—No. 34—Britain's rulers ride in state to open Parliament—Children see new Christmas toy styles at New York studio—La Follette opposes general sales tax—Scientist hurls 3,000,000 volts of man-made lightning—Frank Buck shows his catch in Malay jungle—Southern California upsets Notre Dame.

UNIVERSAL NEWSPAPER NEWSREEL—No. 94—King's parade marks opening of Parliament—Mechanical artists construct ingenious displays for Christmas—Naples declares holiday as royal newlyweds arrive—News paragraphs—Thousands see Japanese harvest ceremonies—Riots mar opening of free kitchen for Egyptian poor.

UNIVERSAL NEWSPAPER NEWSREEL—No. 95—Honor acorded unknown soldier in French ceremony—First snow brings record flocks to open hunt season in Oregon—Naples thrilled by parade of Prince Humbert's brigade—News paragraphs—Thouands gather in New York's Chinatown considering Sino-Japanese situation—Harvard bows to Eli; score, 3-0.



SHORTS ON BROADWAY

Week of November 21

ASTOR
- Sharks and Swordfish ..... MGM
- Jaipur ..... MGM

B. S. MOSS'S BROADWAY
- Curiosities No. 224 ..... Columbia
- Reno ..... Columbia
- Queenie Comedy ..... Educational
- Screen Snapshots ..... Columbia
- Wresting Swordfish ..... Educational
- China ..... Educational
- Strange As It Seems ..... Universal

HOLLYWOOD
- Bosco, the Doughboy ..... Vitaphone
- The Road to Mandalay ..... Vitaphone
- The Musical Mystery ..... Vitaphone

MAYFAIR
- Jungle Jam ..... RKO Radio
- Mellon Drama ..... RKO Radio

PARAMOUNT
- You're Driving Me Crazy ..... Paramount
- Retire Inn ..... Paramount

RIALTO
- East Is Vest ..... Paramount
- Puff Your Blues Away ..... Paramount
- Jazz Reporter ..... Paramount

RIVOLI
- Puff Your Blues Away ..... Paramount
- Beau Hunks ..... MGM

STRAND
- Bosco's Fox Hunt ..... Vitaphone
- Hot News Margie ..... Vitaphone
- Sports Slants ..... Vitaphone

WARNER
- In Your Sombrero ..... Vitaphone
- Travel Hogs ..... Vitaphone

WINTER GARDEN
- Words and Music ..... Vitaphone
- The Eyes Have It ..... Vitaphone
- Believe It Or Not No. I ..... Vitaphone
- Ya Don't Know What You're Doin' ..... Vitaphone

WABASH AVENUE

CHICAGO

A couple of the "boys" apparently figured it out that the theatre benefit performance receipts would come too late to buy turkey and trimmings for Thanksgiving dinner and took up the matter with Ludwig Siegel at the Lindy theatre. Under rather convincing persuasion in the form of some nice blue steel rods, Mr. Siegel and the Lindy cashier decided that perhaps the "boys" should have turkey for Thanksgiving dinner also new shoes, new hats and bright new suits on which to spill gravy.

▼

Remodeling of the New Albany theatre is under way and D. Stoner plans to open it about the middle of December under the name of the New Montrose.

▼

Meetings of the entire sales office force of Warner-First National were held last week by Eddie Alperson, general sales manager, who was in town accompanied by Gradwell Sears, Western general sales manager. Company policies were the topic of discussion. It is understood similar meetings are to be held in Kansas City and elsewhere.

▼

J. Warren, a newcomer in the business, has taken over the Alamo theatre at 5356 Wentworth avenue.

▼

Gem theatre, South State street grind house, last week tried out a single feature policy. The house heretofore has had double feature programs.

▼

The Row became mildly excited last week over the fact that several ten cent admission houses should be reminded that they are not first runs—not even second runs—and must play their dates in accordance with the rules of the zoning committee which governs admission prices in relation to playing time.

▼

The Princess theatre, Cayuga, Ind., has been taken over by William Lenke.

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No definite plan for relief from the double featuring evil has been arrived at as yet, according to Aaron Saperstein. The subject is a daily topic of discussion, unofficially, and it is known that the matter will soon be considered in a general Allied meeting.

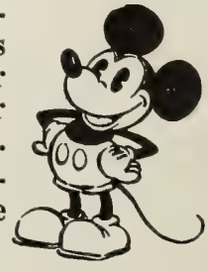
▼

Premiums continue to be a box office aid, according to Bob Nunes of Theatrical Premium Company of New York, who was in Chicago recently. Gas stations, he pointed out, have gone in for premiums, which originally were sponsored by theatres.

HOLQUIST

"MICKEY MOUSE"

in your marquee lights means heavier returns at your box-office. Astute managers have proven this.



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PROSPERITY HANGS AROUND THIS CORNER —HERE'S WHY—REAL VALUES ALWAYS IN NEW EQUIPMENT: Webster 250 type Amplifiers, $29.75; Forest 15 amp. Rectifiers, $59.50; Double Bearing Intermittent Movements for Simplex, $69.75; Film Splicers, $4.95; Plush Drapery Material, sq. yd. 77¢; Standard Make Lenses, $12.75; G. E. Mazda Lamphouses with Regulators, $97.50; Bench Rewinders 2000′ reel, per set $5.97; Special Theatre Carpet, 69½¢ per yd.; Carpet Cushion or Acoustical Felt, 27½¢ sq. yd.; Automatic Reflector Arc Lamps, $139.90; Carbons, 25% discount; Automatic Changeovers, per set, $39.85; Photocells, all types, each $12.95; Da-Tone Sound Screens, 39¢ sq. ft.; Silver Sound Screens, 54¢ sq. ft.; Beaded Sound Screens, 59¢ sq. ft.; All AC Portable Sound-on-Film, $796.60; Superior Projectors, late model with Rear Shutters, $475.00. Many other bargains in new equipment. S.O.S. CORP., Dept. EH, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Chairs For Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each. ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

BIG BARGAINS—2400 Upholstered, 3000 Veneer Opera Chairs. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

FOR SALE: 2000 Upholstered Chairs in excellent condition. Address Picture Theatre Supply, 722 Springfield Ave., Newark, N. J.

Sound Equipment Bargains

THE LAST WORD IN SOUND ON FILM AT A REMARKABLY LOW PRICE—FOR $495.00 YOU GET — two S.O.S. Sound Heads complete with genuine Jenkins Telephoto Cells; Licensed True Tone Optical Systems; G. E. Exciter Lamps; All Drive Attachments; 4 Stage Combination AC Power Supply including Head Amplifier; A and B Battery Eliminator, Sound-on-Film Fader, all in one unit; Jewelled Indicators; Exciter Lamp and Photocell Meters; Changeover and Master AC Switches; Non-Sync Input Jack; Wright-DeCoster Stage Speaker; Dynamic Booth Monitor, or choice of two special G. E. Constant Motors instead. TRADE-INS CONSIDERED. Sound Heads less Amplification and Speakers, $247.50 pair complete. Address S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

COMPLETE New Sound-on-Film attachment for Simplex and Powers Projectors; using Weber Sound Heads; complete amplification all ac operated; $425.00. Address Associated Engineering Laboratories, Buffalo. N. Y.

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WILL PAY best prices for Simplex and Powers projectors and mechanisms, Reflector Arc Lamps, Motor Generators, Rectifiers, Lenses, Spotlights, Ticket Registers, Electric Fans, Talkie Equipment. Address P. O. Box 2042, DeSoto Station, Memphis, Tenn.

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

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WANTED Pipe Organ for Church. Address R. C. Maxwell, Luray, Virginia.

WANTED—150 to 200 yards used theatre carpet, red, Must be in good condition. Four reflector arcs. Four lenses. 500 seats and back covers. Address Robey Theatre, Spencer, West Virginia.

WE BUY used sound equipment, projection machines, opera chairs, reflector arc lamps, rectifiers. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

Position Wanted

THEATRE MANAGER OPEN FOR PROPOSITION—Experienced on Sound Equipment, Advertising, Exploitation, House Management. Good Business Training and Executive Ability. Unmarried. Will consider moderate salary. Address Box 85, Motion Picture Herald, 1790 Broadway, N. Y.

PROJECTIONIST with five years experience wishes a position. Can operate any projector or sound equipment. Will work for a moderate salary. Address Harold Sanford, Big Springs, Nebraska.

POSTER ARTIST, references, experienced, married. Address Rex Mosher, Elks Theatre, Rapid City, South Dakota.

PROJECTIONIST—15 years experience on all sound equipments. Repair same. Married, sober, references. Address Roy Neuman, 317 S. 13½ St., Terre Haute, Indiana.

MANAGER at liberty, account, just sold my theatre. Qualifications: Age 30, dynamic personality, conservative conscientious worker backed with 12 years experience in theatre management plus thorough knowledge of advertising, exploitation, sign artist, etc. Can save as well as make you money. Two weeks trial at my expense to prove capability. Would consider lease, rent or small investment. Address Box 86, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

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FOR RENT—400-seat Theatre, exceptional neighborhood, southwest side of Chicago. Now silent, built for sound. Right party can arrange own terms. Address Box 84, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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TWO Guaranteed Rebuilt Simplex Projectors at Big Bargain. Address P. O. Box 2042, Desoto Station, Memphis, Tenn.

SAMSON No. 19 Amplifier with Tubes, $45.00. Wright DeCoster Speaker, $15.00. Condition perfect. Address P. O. Box 2042, DeSoto Station, Memphis, Tenn.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

TWO G. E. Mazda Lamphouses complete with regulators $75.00 each, Rebuilt Simplex Projectors $260.00 each. (New) Rectifiers $125.00 each, Mazda Regulators $55.00 each. Address P. O. Box 202, Union City, Indiana

BARGAIN—Reflector Arc Lamps. Have you just taken back pair of Strong Standard Reflector Arc Lamps and pair of 110 volt 30 ampere Garver Rectifiers. Practically new. $500.00 for the lot or $300.00 for lamps only and $200.00 for rectifiers. Send ¼ deposit. Address Stebbins Theatre Equipment Co., 1804 Wyandotte St., Kansas City, Missouri.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc. Write Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

TWO Rebuilt Simplex Projectors with Peerless Reflector Arc Lamps. Wonderfully attractive price. Address Monarch Theatre Supply Co., 154 East Calhoun St., Memphis, Tenn.

Theatres For Sale

PAYING THEATRES FOR SALE in Illinois, Iowa, Missouri, Oklahoma, Wisconsin. Inquire ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

CLASSIFIED ADVERTISING
(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Help Wanted

PROJECTIONISTS, ELECTRICIANS, SOUND ENGINEERS: We want one good, live representative in each locality selling our line to small Theatres and Non-theatrical Institutions. Big money in it for you. No investment required. Sales ability is your best reference. Write for details. Box 81, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Theatre Equipment Bargains

NOTICE: To Circuits and Individual Theatres anywhere. American Manufacturers representative. Can save you money on supplies and equipment, service on sound, Indiana and adjoining states by experienced men at a saving. New and used equipment. Foreign purchasers write. Can save you money also on sound equipment, etc. Address Box 87, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

LET US REPAIR your projection machines. Prompt service. Guaranteed work. Reasonable prices. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

WHEN YOU WANT repair work engineered by specialists consult us. Service Equipment Furnished Free. Address Monarch Theatre Supply Co., 154 East Calhoun St., Memphis, Tenn.

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POP CORN—South American Gold Nuget, 100 pounds $6.25. Money back guarantee with every bag. Address Douglas Pop Corn Co., Box D7631, Kansas City, Mo.

TIE-FAST Leatherette Cushions 40 to 80 cents. Quilted Cretonnes 30 cents. Slip covers 25 cents up and down. Remit above amounts for samples. Buy now for the holiday season. Address Specialty Dept., Florence Bedding Co., Florence, S. Carolina.

Theatres Wanted

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

VOICE OF THE INDUSTRY

"Helps a Mile"

I WANT TO CONGRATULATE THE MOTION PICTURE HERALD on publishing in the November 7 issue those 15 "Box Office Champions." Such a list is invaluable to the smaller town exhibitors.

I was beginning to feel that there were not any more box office winners being made and to find 15 nice fat ones in a row, to shoot at, helps a mile. Of course, I have run a few of them, but not all. . . . Oh, boy, what if the producers could get over their Rip Van Winkle huddle and produce 52 winners! . . . Ah! we would soon be back in black ink again and feeling like regular fellows instead of, as now is the case, wondering when the sheriff is going to tack a notice on our door.

I note, too, that some of the higher-ups in production are saying the people in the U. S., outside of Hollywood and Broadway, want heart appeal, human plays, not gangster and sex stuff. . . . Am I dreaming? Can it be that some of those good old human elemental plays will come back to us again? How about Gary Cooper back in a good cowboy play? But no hastily made play like "Fighting Caravans."

One can pick out a lot of good old plays. Didn't "The Virginian" go big? However, we need, beside good stories and suitable actors, much better directors who can tell a story without ruining it, as, for instance, they ruined "Paid" in the making.

Directors seem lost when it comes to making talkies run smoothly—they seem to take bits of scenes and throw them together, hit and miss. Then, too, they forget the screen is made for action. How few plays have any action at all! Directors seem to have been attempting to give us stage talking plays—but the "canned" voice on the lips of mediocre actors does not come up to the voice and superb acting of our really best stage actors. The talker is not the medium for stage plays, but it is decidedly the medium for action movies with its own peculiar characteristics. Action, plus some talking with fine photography (more of the out-of-door kind), plus a good story and good-looking man and girl for the leads, plus a little music and bits of character comedy thrown in make good entertainment. Love, laughter, action, with human interest plot—that's what we want—but, as I said, it will take new directors or new production chiefs or both to bring this about.

Isn't it strange that RKO with all its resources and talents couldn't produce another "Rio Rita" or Fox another "Sunny Side Up"? Yes, I understand United Artists is duplicating "Whoopee" in "Palmy Days"—that is encouraging!

Well, here is hoping 1932 will see us with a lot more real attractions than 1931 gave us—big attractions are what we must have to survive.—PHILIP RAND, Rex Theatre, Salmon, Idaho.

▼

"School and Screen" Great Help

I WISH TO THANK YOU FOR THE additional copies of your publication "School and Screen." This material is indeed of a great deal of help in connection with my work. I have been using it regularly as a part of my regular broadcast on the program of the Iowa Parent-Teachers Association.

During the coming year we are hoping to do more than we have in the past in the nature of better films and I am sure that we can use your material throughout the state quite extensively.—H. L. KOOSTER, asst. in charge, Visual Instruction Service, Ames, Iowa.

▼

Miller to Jaysee Jenkins

FOR A LONG WHILE I HAVE FELT the impulse to sit me down to write you direct, "J. C.," telling how much I appreciate the "Colyum" and especially the comments you make on pictures. I appreciate the plain common horse sense (and that is surely a compliment, as I see so little displayed) you show in an understanding of what the exhibs really want in entertainment.

I many times wish some of the producers would give both you and me a job at any old salary, but put us in a place where we could keep some of the things out of otherwise good pictures and put other things in pictures which with just a little horse sense would be good.

Of course, I have only had about 20 years' experience and all of that in small towns, but surely right close to the public and surely well acquainted with what people really want in pictures.

It seems of little use to write any producer, as it makes no impression, but sometimes I feel like taking an ax to machines and giving up in disgust and admitting the industry will never really progress.

However, a few with the socalled horse sense will do more good by constantly asking for better pictures. Of course, I could mention many really good ones, but you know them as well as I do.

What I wanted to do when starting this letter was to extend you a very hearty invitation to come to Orofino, Idaho, when you come into the real West. I would like to know you and I promise you (though I never fish) there is the best fishing around my town in all the West, or surely as good as any place.

Also I promise you a big welcome and a subscription, too, and if you are here at the right season, a big mushroom and venison feed.

I will show you some very historical points, show you the exact spot where Lewis and Clark camped on their famous expedition and one of the best towns its size in the world, that is Orofino, meaning fine gold.

At any rate, this invitation is sincere and I am hoping we will have the pleasure of a visit from you.—J. H. MILLER, Rex theatre, Orofino, Idaho.

▼

More Outdoor Scenes

WITH THE PUBLIC NOW MORE PICture wise than ever, it is up to the producers to forge ahead instead of behind as they are now going.

The first thing I would do is to look at the way pictures were produced five and six years ago. Screen some of them and learn a few lessons.

Then I would find that the pictures of those days had a laugh and a tear well balanced and to accomplish that I would have less talk and a fine musical background such as there was in only one scene in a George Arliss picture, "The Millionaire," which was really the most human part of the picture. I would fade the music softer and louder as required in talking scenes, and with a musical score to correspond with the action. With the help of a little sentimental music or comedy music the scenes would then touch the heart, but with a lot of blah-blah on the screen the pictures these days do not make you feel satisfied. In the silent days the music in pictures put a picture over and now the screen is doing just what the stage plays failed in: "talk," and no music and few and interior sets.

The other reason is that everybody is either saving expense in producing or mostly plain lazy. The camera and the actors should move about outside as much as they give the camera inside sets. People want to be carried away while in the theatre. They want to go along in the city streets, in the woods, in the country and in many other places too numerous to mention. People have made it their business to tell me that the pictures are too plain nowadays and too much interior and sameness.

In conclusion would say, let's have more musical background, less talk, which would leave more for the imagination, more scenes—and outside in particular.—C. V. MARTINA, Family Theatre, Mount Morris, N. Y.

J. C. Jenkins—His Colyum

Auburn, Wash.

DEAR HERALD:

Now that Wrigley and Hertz of Yellow Cab are in Paramount Publix, we assume that the girls in Hollywood will have free cab service and all the gum that they want to chew, and those two are mighty big items down in Hollywood.

▼

Olympia

Next to Pierre, S. Dak., Olympia is the smallest capital city we have ever visited, and we have visited a lot of 'em. Counting the fishermen, the dock wallopers and the sawmill boys, she claims to have a population of 15,000, and we guess she claims enough. Olympia is located at the extreme southern point of Puget Sound and is in the heart of the lumber and fish industries of the Pacific Northwest. She has two things for which she can be justly proud. One is her beautiful new state capitol building and the other is Harold J. Murphy, manager of the three Fox theatres.

If Mr. Murphy's given name had been "Pat" or "Dennis" we'd take him to be Irish, but being "Harold" it's anybody's guess as to whether he's a Hoosier or Jay Hawker; any how, we are positive he's not a Polander. Then we are positive of another thing: he's a mighty swell guy, for he took us in hand and drove us all around the city and showed us the places of interest, including their big veneer mills, lumber mills and the capitol building. Then in the evening we watched the show for a while and then we went up to his office and went over our show experiences clear back to our kindergarten days, which took us until 1:30 A. M.

The Fox corporation has three houses in



Olympia: the Avalon (which is closed probably permanently), the Capitol and the Liberty. The Liberty is closed for the present for redecorating and refurnishing and the Capitol is the only one now in operation, and, judging from the size of it and the depression that is being felt in this Northwest country, we would surmise that it is able to accommodate all who are able to dig up the price of a first-class show. . . . We want to express our thanks to Mr. Murphy for the courtesy shown us; it is certainly appreciated.

We can't understand why they located the capitol of the state at Olympia, since it is in the extreme western part of the state; but probably it was because it was the end of the old Oregon Trail, and it might have been through the influence of Jim Bridger, but more likely it was because Tacoma and Spokane wouldn't let Seattle have it and Seattle and Spokane wouldn't let Tacoma have it and Tacoma and Seattle wouldn't let Spokane have it, and so Olympia stepped in and offered to compromise the matter by taking it herself, which showed judgment on the part of Olympia.

▼

At Centralia we called on Mr. C. L. Gwinn, who operates the Fox theatre, and we found him a very delightful gentleman to meet. This theatre has recently been turned back to the original owners by the Fox organization after they had expended a tremendous amount of money in making it a theatre that would be a credit to a town of 100,000 population. The Fox stockholders can point with pride to this house as a monument to the organization, but a white elephant to the stockholders, for it is going to take a lot of rustling on the part of the management to meet the overhead, not to mention dividends; provided, of course, we are any judge of .conditions, which we may not be.

▼

At Chehalis we met an old Jay Hawker in the person of Rae Peacock, who operates the Peacock theatre at that place. Rae recently came from Stafford, Kan., where he had been in the theatre business for a number of years. We called on Rae in Kansas about four years ago and he is just as Peacocky now as he was then. He says we taught him to eat huckleberry pie. When he came out here to Washington he went into a cafe one day and saw huckleberry pie on the switch list and he thought of us and what we had repeatedly said about it, so he ordered some, and he found it so good that he hasn't eaten anything but huckleberry pie ever since. That just goes to show what influence we have on these theatre boys, and if more of 'em would be guided by our advice just think of what a world this would be to live in.

▼

Long View

Again we went to see "Seed" for the fifth or sixth time and again we want to say that Lois Wilson gave the most remarkable performance and portrayal of mother love and devotion and mother sacrifice that we have ever witnessed and—but then we won't talk about pictures.

Long View was laid out with a view of being a city of 100,000 or more, but they got their sights set too high, for, up to date, it will hustle her to scratch up 10,000.

We called to see Mr. Ripley who operates the Columbia theatre, but learned he was in a hospital in Portland, where he has been for some weeks, but is reported to be improving and is expected home soon.

The Hotel Monticello, where we are stopping, is about as fine a hotel in all its appointments as we have been in in many a day and would be a credit to any city, no matter how large. We hope it pays, but "hopes" never brought home any bacon, and this hotel is like a lot of theatres we have seen that were built on the stockholders' money: they were monuments to the builders, but tough on the stockholders' dough.

The bellhop has just brought us up a lunch with an opener and that will settle any further argument for tonight.

J. C. JENKINS,
The HERALD Man



SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 106—Describe the RCA Photophone Photo-Electric Cell. (B) Describe its current operations. (C) Name all the various important elements of RCA sound reproduction system.

Answer to Question No. 101

Question No. 101 *was: (A) Describe a simple demonstration of a tuned circuit.*

Through error, B, C and D of this section was a repetition of a part of question No. 100. My fault! Don't quite know how it happened, but—well, it did, and some of those answering this question made some pointed remarks—darn 'em. Many merely answered section (A) and let it go at that; also many answered all sections.

I shall set forth the names of those answering (A) correctly. They were: Lester Borst, Messrs. C. Rau and S. Evans, Messrs. Van Buskirk and Kroll, Henry Edwards, P. L. Dott, Andrew Simonson, George Thompson, Frank Oliver, Alonzo Zerach, "Bill" Doe, Bob Taylor, David Solomon, T. L. Olsen, Andy Davis, H. D. Cole, Frank Gordon, G. D. Rauston, Tom Atterbury, D. T. Wyley, J. L. Sanderson, D. Fausett, N. D. Darling, Thos. McGruder, Ben Robbins, John Williams, John Truax, Chas. L. Goldman, H. D. Schofield, Dan Cotty, Peter M. Davis, J. D. Orlander, D. Cermack, R. Channing, Henry Petersen, Frank Davis, Seymour Carroll, John H. Dagg, Larry Tipton, Pete Tolmann, Dan Singer, G. L. Doe, Jim Lane, D. Simmons, Lon Jackson, Jim Hendershot, George Davring, William D. Hotaling, Leroy Bates, Dan H. Colling, W. Bogart, F. T. Leroy, Andrew Hutchinson, John L. McKay, Jas. Lidding, D. M. Daniels, Nic Granby, Henry Akers, G. L. Doe, P. L. Toeping, Frank Burker, Ben H. Robbins, Dave Coates, H. B. Becker, N. R. Tillson, F. S. Roberts, G. Henry Burke, Dan Graves, P. R. Findley, Alex Hodson, Robert Banning, D. H. Prindley, S. Kay, Sam Goldberg, H. T. Jones, James Devoy, Pat Obrien, Phillip K. Toplor, F. D. Lott, Richard Singleton, Chas. Bassil, Harry Lidding and James Lidding, Henry Petersen, W. D. Samuels, Robert Tomlinson, G. K. Lamb, Tim Richards, L. H. Hendershot and R. Baker.

Of these the answers of Borst, Evans and Rau, Van Buskirk and Kroll, Henry Edwards, Ben Robbins, George Thompson, Nic Granby, G. L. Doe, Bill Doe, Jim Lane and David Solomon are essentially equal and very excellent.

I have selected the answer of G. L. Doe for publication. He says:

"(A) A very simple demonstration of a tuned circuit may be made with the aid of a rubber band cut in two. If the resultant strip of rubber be held at one end by the fingers, and a weight sufficient to stretch the rubber somewhat be attached to the lower end, and this weight be started bobbing up and down by an up-and-down motion of the fingers holding its upper end, if this motion be timed regularly, but very little effort will be required to maintain the up-and-down movement of the weight.

"If, however, the timing be changed in any degree, then it will be found that the rubber will give little if any aid in keeping the weight moving up and down, and unless the original timing be restored, the weight will gradually come to a stop, whereupon it will again resume its up-and-down movement in time with the new speed, unless before the weight movement is stopped the original rate of bobbing speed be resumed.

"In other words, the speed of the up-and-down movement of the weight must always be in time with the movement of the finfiers, else the band will interfere with the weight movement instead of assisting it. The mechanical arrangement described will permit of and assist in movement of a certain frequency, but will offer resistance to all other frequencies.

"A tuned electrical circuit will act in exactly a similar manner. It will offer little or no resistance to current of a certain predetermined frequency, but will offer resistance to current of any other frequency."

ON OUR WAY!

Friend Daughter and I on November 16 headed the radiator of the "Princess," our gas buggy, for New Jersey, Pennsylvania and what have you—the "what have you" meaning Ohio and other states. It is some hard job getting out of New York City nowadays. After sixty miles—no joke, but cold fact—we began to see a few of God's trees and some fields of winter wheat, but up to that time it was just one city after another, with homes, garages and so on lining all space between. Two hundred and eleven miles of climbing, descending and twisting in and over some of the most beautiful and interesting Pennsylvania country we have had the pleasure of viewing, landed us in the city of Williamsport, where live from forty to sixty thousand people, according to whom you talk with. Six theatres amuse the people with leaping, talking shadows. Two of them, the Capitol and the Keystone, are owned by Paramount-Publix. The Roxy is owned by John Barnidi, the Park by V. C. Luppert, the Rialto by Lycoming Amusement Company and the Majestic theatre by Joe Kay. These last are all, of course, independent theatres.

Later in the evening Friend Daughter ascended to the eerie heights of the Capitol projection room, where she found Chief Projectionist H. D. Helsel and Projectionist Rocco Lombardo doing excellent work, both in pictures and sound. The boys are very much pleased with their Delux Motiograph projectors, equipped with H-I arcs. The lamps are Hall and Connolly. The rest of the equipment consists of one double-deck effect projector, one double deck dissolving stereopticon and two Spot Lamps.

At the rear of the projection room was a 7,000-foot capacity film cabinet, a work bench, the amplifying panel, a wash basin and a locker. The room was well lighted (indirect). The walls were painted dark gray. A towel was hanging where it should be—beside the projector, so the men may wipe their hands when soiled without leaving their post of duty. Clean hands are very important when films must be handled.

The only fault found with the entire room was the fact that ventilation was not what it should be. The motor generator is in a room the same size as and directly below the projection room. This room has very little ventilation and its excessive temperature helps to overheat the projection room in summer. Also the motors vibrate the floor of the projection room.

The officers of the local are Secretary William Glodfelter, President Carl Krossley, Vice-president Clarence Krossley, Business Agent Harry Shettler, Treasurer Rocco Lombardo. There are 14 members in the local.

All the projectionists and managers of nearby towns were invited to the meeting. Also several of the town officials were present.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!



THEY'RE still chuckling in and around New York about the great, powerful circuit—hereafter designated as the elephant—that controlled a certain community of this big city, until a little independent—hereafter designated as the flea—came along and decided to open a little "shooting gallery" that had been shut for several years. . . .

The flea found plenty of available product and a local situation that was a disgrace to the elephant and it's gigantic (?) organization, including many super-executives . . . (you know what super-executives are?—they are ex-managers who were fired by previous bosses and then sold themselves to another outfit for more money. . . . It's a gift . . .)

Having invested in a lease and some necessary repairs . . . installed a nice little sound equipment . . . and in every other way prepared for the opening of the now glorified shooting gallery . . . the flea suddenly found that the elephant was fifty degrees lower than a louse . . . they had gone out and bought up, with protection, all the flea's product . . . so the poor flea was getting a flock of wires from the exchanges advising him that such-and-such a picture was not available . . . yet . . . so he had to play stuff second run to the elephant's house . . .

The elephant's gigantic (?) organization was now functioning at the rate of three hundred miles an hour to kill the poor little flea, but said flea went merrily on his way and with his abbreviated overhead managed to get by with a little profit . . . but by merely opening up that shooting gallery he had compelled the elephant to give the community a decently run house and cut their admissions to what they ought to have charged right along . . .

It is now over a year since the flea opened that gallery and we still find him around the film curb booking in his little "pitchers" and smiling his well known smile. . . .

It was just another instance to prove that an elephant can be a damned sight smaller than a flea and the flea a damned sight bigger than an elephant . . .

* * *

When they coined that expression, "The Greek's Had a Word for It" they should have mentioned the Brothers Skouras as the leading characters. From reliable reports we find that managers who rang up ace records when Fox was operating the New York houses are being dropped by the Skouras' probably to make room for the many friends and relations of the incoming big shots (shots, we said).

And so the farce goes merrily on its way with each change in ownership; the various houses being bounced around first by one circuit and then the other. The only time the merry-go-round will stop its foolish racing is when these circuits go broke; and go broke they will. You can't get away from facts and fate. Running theatres on the friendship and relation plan is the bunk, and if the birds so running them had to use their own coin to buy these playthings they would soon go back to frying ham and eggs, running ice cream parlors or pressing pants.

* * *

Far be it from me to make any suggestion that will burden the theatre with additional expense, but from my own point of view, regardless of the bellyaching on the part of the national circuits, they might stretch a point this year and hand the managers a well-deserved Christmas present.

Circuits have a knack of spending an awful lot of money foolishly in the course of a year and here is a chance for them to spend some sensibly and with a definite return on their expenditure. Yes sir. Every man who is remembered by his home office this Christmas will be a far more enthusiastic worker than ever before.

Remember Mr. Circuit Chiefs; you have swamped the boys on the firing line with all sort of pep messages about keeping up business during the pre-holiday slump; you've urged him to work his fool head off to keep the house out of the red this December. Now show your appreciation with dollars and not hooey. A pat on the back is a great gag, but around Christmas the managers would like a little check to make them feel that they are not laboring for a cold-blooded or heartless outfit.

* * *

After a shake-up that left theatre managers working for Fox in a cold sweat, the presidency of that "auspicious" organization has again changed hands. Now we're keeping our fingers crossed again with a prayer on our lips that the new "power-that-be" will not have too many relations or friends to take care of.

Rumblings and nervous glances once more are holding forth in the rank and file and after all that has happened you can't blame them. But we're wishing that everything will roll along undisturbed by the new prexy and the famous morale and spirit of the Fox organization will once more predominate all along the line.

* * *

Here's hoping you don't pack too much turkey into that stomach of yours . . . we generally do ourselves and then spend the next week regretting it! *"CHICK"*

LOBBY LAFFS!

By DICK KIRSCHBAUM



It Won't Be Long Now!

Elaborate Program Published By Yeoh For Malacca House

Considering the subject of programs, we wish it were practical to reproduce a sample of the kind issued by T. S. Yeoh, manager of the Capitol Theatre in Malacca, S. S. (Straits Settlement). To all appearances the publication not only functions as a program but serves as a well gotten-up magazine of movie information and as a medium for a whole lot of advertising. Also, a neat little gag is used to designate the location of "tonight's program." This is spotted about the middle of the magazine and the upper right hand corner of all pages up to this point are diagonally cut at the extreme corner, allowing enough space to print the necessary words.

Yeoh is one of the Club's new members and now we may expect to be kept posted on how shows are sold in his far-off country. He was born in Kuala Lumpur, Federated Malay States, and was educated in Malacca. His house is up-to-date in every respect and equipped with all that is latest in sound. The next time we hear from him we will expect some detailed information on the different stunts he's using to boost attendance at the Capitol.

Novel Word Stunt Arranged By Burns To Sell "Politics"

A novel word idea was used by E. J. Burns, manager of the Alhambra Theatre, Elwood, Ind., as part of the extensive campaign he made in "Politics."

Burns arranged with the *Call-Leader* to run the Word stunt for two days in advance of the playdate. Rewards were offered to those who sent in the words found in the advertising pages of the paper that were made from the word "Politics." An additional advance story ran the day previous to the opening, outlining the contest.

Another stunt put over by Burns, was the arrangement for the Elwood American Legion Band of twenty-eight pieces, to march to the theatre in a body and attend the first evening performance. They played in front of the theatre for about fifteen minutes before entering, and Burns also had several large political banners made up for the parade and enlisted the services of the local Ford agency for the loan of several of their new cars.

This department has already published a number of campaigns made on the above picture and is glad to add Burns' to the list. We will also be glad to pass along other examples of his exploitation efforts if he will see that these are brought to our attention. In the meantime, he has the Club's wishes for continued success.

Silverwatch Sends Another Collection Of Gags You Can Use

Max Silverwatch manager of the Strand Theatre in Amesbury, Mass., again comes through with a batch of gags used on recently played pictures, one of which appears to be a corking interest-getter. This consists of a piece of white paper, folded over and over again about twelve times. When completely folded it measures about 2½ x 1½ inches in width and is sealed with a sticker reading, "Don't Break This Seal Until You Get Home."

As one unfolds the paper the following copy appears, one fold at a time and in consecutive order: "Have Everybody Gather 'Round —Don't Get Excited—It Won't Bite—Keep On Turning—One Good Turn Deserves Another—Let Mother Have A Look—Let Father In Too—The Whole Family Ought To Look—You'll Be Tickled To Death—And your Troubles Will Be Over, If You Come To—(last two folds devoted to title of picture and name of theatre).

He is also indulging in the give-away of occasional guest tickets and in one instance offered these to people who named the leading men in Norma Shearer's last five pictures. This was done in connection with "A Free Soul." At another time he used a post-card sized card on which a person could try a hand at writing a picture title as many times as possible. To those handing in the cards, guest tickets were awarded. In addition to instructions, copy also plugged the current picture.

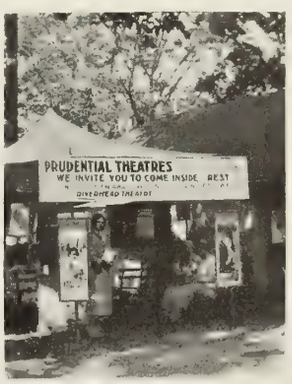
We also note that football angles of exploitation have not been neglected during the present season. Amesbury has a team and Max saw to it that vest picket size schedules were printed and distributed all over town. The back cover carried a plug for the theatre.

All good little gags that can be turned to profit, we predict, and that one of the folder is particularly to our liking. We venture to state that each fold will be read until the complete message is delivered. Max is a great hand for using interesting novelties and just as often as we get a line on what he's using, we'll shoot his ideas along for other Round Tablers to try out.

Whyte's Privileges At County Fair Big Aid For Prudential

Out in Riverhead, Long Island, N. Y., where W. H. Whyte manages the Capitol Theatre, the annual Suffolk County Fair is an event that attracts thousands of people from many sections of the Island. Taking advantage of this situation, and his acquaintance with the treasurer of the Fair Association, Whyte made arrangements to secure space for tents to represent his theatre and the Prudential Theatres Company for duration of the Fair.

A big sign across the top of the company tent called attention to fair patrons that the shelter was a "rest tent" and you will note from the accompanying photo that posters on current and coming attractions were displayed outside. Other advertising matter was available inside. Permission was also granted for the tacking of window cards, carrying bookings for the week, all over the grounds and in all exhibition buildings.



At his own tent, Whyte had window and insert cards on display and programs were passed out by an attendant. Tickets advertising a special give-away were also distributed. A girl usher also made herself generally useful to those who came in to rest by offering fresh drinking water, and other little courtesies.

No doubt the above did a lot toward keeping the Prudential trademark before the public eye and Whyte is to be commended for his initiative. The stunt only set him back about $10 for all privileges and much good publicity resulted from the move. Regarding Hartford, W. H.—keep your eyes on this department and we venture to state that you'll receive information from this neck of the woods from time to time. Why not drop the boys a line occasionally and maybe they'll wake up. In the meantime, best wishes and much success to yourself.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Fred Thomas Still Batting Them Over In Winchester, Va.

Once again we've succeeded in getting a line on the showselling activities of Club Member Fred Thomas, manager of the Capitol Theatre in Winchester, Va., and once more we can assure his fellow showmen that he's been on the job with a variety of gags calculated to help sell his theatre and attractions.

When playing "Transatlantic," he went around to his favorite drug store and arranged to have a lot of stickers pasted on samples of tooth-paste. The cost of imprinting and samples was entirely absorbed by the store which, in turn, received a credit line on stickers. Stickers were also used to popularize the give-away of 100 gallons of gasoline, five gallons of oil and one tire. In this instance these were pasted on matchboxes and distributed in stores, lunch rooms, hotels, barber-shops, etc.

He used a novelty card to plug "Young As You Feel," cost of card and imprinting again absorbed by a drug store. The card was made up in the form of a doctor's prescription and the top portion read, "Dr. W. Rogers—Prescribes:" A note at the bottom instructed the reader to run a soft pencil lightly across the blank space. By doing this a hidden message will appear. Another novelty herald was also used on "Miracle Woman," the inside of folder presenting a number of magic tricks to try on friends. These gags tied up neatly with the titles. Both heralds and the trick card are gotten out by a manufacturer of various novelties and the name of this firm may be obtained by dropping a card to Club headquarters.

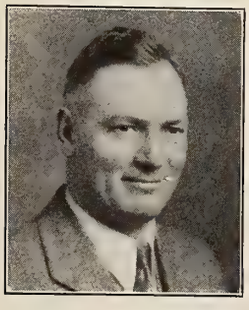
In connection with "Alexander Hamilton," he used a book cover gotten out by one of the leading book cover companies for distribution in the schools. This is a nifty little gag for any theatre in that the company supplies these already imprinted with space for ad of theatre and picture. The covers are adjustable to any size text book and Thomas found that the distribution of 1,000 of these within a radius of 25 miles gave excellent circulation to the message he wished to get over. He has found distribution by teachers to be the best method, as each teacher will explain to students the educational value of the picture.

Other publicity matter recently used by Thomas included a roto herald issued for "American Tragedy"; announcement herald on new policy, dropped from an airplane; a guest ticket herald on "Silence," paid for by a merchant; another guest ticket tie-up with Lux for 2,000 heralds, paid for by company, and a monthly-calendar tie-up with banking institutions, at no cost to theatre. These calendars are placed in every home in Winchester and mailed to other towns within a radius of 25 miles.

As usual, Thomas is getting away with a large amount of free advertising, which means that he's doing quite a bit of salesmanship in and around his town. If there are any details about the above gags that are not fully understood, we'll be glad to explain further. In the meantime, we will await other information concerning this active showman.

ROUND TABLE BIOGRAPHIES

Arthur Glen Miller's experience in show-business dates back to when he was 18 years of age. At this stage of his career he started as an electrician with the Walter Savidge Carnival Company (how Savidge used to pack 'em in the old black top, Arthur observes) and he continued in this field for some time, northern Nebraska having no theatres at this time.



Arthur G. Miller

He then took a turn in the business of selling film, but after being fired for turning in more contracts than any other salesman, he decided that he would be his own boss and gave his attention to the operation of a tent picture and vaudeville show through the northern section of his state. At this point, the Great War got off to a flying start and Miller chose to take his chances of being pot-shot as an artillery observer in the blimp division of the Signal Corps. He enlisted at Fort Omaha and was commissioned at Arcadia, Calif.

The Boches didn't get him, however, and after Armistice he returned to the States and his old game. He bought the feature, "Flashes," and roadshowed it over five states, tying up with the American Legion and, as he observes, made plenty of sugar for all concerned. Then he took a turn with a show in Wyoming during the oil boom, prior to returning to his home country to promote construction of a new theatre building in Atkinson, Neb., where he is at present intrenched. He draws from a radius of 75 miles and states that business IS GOOD.

"The Showman's Calendar"

DECEMBER

11th	Alfred B. Nobel's Birthday — 1833 (Founder of Nobel Prize)
12th	First Marconi Wireless Across Atlantic (1901)
13th	Heinrich Heine (German Poet) Born (1797)
13th	Norman Foster's Birthday
16th	Boston Tea Party (1773)
16th	John Boles' Birthday
21st	Shortest Day of Year
21st	Pilgrims Landed at Plymouth Rock (1620)
24th	Ruth Chatterton's Birthday
25th	Christmas
25th	Washington Crossed the Delaware (1776)
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday (1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

JANUARY

1st	New Year's Day
1st	Paul Revere's Birthday (1735)
1st	Emancipation Proclamation (1863)
1st	Marion Davies' Birthday
1st	William Haines' Birthday
4th	Utah Admitted to Union (1896)
	New Mexico Admitted to Union (1912)
6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday

INSERTS

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NOVELTIES
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For further information write to Box 500
MANAGERS ROUND TABLE CLUB
1790 Broadway
New York, N. Y.

NOISE MAKERS

PREMIUMS

Keeping Up With The Times!

By GUY JONES



Pass Around the Bottle and Let's All Take a Drink!

Bennett's 14 Year Old Stunt Suitable For Use Right Now

Fourteen years ago a big fire completely destroyed a manufacturing plant out in Muncie, Ill., and threw nearly 500 men out of employment. Other business concerns carried on as usual but wages were only nominal and insufficient to take care of the void created by loss of the factory. Christmas was but a few weeks off and held promise of nothing short of famine for a lot of poor families . . . and so A. E. Bennett, manager of the Liberty Theatre in Muncie, cooperating with other charitably inclined citizens, jumped into the breach and saved the situation with a Good-Will Show.



A. E. BENNETT

What was done 14 years ago will hold good this Winter, so it won't do any harm to jot down a brief resume of a story that appeared in the January 17th issue of the old *Motion Picture News.*

It may be interesting to some of the veteran showmen in this business to read over the titles of the pictures picked in connection with this especially arranged program for youngsters and grown-ups. There was, "Heart of a Hero" (World Film); Bessie Barriscale in "A Corner in Colleens" (Triangle); and "The Unwelcome Mother," a William Fox feature. The price of admission was some article of food for the distressed families and to quote from the story, "it would have brought tears of genuine happiness to your eyes if you could have seen two hundred or more boys and girls coming into the theatre every afternoon for a week, all laden with things which would gladden the hearts of the poor and unfortunate. The kids went about their part in a wholehearted manner, it never becoming evident that all they were thinking of was a free show."

On the final day of the show, when a huge pile of all kinds of food-stuffs had been collected for distribution to the poor, it was announced by the theatre management that another free show would be given every kid who had participated in the drive for food. This was arranged through the courtesy of the old Triangle Film Corporation.

This Winter Relief Association, as it came to be known, was a big success for all concerned. There's going to be need this Winter for the same kind of relief and so it appears to us that Bennett's fourteen-year-old stunt is a timely suggestion.

Larmour Cashed In At Start Of Season With Football Nite

In line with activities indulged in by showmen during the Football Season, we note that M. W. Larmour, manager of the National Theatre in Graham, Tex., got off to a flying start at the beginning of the season by putting on a "Football Night" for the coaches and players of the local team. The event was advertised in the newspaper and respectively announced in both high school and theatre by principal and screen.

As the featured picture ended on the occasion of this guest night a huge football appeared on the screen (slide). The draw curtains closed, football still on, and the figures 1931 appeared in center of football (another slide from another machine) the slide was as large as the screen and as the curtains opened, the slide faded. At this point the master of ceremonies appeared and introduced the coaches and players, one at a time. Following this, it was announced that it would be the theatre's policy to pass the entire squad to the show every time a game was won. About twelve minutes time was used to get this stunt over.

So far this season the team has won five games and lost one. Prior to entering the auditorium, the squad assembles in the lobby and they are escorted to an allotted section as a unit. They do appreciate the courtesy and business has been better than usual as the result of this move, for it is talked about that Larmour is lending support to the team. Next year he intends to elaborate on the idea by bringing them to the theatre with more ceremony. He will arrange with some prominent local people to give short talks, give the affair a better staging and work out a stronger campaign.

Holden Took Swat At Depression With "Palmy Days" Co-op

Merchants down in the sunny South are not afraid to come across for the promotion of a double truck based on "Palmy Days" in business, according to a sample of one instigated by Earle Holden, city manager for Sparks houses in Ocala, Fla. The copy across the top of the accompanying cut speaks for itself and you will note that the entire copy is aimed to take a swat at this so-called depression; in fact, everything about it is "palmy." Also note that the Dixie Theatre came in for a generous slice of space at no cost to house. Another noteworthy feature of this co-op was the insertion of "Palmy Days—are here—Buy Now" cuts on every page of the paper, a fine boost given both ad and picture by the newspaper.

Eddie Cantor Says "Enjoy 'PALMY DAYS' Buy Now!"



We believe most Round Tablers will agree that the co-op pictured here is a fine example of what can be done when a smart manager puts his shoulder to the wheel. It will be noted that a great many merchants contributed to the promotion of this ad and that in addition, the paper helped matters along by plugging the stunt on each page with a special cut made solely for the occasion. However, Holden is always on the job wherever he may be and if you will keep your eyes peeled, you'll soon be able to get the dope on how he organized a Safety Club in Ocala. This will probably appear in a week or so.

EDITOR'S NOTE: Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

Cigarette Ad Gave Burgess Big Break In Newspaper Plug

Watch your newspapers for the big cigarette ads that the big tobacco companies are running these days, advises G. Harold Burgess, assistant manager of the Strand Theatre, Amsterdam, N. Y., and see if the ads happen to be featuring an endorsement of some star who may be playing in one of your current shows. Then make haste to tie-up with the situation by inserting your own ad right alongside.

This was exactly what happened to this Round Tabler when he recently observed an ad in a Schenectady paper featuring Jack Holt in Lucky Strike copy, his picture being "A Dangerous Affair." The ad appeared first in the morning paper and broke in the local paper the same evening.

That was fast work, Burgess, and you were certainly Jonnie-on-the-Spot when it came to taking advantage of the situation. True, it might not happen again for a long, long time; but, at any rate, it's evidence that you were using the old "bean." Now that you've broken the ice with your first contribution, don't let it be the last one. We'll gamble that you will have other mighty good ideas to send along.

Fred S. Meyer Made Effective Tie With Large Drug Concern

Forty thousand piece of stage money were printed and placed in all packages going out from the twenty-five Walgreen Drug Stores in Milwaukee. On one side was printed "Get a fresh box of Kupfer's Chocolates at Walgreens." On the other, "Learn how to get rich quick without breaking the law by seeing 'The New Adventures of Get-Rich-Quick Wallingford' at the Alhambra theatre." Fred S. Meyer, theatre manager.

Special photos of a girl serving a "Leila Hyams Sundae" were enlarged to a 16 x 20 size and displayed in drug stores.

A slanguage contest was used in which free tickets were given away. This ran for two days in advance of the opening and was given plenty of space in the newspapers.

Purse stills were used in jewelry stores in an effective publicity stunt. The theatre made all the signs for these stills.

Ten thousand vitamin cards, each bearing an announcement of the picture, were given away at the Wintergarden Cafe, and more than seven thousand were given away in the theatre. Their window was used for a special display of William Haines.

Circulation of 50,000 pieces of advertising matter at no cost to theatre cannot be laughed off by anyone and this is further evidence that Meyer is a darn good salesman. Keep up the good work, Fred, and let the Club hear from you just as often as you can find an opportunity to shoot along some information.



BALLOONS

All sizes. All shapes. All colors. Send your specifications to this Dept. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. The kids will flock in after them, too!

For further information and samples write to Box 503

MANAGERS' ROUND TABLE CLUB
1790 Broadway New York, N. Y.

CHRISTMAS CANDY FOR THE KIDS! DAY-BEFORE-XMAS SHOWS!

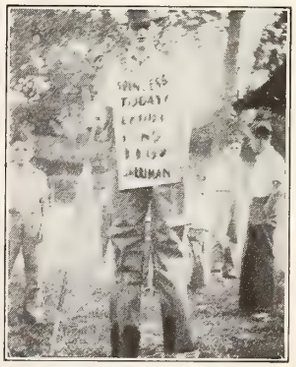
A great gag and one that costs you very little. Make a deal, either locally or through the nearest wholesale distributor, for assorted Xmas candies. Put a small quantity into imprinted paper bags and hand them out to the youngsters starting the day before Christmas, or whenever you think it's O. K.

This same idea can be utilized to plug a special kiddies' show on the afternoon before Christmas. Have someone dressed as Santa Claus and he can hand each youngster a toy or novelty. These items are available through Club headquarters at very low cost and you can take the worst theatre-day in the year and make it show a substantial profit.

Parents will be tickled to get the kids off their hands on the afternoon of the 24th and you should have a sell-out without any trouble. Just get behind the idea and see that they all know about it. Distribute circulars around the school and use a peppy trailer telling the children that Santa Claus will be at your theatre on the afternoon of the 24th to meet the kiddies and distribute toys, candy and novelties FREE to all.

Bevel Used Stilt Stunt Effectively As Plug On "Daddy"

When "Daddy Long Legs" was played by L. W. Bevel, manager of the Princess Theatre in Harriman, Tenn., he found that a boy on stilts made a most effective ballyhoo for this picture. The boy was used in conjunction with a truck bally which circulated through the surrounding towns, the boy riding the truck to the towns and doing his bit on the streets while the truck worked the outskirts. The small photo will show how cards bearing copy on theatre and picture were suspended in front and on the back of the bally. Still another photo we have on hand amply testifies to the hit this stunt made with the kiddies of a nearby town, a crowd of them being clustered around the make-believe "Daddy."



We are also presenting evidence by photo that Bevel is well acquainted with local fire department officials. The picture shows the city fire truck which was used to sell the first chapter of the serial "Hero of the Flames." Note the banners on sides that plugged the title and if you will glance at the lower right you'll be able to make out L. W. himself leaning against the truck.

This Round Tabler also does all art and poster work for his theatre and while we have some small snap-shots of work he did in connection with "New Show Year," these will not reproduce sharp enough to do real justice to his displays. But from what we can see it's a cinch that many other



members will be able to get some corking ideas for dressing their theatres and we will look forward to receiving some larger photos that will bring out all the interesting details. We've presented other examples of Bevel's work in the past and we hope he will not forget to send along more during the present season. His poster work will also be a distinct contribution to this particular department.

THERE IS "DOUGH" IN DECEMBER!

Seasonable Activities Can Make This One Of Your Best Months!

In presenting this article from E. S. C. Coppock we feel that it is timely in that it not only offers some unusually good slants on business promotion, but is also directed primarily at December and its attendant weakness at the box office. Coppock mentions a sufficient assortment of his activities to make it appear that the December "slump" can be avoided through intelligent showselling and careful attention to costs. We recommend his article to every showman who feels that his business is going to be hurt this December.

Consider the Costs—

From time to time during economy periods in the year, certain advertising efforts will often be referred to as "costless selling," but I feel that an analysis of all selling activities will show that there is a cost, possibly not of money, but of time and effort.

Most of us are familiar with the time-honored efforts and methods of cooperative advertising that gets the money from the other fellow in return for our furnishing the theatre and I don't believe that a great deal of time should be spent in a discussion of this type of exploitation. The Profit and Loss sheet at the end of the week is going to reflect more intelligent operating as more thought is given to the pro-ration of necessary expenditures in your standard items of advertising and exploitation.

Is December a Bugaboo?

December always has, and probably always will be, a bugaboo to you showmen. You are as familiar as anyone with the reasons why the people are not coming to your theatre, so let us discuss for a few moments the way to meet that opposition.

Money spent with the assurance of no return is absolutely wasted. Consider each of your mediums and it is my suggestion that your paid-for devices become strictly informative or carry a directory message. Most newspaper contracts carry a clause stating a minimum space that can be used for one month. Certainly, no month in the year better deserves a trimming in newspaper space than December.

Large and expensive art work in lobbies and on fronts has a questionable effect toward the increase of business during this period. Using, for example, the Staten Island Paramount Theatre, we have broken down all our advertising activities into their proper classifications, as: Screen, lobby, front, newspaper, posting, trains and street cars and ballyhoo, window displays and miscellaneous printing. We are checking off the cost of window displays entirely because we find that they can be secured gratis as a feature of some cost-less exploitation to be discussed later in this article.

Dispell that idea that December business MUST be rotten. It can be a mighty peppy month if the theatre manager makes up his mind that he won't be licked by this theatrical bugaboo. Many opportunities for stimulating business are at the disposal of every showman. All you need do is to plan a month of business-getting activities and then put them over with real "costless" selling. That this is possible has already been proven beyond dispute. Many spots that heretofore were "dead" for two weeks before Christmas, now boast of record December receipts because they realized that this month is pregnant with many angles not available during other seasons of the year. So, if you have the "guts" to tackle your community for profits this month you may be surprised and delighted to find that there is plenty of extra money waiting for the man who knows how, or will at least listen to some ways of getting it.

Spending and Saving!

When deciding whether to discontinue either posting or cards in trains and in street cars, we decided in favor of continuing posting as in this particular locality a very large percentage of automobiles will operate throughout the entire winter. However, our posting is being confined to 60 block 6-sheets, a 2-color job at a 1-color price by having color divisions come on sheet divisions. I am convinced that this is the ideal paper for any house on a split week policy. The top part or the top two sheets carries the name of the theatre and dates. The left two bottom sheets carry in block type the attraction for the first half of the week in one color, and the right half two bottom sheets carry the attraction for the last half of the week in a contrasting color.

We find that locations can be secured for such a piece of paper and stands and sniped that could not be secured for a 24-sheet and in places where a one-sheet would be absolutely ineffective.

In discontinuing our mailing list for this period, our final mailing carried a box asking patrons to refer to the amusement page of the daily newspaper which carried our display ads and readers. The wording of such a paragraph is important.

Single Column Advertising!

In reducing our space in the newspaper to ads of 8 or 10 inches, we find that we are able to secure a great deal more attention value by using tall 1-column ads rather than square 2-column ads. The many tricks of lay-out and border that are available in 1-column composition are good attention devices and the height of a 1-column ad carries your message a great deal further up on the page than a small 2-column ad, buried under a grocery store sale.

It so happens that the anniversary of this theatre came during a period when we were trying to effect economy. It is certainly an occasion for the expenditure of more effort than usual and determining on the elaborate front shown in the accompany picture, we felt it justifiable in that the front was so constructed that all lettering and posterized heads were cut out and tacked to the large neutral background. **In the interval of 8 weeks between the time of our anniversary and the first of the year, this same front can be re-erected for big pictures at a negligible cost because it is merely necessary to recoat the background and tack on new cut-outs, lettering, heads and designs.**

In the solicitation of merchants for cooperative tie-ups wherein the merchant in the end will pay the entire cost, the most important feature is the approach and explanation to the merchant of the conditions of the tie-up. Most merchants are in a worse financial condition than you are, and they are ready to welcome the suggestion that will give them a place in your theatre, because **they realize that whatever spending population there may be in your town is composed of the people who patronize theatres.**

Don't Let the Holidays Scare You—Tie Your Plans Right To Them!

A very simple little stunt is described herewith: Cards were distributed with copy referring to a guessing gag in the window of a shoe store. In return for having our employee distribute 5,000 of these cards through the neighborhood; in stores and to out-going patrons, the merchant paid for the printing, furnished the shoes and paid a window trimmer to decorate his window with material referring to our show.

Another simple "no money cost" device is the football score card. The one illustrated was paid for in its entirety by the cooperating merchant because we relieved him of the problem of distribution by having two of our ushers give them out at the game, and we provided him with a novelty device for exploitation. The score card was oval in shape.

Merchants Want to Co-operate

In the operation of their stores, most merchants are not alive to the exploitation possibilities of their own merchandise or their own business, and if a clever medium or stunt can be presented to them in a cooperative manner, **avoiding by all means anything that would appear as solicitation,** the merchant as a rule will appreciate the suggestion, as few of them have any knowledge of exploitation.

Of course, at this time of year, it is generally acknowledged that the most effective no cost advertising for a theatre is the idea involving no work or "gray matter" on the part of the contestant.

A tie-up with the jewelry store was simple to effect in that the store was a new concern in the neighborhood and needed to get their name before a large number of people in the buying class in the shortest time and at the least expense. They appreciated the fact that a stunt in the theatre would eliminate the competition and division of attention that is present in newspaper advertising. They

We will assume that whatever money you spend will be spent sensibly. Just because there is no expected slump in business is no reason to go out and throw money around like an idiot. Be a business man all year 'round and watch every cent you spend. Think twice before you enter into any sort of a contract or agreement involving your theatre's money. Think three times before you launch any campaign that may result in large expenditures of money on the part of the theatre. Practice "costless" selling by getting the merchants or any others tied into your activities, to pay for all the printing or advertising. You are giving them plenty when you line your theatre up behind any sort of an idea. But the most you should "spend" is your brain power to cultivate the idea and put it through successfully. It sounds rather foolish to tell managers to be careful during December. Are they to assume that they don't have to be careful the rest of the year?

BUT YOU HAVE TO GO AFTER IT!

Many Valuable Slants Are At Your Disposal If You Want Them!

furnished $300 worth of valuable presents and also provided a display case so that these items might be shown in the lobby. They printed 20,000 coupons and paid a window trimmer to decorate their window with the theatre's message.

The nature of the coupons themselves is important. It carries the bookings for the theatre for a period of ten days which means that the people, after having received their first coupon and showing it at home, are reminded of the coming attractions.

In the case of the jewelry tie-up the patrons were asked to write their name and address in order that the jewelry store might obtain a mailing list.

A very similar coupon was used on a tie-up with a radio store that was also effected at absolutely no money cost to the theatre. The presents listed have a total value of $250, and the opportunity of securing something of such value for nothing cannot help but appeal to people in times such as these.

On all of the tie-ups mentioned **no screen credit was given to the merchant.** Their credit in the theatre consisted merely of a display in the lobby with an easel or set piece, made at the cost of the merchant, explaining the contest.

The advisability of having the awards on an off or poor night is immediately apparent. That's why its a good idea for the theatre.

Children—A Screaming Ballyhoo!

During times such as the December slack period, one of the finest approaches in interesting people in theatre attendance is through children. By some means or other, get children into the theatre, either by a tin can matinee, a toy matinee, potato matinee or whatnot. After they are in the theatre, speak to them from the stage or through your public address system regarding interesting facts on your coming attractions or your next attraction. Be enthusiastic yourself and you will find it a simple matter for them to catch your enthusiasm, and everyone of these children will leave the theatre a screaming ballyhoo for your attractions. Their own desire to see your next show will be conveyed to their parents.

For theatres having kiddie clubs you will find that most toy or hardware dealers would appreciate a display in your lobby in return

(*Continued in last column*)

TEAMS QUARTERS 1ST 2ND 3RD 4TH

AFTER THE GAME
Treat yourself to a thrill with the screen's finest football romance
"TOUCHDOWN"
WITH
RICHARD ARLEN——PEGGY SHANNON
5 "ALL AMERICAN" players and HOWARD JONES
4 DAYS STARTING SATURDAY NOV. 21
STATEN ISLAND Paramount STAPLETON

AFTER the GAME and AFTER the SHOW
Try a Soda and Sandwich at Staten Island's finest Fountain
Park Luncheonette & Sport Shop
MOE AUGENSTERN, PROPRIETOR
Next Door to PARAMOUNT THEATRE
564 BAY STREET

These two pages of "December Activities" were assembled for the purpose of spurring you on to greater efforts than you may have thought of. We are firmly convinced that this particular month need not be "bugaboo" to any theatre providing that man running that theatre has the nerve to tackle it with a determination that it must be a profitable month by all means. Develop that determination and see how much inexpensive merchandising, plus novel holiday ideas, you can inject into your plans. Each added slant will further convince your patrons that they can use that entertainment and relaxation your theatre has to offer. Get busy. There are plenty of profits in December.

DECEMBER BUSINESS BUILDERS!

Special Toy Matinees for the youngsters offer tremendous possibilities for increasing receipts and sending hundreds of kiddies out raving about your shows.

* * *

Gala special performances for all institution kiddies. Arrange for them to assemble at one end of town and march in parade formation to the theatre. Use Boy Scout or other bands. Police escort. Banners and flags. A tremendous good-will gesture on the part of the theatre. Possibly the merchants will donate candy, etc., to be given to each youngster.

* * *

Don't play away from good pictures during December. A "box office" production will get you money regardless of the time of the year. If your December booking are stronger than usual you stand an excellent chance of coming through with a record-breaking month of big business. Play up your attractions and your patrons will come out just as they do at any other time of the year.

* * *

Spend sensibly and carefully. Don't waste newspaper space or other advertising angles. Use every cent with a view of getting maximum results from your efforts and your money. Try new ideas in your exploitation. Organize a wide-covered area for house-to-house distribution of some special circular or herald. Give them something new in your method of show-selling.

* * *

Line up several benefit shows for the week before Christmas. The organizations selling the tickets will help swell your volume of December business, and besides, it will bring out a lot of folks who do not attend theatres regularly.

Benefits, Kid Shows and Midnight Matinees, Yours For the Asking!

for the donation of a good bicycle to a member of your club. Such a stunt will be worked in this theatre concluding on the Saturday before Christmas. Arrangements have been made whereby the bicycle dealer will again bear all of the expense.

Tieing in with Unemployment Relief!

Merchants in most communities are assisting toward the relief of unemployment by giving coupons representing from 2 to 10% of the purchase. These coupons are deposited in some prominent place and are periodically gathered by the committee for Unemployment Relief and taken to the banks where they are changed to cash against the account of the merchants issuing the coupons. This cash is used for the relief of unemployment.

Now comes the theatres' part. The place where these coupons are deposited must be in your lobby and in addition to that try this plan: To give the coupons further value and to make purchasers ask for them from the various merchants, secure gifts of comparatively small value that will be awarded from your stage. Persons depositing the credit coupons in the barrel in your theatre sign their names on the backs which simplifies the awarding of Gifts in that coupons are drawn from the barrel one evening each week and the winners can be identified by their names on the backs of the coupons.

Benefit Shows Are Profitable!

I am presenting only a few sure-fire devices that have either been used or are now working. In concluding these suggestions let me remind you that nearly all large organizations at Christmas time are seeking funds to help the needy. Why not approach these organizations on the idea of a benefit theatre party wherein they could use their percentage towards the creation of a fund for the needy? The amount of percentage that you give such organizations is entirely a local problem and I feel that to make specific suggestions in the regard would be an affront against your ability, but it is our experience that the combined Boy Scout troops, the Elks and the Foresters each year arrange a theatre party of over 2,000 persons each. **What could be nicer for the week before Christmas than two or three big theatre parties?**



Photo above shows front referred to in story, whereby background was re-coated and new cut-outs, letters and designs were tacked on a number of times at negligible xpense.

THEATRE POSTER ART!

Drawn by HERB SIMPSON



This week Herb Simpson of Evansville, Ind., joins the poster artists who are contributing to this fine series of theatrical poster art. Which gives our good friend, and steady contributor, Benton James, a chance to catch his breath between posters. Others will also help make this series still more valuable and interesting and there is just a chance that with the proper number of artists sending in the posters, and with material of the kind that others are constantly looking for, we may devote a full page to the doings and art work in his field. Articles, as well as posters, would be appreciated from those who understand this type of work. They can be artists or managers who have had experience in making up layouts and designs.

Jack Wright Using School Deportment Card With Success

A little courtesy gag is being used by Jack Wright, manager of the Grand Theatre, Fort Stockton, Texas, that is clicking along very nicely. It's a deportment card and he works it among the lower grades in the public schools, using it in one room each week and making it go the rounds several times per year. The copy on the card reads, "Courtesy Ticket—Given to you for attaining 100 per cent in Deportment for the week ending .....19.. and will admit you to the Grand Theatre Free on Saturday ..... 1931. Given you through Courtesy of OK Theatres. Signed, ... Teacher.

It's plain to see that by working the lower grades, Wright is directing his message to children of an age when they are quite apt to be accompanied by a parent when attending the theatre, at least he states that this happens ninety per cent of the time. In addition, it's a good-will builder with parents, teachers and the kiddies. And so it would seem to us.

The last time we heard from Jack he was not only busy with a lot of show-stunts but was up to his neck with the staging of an impending matrimonial event for himself. We're mighty glad to know that he's still able to carry on and will watch out for further contributions to this department.

Jack Pfeiffer Now Running Own House In Northern Wisc.

As we write of Jack Pfeiffer, former manager of Warners' Orpheum Theatre in Hammond, Ind., he is up in the northern end of Wisconsin where he went the early part of this month to take over operation of his own theatre. However, prior to leaving his old stand he pulled a few little gags that helped trade along and here they are:

A couple of heralds testify that he was specializing on kiddie trade over a period, one of them plugging a pie-eating contest, with prizes for the winners and free candy bars for everybody; and the other presenting an especially arranged program for the youngsters. Cost on the former was taken care of with a small credit line allotted to a coffee shop; the latter offered a special inducement for the kids to win a prize by bringing the hand-bill to the box office. The bulletin board guest ticket gag was also used.

Two other tie-ups made with a clothing concern also aided the box-office. One was in the form of a ticket and stub issued for the give-away of a new silk dress, conducted in the usual manner, and the other a miniature week's program, with coupon attached that was good for a $2 credit on a $20 purchase.

The next time you hear about Pfeiffer we're sure he will have other interesting news to pass along. It's always a pleasure to record that some Club member has stepped out for himself and we know that every Round Tabler wishes him much success with his new venture. A word or two about his old kiddie club before we sign off. On the first Sunday he started it the house played to over 800 kids and 300 adults, during a rain that started at nine in the morning and lasted all day. Not so bad, you'll all agree.

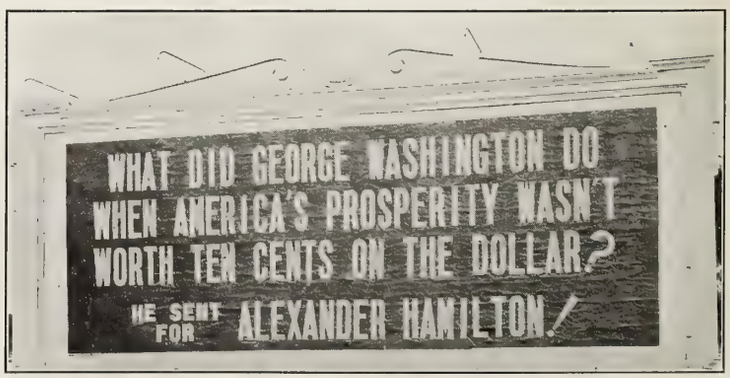
Results Show That P. Bloomberg Knows Newspaper Can Aid

Additional evidence of productive cooperation between the local newspaper and P. D. Bloomberg, manager of the Capital Theatre, Salem, Mass., can be seen by glancing at a recent issue of his town paper, in which he received a nice front page break of a four-column cut on the occasion of the visit of Ken Hackley and his Radio Cowboys. And that's not all by any means; he also worked up a full-page co-op among the radio dealers, tying up with the fact that the Hackley band was a popular radio feature.

The newspaper also cooperated with him to the extent of distributing 1,000 copies of the paper on a Sunday night and the co-op further netted two free radio broadcasts over a local station, both lasting for a half-hour. Of course, these were taken care of by the Hackley group of players. Window displays were also obtained from each merchant in the tieup.

Which all goes to show what a newspaper can do to help the good work along. Treat one in the right way and in nine cases out of ten it will come through with the sought for assistance. In other words, Bloomberg has found out the real meaning of "co-op," which is a fifty-fifty break all around.

A SPECIAL TWENTY-FOUR SHEET!



In addition to many other special advertising stunts made on the occasion of the opening of Warner Bros. new Western Theatre in Hollywood, Calif., the theatre staff got out a special 24-sheet on the opening attraction, "Alexander Hamilton." It's almost unnecessary to state that conditions made the above copy sensational. "Marty" Schwartz, formerly a Warner man in Salem, Ore., is in charge of the Western.

Jake Rosenthal Is Still Batting High Average Out In Iowa

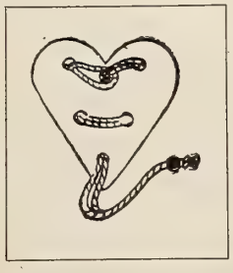
That theatre managers still rate a vacation in some parts of this country is substantiated in a report from Virgil Lewis, advertising and publicity manager of the Capitol Theatre in Waterloo, Iowa. This is the alibi advanced for neglect to send any late information concerning his and Manager Jake Rosenthal's activities and since we are entirely in sympathy with vacations, we'll have to forgive him this time.

But he states that Jake hasn't been vacationing very much, at that; at least, not when it came to a presentation of "Dirigible," for his efforts had two hundred standing in line before opening and the house filled all week. This was accomplished through placarding the title on everything that was circulating about town, from spare tire covers to stickers on checks sent out from theatre and several merchants' stores. Jake sends out checks every now and then to people who imagine he owes them money, so you can see that this is quite a scheme. Tie-ups were also made with department stores, drug stores and novelty shops, augmented with a liberal dose of newspaper advertising. Grant Cooper, the gentleman in charge of the house, had the front decked out like an Irish holiday, as you can see by the accompanying photo.



The returns on the above campaign justified Rosenthal's theory that there's still loose money even in these times, if one will make a worthwhile attempt to divert some of it to the theatre box-office; and so we're passing along his scheme of campaign to other Club members. Glad to hear that both you and Jake are wearing the Club emblem, Virgil, and here's hoping to hear more about what's going on out your way.

GOOD NEWS
FOR TIRED BOX OFFICES



Magic Matinees

Kids of all ages are fascinated by magic. Every kid loves to work out a problem. Magic puzzles and tricks satisfy this desire.

How To Use Them: Hold "Magic Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to

Box 504

Managers Round Table Club

1790 Broadway **New York, N. Y.**

NEW YEAR'S EVE SHOW!

NOW is the time to get started on that special midnight show. Most of the live-wire managers have already made their plans and are probably advertising the big night.

Most of the home-town folk in your community are going to spend New Year's Eve locally; they won't be spending a lot of money for a vacation in the nearby big city. So see that they all know about the Gala Party to be held at your theatre to welcome in the New Year.

Try to dig up some stage talent, professional or local, but if local, be darned sure that they're good or the spirit (?) of the occasion may move some slightly comical patron to start the razzberries. Don't let a good show become spoiled through any oversight on your part. Lay your plans carefully and well in advance, figure out each and every detail of the performance, see that everything is prepared and nothing left to the last minute.

If any sort of novelties or noise-makers are to be distributed, get them ordered long before Christmas and you won't be disappointed. Ditto for the clown outfits for your ushers, etc.

Here's a glorious chance to stage a grand party that will give them plenty to talk about for weeks after. Tie the newspaper into it if you can and get the benefit of their cooperation and publicity.

Don't permit past records to bother you one bit. Make up your mind that there are several hundred dollars to be made on one of these shows and your house can use that dough very nicely.

S. Solomon Put Over Strong Campaign On "American Tragedy"

Title of picture, cast and strong mention of Paramount's 20th Birthday, formed the backbone of the campaign made on "American Tragedy" by S. S. Solomon, manager of the Paramount Theatre, Youngstown, Ohio. In addition, this picture was chosen for the reopening of the State Theatre, another local Publix house.

Two weeks in advance the Paramount's screen was used to plug the picture's arrival at the State with an especially arranged trailer and a combination of regular trailer and catchlines went into action one week in advance.

The entire preview of the State was revamped for the premiere and the box office was opened one day in advance to answer all 'phone inquiries and for the selling of unreserved seats for the preview arranged for critics and prominent citizens. This performance netted the picture editorial mention and a feature write-up by one staff reporter. As the preview guests entered the lobby an important personage secured the signatures of the better known people and these were written on a large piece of parchment for lobby display.



In addition to his newspaper campaign, radio broadcast and liberal billing, many circulars were mailed to a selected list and a personal appeal was made by Solomon himself in a letter on the back of a roto herald. Special letters were also mailed to all members of the legal profession.

In spite of inclement weather, Solomon's campaign on this picture netted fine returns to the State and got this house off to an excellent start. We'll be telling you more about this Club member's activities in future issues. The accompanying photo shows members of the service staff exploiting "Monkey Business."

THE REAL CLUB SPIRIT:
"ALL FOR ONE AND ONE FOR ALL"

HOLIDAY TRAILERS AND SHORTS!

To live up to the spirit of the Yuletide you will want some appropriate short subject for the holiday week and, of course, proper trailers with which to greet your patrons.

Due to the limited number of prints placed in each exchange, holiday subjects, or any shorts that tie in with Christmas and New Years must be dated in far in advance. If your booking is handled through another source, get busy and see that they get you set with what you want.

Trailers are necessary and should be secured from whatever company making the type best suited to your type of house and patronage. Most of the trailer companies will be sending out announcements regarding this and will describe in detail the various trailers they are offering. See that you pick the best and have it on hand well in advance of the holidays.

Orlove To Stay At Milwaukee Uptown; He's Some Showman

Only a short time ago we were confronted with the melancholy duty of setting up in type the story of Louis Orlove's transfer from the management of the Uptown Theatre, Milwaukee, to another managerial post in Detroit. The reason advanced for this move was the lure of advancement in his profession. Having in mind all those poor little kiddies out in Orlove's neighborhood, we felt mighty bad about his departure. We knew that there was a possibility of his Mickey Mouse Club going on the rocks; knew that all his merchant friends on the North Side would sorely miss him, and were also aware of the fact that his candidacy for Alderman of the Nineteenth Ward had been announced.



Well, he had us all crying back here in Club headquarters. According to some newspaper clippings, etc., the North Avenue Advancement Association, of which he was vice-president, was wearing a deep shade of mourning, and practically everyone in his neighborhood was in a dejected state of mind. A pathetic three-column picture in the local newspaper, depicted Louis with some of his Mickey Mouse friends sobbingly draped over his shoulders on eve of departure. It was a sad state of affairs, indeed.

Dry all your tears for Mr. Orlove. He doesn't need them. In the first place he did not go to Detroit; he's going to stay right at the old stand. Secondly, take a look at the ad he promoted on the strength of his departure. It's a cuckoo, isn't it? Even though he felt so very badly about leaving, there was still strength enough left to go out and promote an 8 x 10 inch ad from the boys who keep stores along North Avenue. And that's not all, by any means. Listen to this one, and continue to keep your handkerchief nearby. While his transfer was still pending, he promoted a contest on "WHY PATRONS WERE SORRY OR GLAD THAT HE WAS LEAVING!" Beat that one if you can! Why, you can't even tie it. Concerning the latter, eighteen theatre ticket prizes were awarded for the best fifty-word answers.

Playing the part of a Pagliachhi was a heart-rending role, wasn't it, Louis? Just think it over for a moment, boys; the Show Must Go On . . . and Orlove, his heart near breaking point, must engage in the mercenary duty of keeping the name of the Uptown before the public eye. . . . Shake, Louis! We always knew that you were SOME showman; now we're more convinced of this than ever before. Stay out with your merchants and kiddies of the Northside. They need you. And let the Club know what kind of a stunt you staged when you announced your decision to remain; and how you came out in the Aldermanic race.

Swigger Cashed In By Making Tie-Up With Local Bakery

When ushering in the premiere of "Palmy Days," Holmes Swigger, manager of the Denver Theatre, Denver, Colo., took advantage of the popular baking company and other tieups which are in extensive use throughout the country at this time and as a result secured generous window space and wide distribution of literature in all parts of the city.

His tieup with a local baker secured the privilege of draping Cantor banners on both sides of the 60-odd delivery trucks which paraded the streets one week in advance and three days during run of picture. Another deal made with a butter company resulted in the distribution of 50,000 heralds, and a grocery concern made mention of the picture in a three-column ad that tied up with a giveaway of guest tickets to persons whose names were mentioned in the next ad. Reproductions of the ads were pasted on the windows of 180 stores. An arrangement was also made with a coffee distributor for the serving of free coffee and cake in the theatre lobby. The lobby was decorated with special cut-outs of Cantor, with gilt-tinsel letters on velvet background.

According to a number of campaigns on this picture, there appears to be vast possibilities of securing aid from bakers, cake dealers and other food-stuff concerns, and Swigger's efforts are right on par with all that have come to our attention. We will hope to hear more about his show-selling stunts out in Denver.

Hamilton Made Use Of His Name When Exploiting Arliss

If any of you Club members happen to have the same name as B. B. Hamilton, manager of the Palace Theatre, Norwich, Conn., or can fit your name to any other picture title, you might try an amusing little gag that this Round Tabler recently pulled over in his town. It certainly is a new one, as far as we're concerned at this end of the Table.

On the occasion of "Alexander Hamilton," he got out a four-page tabloid entitled "The Norwich Tattler," headed "Scandalous Love Affairs of Hamilton." A cut of Arliss adorned the front page, along with scenes from other pictures and the balance of the paper contained scenes and notes on coming attractions.

Waiting for the gag? Here it is: He had 15 boys take out 4,000 of these papers and got them to yell all about the great scandal that Hamilton had gotten into at the Palace Theatre. It being a popular notion that scandal, motion pictures and even theatre managers are sometimes intimately associated, the public fell for the hoax in a big way. And it helped put the feature over.

Of course, Clubmen, a fellow has to stay in one place long enough to have a public know his name when it is hooked up with scandalous goings-on, if one is to be in a position to pull a Hamilton; and in these days of firing, hiring and transferring it may not be too practical on a wide scale. But if the shoe fits, try to wear it and give a hand to B. B. for some fast thinking.



Colored Paper Hats

Assorted paper party hats. Bright colored bands offer plenty of imprint space. Great for parades, special matinee parties and as throw-aways. These hats are priced for quantity use. Cover the town with them. Every kid that wears a hat is a walking twenty-four sheet for your attractions. Turn these over to your local printer for imprint.

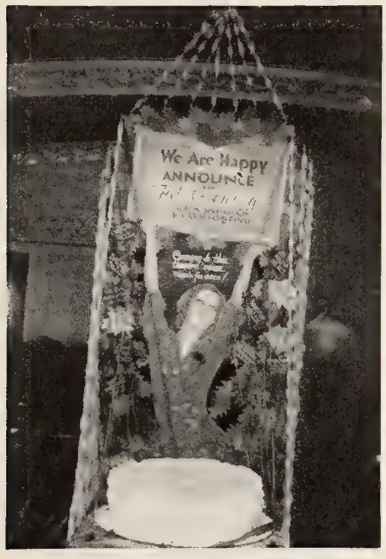
For further information and samples write to Box 502

MANAGERS' ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Variety Of Stunts Pulled By MacLevy For B'klyn Circuit

While the name of Monty MacLevy, supervisor of a number of theatres for Randforce Amusement Corp., Brooklyn, N. Y., has been missing from these pages for some little time, this does not mean that he has not been busily engaged with showbusiness; on the contrary, he and Jack Cohen, assistant manager of the Lefferts Theatre, have been putting over a variety of worthwhile stunts the last few months.

To decide the "scale championship" and stimulate interest among the younger generation in Kings and Queens counties, a circular was issued requesting that the kiddies submit models of 'planes. Boys and girls from 10 to 18 years were eligible and the net result was an effective lobby display of some 150 models. A small box in the lower portion of the circular, advertising three dealers in 'plane model supplies, took care of cost of printing. Gifts were made to those who fashioned the best models.



In the small photo, note one of 30 large birthday cakes that these two showmen promoted to help sell "Fall Opening of Greater Show Season." Back of this huge piece of pastry, which measured 3½ feet in diameter, you can see the attractive cut-out figure holding aloft the announcement. Among the other photos at the bottom of the page the big collection of various articles of interest to school children shows a phase of an essay drive conducted in various schools and entered into by 27 of the Randforce theatres. The subject was, "Why I Am Glad to Return to School." Fifteen fine pen and pencil sets were promoted for each theatre, the one pictured here being that of the Lefferts.

Among the good-will stunts recently promoted by the Lefferts was the offer of its auditorium for Sunday services of an M. E. congregation, following a fire that practically destroyed the church. Numerous letters were received reflecting appreciation from members of the congregation.

Plans are also being made for a Chamber of Commerce in the Richmond Hill section to further community events. While manager of the Fox-Cross Bay and Lynbrook theatres, MacLevy was very successful in the matter of organizing merchants' associations, etc., and his experience will again stand him in good need.

He is also effecting wide distribution of house programs through the placing of special boxes on store counters in the immediate theatre neighborhood. Through this medium alone 2,000 of these are circulated for the Lefferts and it has proven a most economical means of advertising. On the outside of the box is printed, "Lefferts Theatre—Weekly Program—Take One—Thank You." Also, through a tie-up with a Brooklyn newspaper, 1,000 programs are delivered from house to house each week.

In line with the general relief movement throughout the country, plans are already being carried out at the Lefferts and a large number of organizations have responded. Turkeys have been promoted for Thanksgiving Eve and other means of rendering aid to the poor will be employed from time to time.

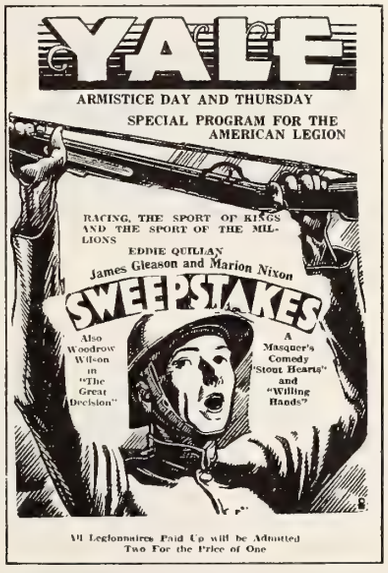
The other photos in lay-out show displays made for "Transatlantic" and "Merely Mary Ann." The Lefferts management is extremely fortunate in having the services of an usher who is artistically inclined and these are examples of his handiwork.

Now that Monty is again an active contributor to these pages, we hope he will continue to keep his fellow Club members informed on what's going on among the several houses he has under supervision. We realize that his job keeps him on his toes.

Taylor and Seymour Putting Over Shows In Okmulgee, Okla.

Out in Okmulgee, Okla., where Robt. I. Taylor manages the Yale Theatre, assisted by his advertising man, G. D. Seymour, value of plugging the football season is not lost sight of, nor is the framing of a special ad neglected for an occasion such as Armistice Day. Note the accompanying ad on "Sweepstakes" he ran as a direct appeal to all Legionaires in and around Okmulgee. In case you cannot decipher the message in small print at bottom of the ad, it reads: "All Legionaires Paid Up Will Be Admitted Two for the Price of One."

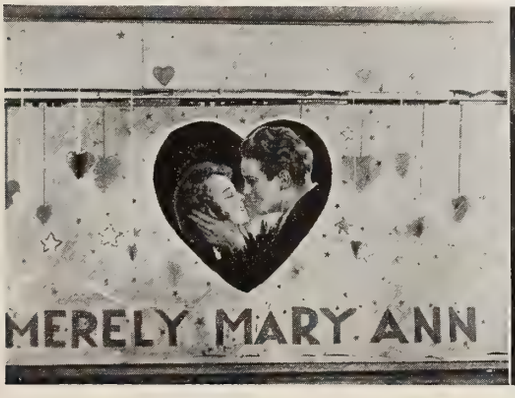
During the football season Seymour gets out a folder made of substantial stock carrying names of all players of opposing teams on the inside spread. In addition to names, number and weight of players is indicated. Substitutes are also listed. The front cover plugs the week's attractions and space on the back cover is devoted to scoring table by quarters and further theatre advertising.



Regarding the mat in the Armistice Day ad, of doughboy holding gun aloft, these can generally be obtained through your newspaper mat services if none be available locally. Many managers use an ad like this occasionally for reason that it breaks up the monotony of regular run of advertising. Seymour's football score card stunt is a seasonable one and about the only suggestion that we could make is that a small local ad might have taken care of the cost of getting it out. But that's a small item, considering its value in the way of publicizing the house. We have yet to record this contributor and Manager Taylor as regular Round Tablers.

A CORRECTION!

A few weeks ago we described a campaign made on "Huckleberry Finn" at the Olympia Theatre, Miami, Fla., and gave credit for same to James H. McCoy, City Manager. As a matter of fact, the entire campaign was planned and executed by his assistant, Francis Falkenberg, when Mack was away on his vacation.







Above photos show examples of art work turned out by one of Monty MacLevy's assistants while working at the Lefferts Theatre, Brooklyn, one of the houses under his supervision.

Ed. Hart Emphasized Circus Angle When Selling 'Side-Show'

Not so long ago we had occasion to pass along some information on how E. M. Hart, manager of the Stanley Theatre, Utica, N. Y., sells a show in his newly adopted home. That he's a showman who believes in doing something that hits them right in the eyes there can be no doubt, for all his ballyhoos and displays have a habit of bordering on the sensational. The fact that a picture hasn't pulled so very well in some other spot doesn't make any difference to him; he just goes out and sells it. The following is what he did in connection with "Side Show":

The local Chamber of Commerce chose to stage a "Utica Day" during the showings of this picture and Hart was right on the job. He was appointed chairman of the Parade Committee and arranged to have the parade form in front of the theatre. In it was included the city police, firemen, several units of the American Legion, three bands, Veterans of Foreign Wars, a cavalry troupe, several floats and elephants and patrol wagon entered by the Stanley. Two of the accompanying illustrations show the clown police patrol and the animals performing in front of the theatre.



The circus angle was played up strongly throughout the entire campaign, with street ballyhoo of clown through the shopping district and a float on truck resembling a side-show tent. The clown carried a sign advertising the picture and distributed samples of Lifesavers in a small envelope carrying copy,



"Find a Utica Day Souvenir Inside and Remember That "Side Show" at the Stanley Is a Life Saver and Will Save You from the Blues and Other Gloomy Ailments." The float, as illustrated here, followed the Chamber of Commerce float (which carried bells and sirens) all through the city and neighboring towns and villages, numbering about 60.



In addition to the promotion of 15,000 sample packages of Life-Savers, which were distributed by clown and ballyhoo trucks in advance of attraction, free Coco-Cola was also promoted for patrons during engagement of picture. It made an appropriate circus tie-up.

Other advertising included the placarding of 10 auto delivery trucks and three buses, traveling in and out of town; projection of slides to sheet atop building facing "Busy Corner"; six sheet billing on same corner; 50 advertising cards in local and suburban merchants' windows; a 24-sheet on main road leading into town; distribution of 3,000 heralds in local and New York papers; a 24-sheet cut-out suspended from marquee, and a unique single-column ad in "Utica Day" double trucks, running full length of page and reading in opposite direction.

He also obtained free double column mats with a special story in connection with "Utica Day" and the special show at the Stanley, advising visitors of plenty of parking space near the theatre; the free checking of parcels at the theatre; souvenirs, and a write-up on picture, all covering about 30 inches of free space.

Hart was highly commended by the chairman of the committee representing the Chamber of Commerce for his activities in behalf of the Retail Merchants' Group, which had the support of the Mayor and city officials. It will be recalled that this Round Tabler hasn't been in his town for a very long time and he is to be congratulated for making such fine headway in this direction. He feels that his strong campaign brought up the gross on this picture, particularly in view of the fact that business for the first two days was so much better than that of the third.



We have several other stunts of Hart's on hand and these will follow from week to week until we present them all. As stated, he has been most successful in circussing his picture wares to the Utica public and it is therefore to be assumed that we can all gather a wealth of helpful ideas from this enterprising showman of the Mohawk Valley.

Brown's Co-Op Ad On "Smart Woman" Made Strong Plug

The title of "Smart Women" appealed so strongly to a number of merchants in his town that H. C. Brown, manager of the Rivoli Theatre, Greenville, S. C., won their cooperation in the promotion of a full page of ads that appeared in the Sunday morning and Tuesday afternoon papers prior to the picture's opening. The pages were made especially attractive to women and only one ad was sold to one merchant of each line of merchandise, such as jewelry, shoes, hats, dresses, beauty parlor, florist, millinery, etc.

Cards in the several store windows were arranged to spell out the title of the picture and shoppers were invited to correctly list the letters in the various windows. The theatre donated guest tickets to those who sent in the lists.

Any picture with the word "Smart" as part of the title seems to rate a co-op these days, so apparently it's a popular merchandising word. "Smart Money" came in for a flock of co-op pages and now we'll predict that there will be a lot promoted on this picture, thanks to Brown's contribution to this department.

Waltman Arranged With P-T Group To Plug Arliss Film

Burgess Waltman, manager of the Warners theatre, the Grand, in Fulton, Kentucky, is credited with having originated a stunt that has worked not only for the direct financial advantage of his house, but has done much to build up good will for the theatre in his community.

Having booked George Arliss in "Alexander Hamilton," Waltman looked about for means of interesting the school children and the teachers in Fulton in the picture. The idea that he carried out was to tieup with the Parent Teachers Association and arrange a series of benefits for the organization during the run of "Alexander Hamilton." All these Parent Teachers Associations throughout the country are supported wholly by their members. They have no means of raising money for the carrying out of their work. In Fulton the members of the Association personally sold tickets for "Alexander Hamilton" and the benefits proved successful.

While the schools have turned out to be a natural source of exploitation for the above picture, Waltman appears to have gone a few steps further when he enlisted the whole-hearted support of the Parent-Teachers' Association. This was a most worthy move and he and his theatre will undoubtedly reap a future reward.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

A. C. RALEIGH, former manager of the Fox-Capitol Theatre in Olympia, Wash., has been confined to his home over a long period with a serious attack of pleurisy.

* * *

C. P. ABERCROMBIE has taken over operation of the Duncan Theatre, Aberdeen, Idaho, and will run same under a straight picture policy.

* * *

E. O. BRILES has signed a lease on a building at 420 Commercial street, Buffalo, N. Y., which he will convert into a motion picture theatre.

* * *

TOL TEETER, Oklahoma City exhibitor, has leased a building in Albuquerque, N. M., in which he will operate a motion picture show. His son, Alva Teeter, will have charge of the house.

* * *

ALLAN CUSHMAN, who for the past five years has been associated with Fox West Coast Theatres in various cities, has been appointed publicity manager for the Pelican Theatre, Klamath Falls, Idaho, under Peter Welch, manager. Welch assumed charge of this house following a receivership action.

* * *

HARRY W. POOLE, veteran theatreman, has assumed control and management of the Pine Tree Theatre, Klamath Falls, Idaho. Poole has been a resident of this city for the past 14 years and also operates the Rainbow Theatre. James Hensen will act as his assistant at the Pine Tree.

* * *

W. B. McDONALD and his two business associates, George H. Godfrey and F. W. Talbot, are supervising re-decoration and installation of new equipment for the Viking Theatre, Astoria, Ore. This house was formerly called the Astoria.

* * *

ERIC SHOREY, formerly Sales Manager of De Forest Phonofilm of Canada Limited, has taken over the lease of the Garden Theatre, Huntingdon, Que., and has installed sound equipment.

* * *

LEW KEELER, who operates the Sprague Theatre in Spokane, Wash., has also taken over the Egyptian Theatre and will operate under a second-run policy of straight pictures.

* * *

JOSEPH J. SICARDI, former assistant manager of the Liberty Theatre, Plainfield, N. J., and publicity manager of both Liberty and Park Theatres, has been promoted to the post of manager of both theatres.

* * *

W. D. BROWN has been apointed manager of the State Theatre in Ukiah, Idaho. He was formerly in charge of the Liberty Theatre in Kendrick.

* * *

ROY CZERNY has installed a new, all-metal marquee with 400 feet of Neon lighting on the Kent Theatre, Kent, Wash.

* * *

SHELBY HOWDESHELL has taken over the Orpheum Theatre, Mountain Home, Idaho, and will install new sound equipment.

* * *

ARTHUR BRUNE has acquired the Star Theatre, Winside, Neb., from Victor Gross, and will install new sound projection equipment.

* * *

MATTY FOX, in addition to managing the State Theatre in Racine, Wis., will also have charge of the reopened Mainstreet Theatre. Mickey Gross is city manager.

W. C. TALLMAN has reopened the Ceramic Theatre in East Liverpool, Ohio, after completing extensive alterations and improvements.

* * *

E. A. BOOTH, formerly manager of the Grand Theatre in Macon, Ga., is in charge of the Gala Theatre in Columbus, Ga., while the Grand is closed for a two or three months period.

* * *

B. J. HELGERSON is the new manager of Loew's 42nd Street Theatre, New York City. Isaac Selder has replaced Helgerson as manager of the Greeley Square.

* * *

C. A. LUKE, formerly assistant manager of the Ritz Theatre in Brunswick, Ga., has won a promotion to the management of the Pal Theatre in Vidalia, Ga.

* * *

H. B. JOHNSON has reopened the New Ritz Theatre in Madison, Fla.

* * *

OSCAR STIEFEL has taken over lease of the Shapiro Theatre in Mt. Union, Pa.

* * *

R. S. PATTERSON has purchased the Majestic Theatre in Fort Mill, S. C.

* * *

IRWIN SOLOMON has been made manager of the Fremont Theatre, Fremont, Ohio, a house recently taken over by Publix-Great States. Solomon was formerly with Publix in Toledo.

* * *

JACK BUCHANAN is back in the game again as assistant manager of the Metropolitan Theatre in Seattle, Wash.

* * *

CHARLES MESSINGER is in charge of the Tremont Theatre, Bronx, New York City, a house recently taken over and reopened by Joe Weinstock.

* * *

LEONARD JASCO has been appointed assistant manager of the Eckles Theatre, Syracuse, N. Y. He replaces Jack Judge.

* * *

RAM KRISHNA SHARMA, a Round Tabler recently in charge of a cinema in Srinagar, India, has been temporarily shifted to management of the Hari Cinema in Jammu, the Winter seat of the Kashimir Government.

* * *

P. L. DYSARD is in charge of the recently reopened Grand Theatre in Ronceverte, West Va. J. C. Shanklin is the owner.

* * *

JOE O'CONNOR has been placed in charge of the Merced Theatre, Merced, Calif.

* * *

RALPH ALLEN has succeeded Arthur Miller as manager of the California and Mission Theatres in San Jose, Calif. Ed Sullivan has taken Allen's place as manager of the Hippodrome in Sacramento.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

H. I. WASSERMAN is acting as a division man in Massachusetts territory, following the death of Frank Hookailo.

* * *

HARRY MORIN is at the helm of the Strand Theatre in New Britain while Jack Swanson is in a hospital recovering from injuries received during a recent accident.

* * *

HARRY DAVID, division manager for Publix out of Salt Lake City, recently returned from San Francisco, where he attended a wedding anniversary of his parents.

* * *

MRS. GEORGE GODFREY has installed new sound equipment in the Myrtle Theatre, Myrtle Creek, Ore.

* * *

HARRY JACOBSON, manager of the Forest Park Theatre in Richmond Hill, N. Y., recently had one of those "embarrassing moments" experiences. Two thugs held him up and made away with over $400 box-office receipts.

* * *

FRANK KESSLER has been appointed manager of the B. S. Moss Broadway Theatre, New York City, replacing Emil Groth. Kessler was the former assistant manager.

* * *

TIMOTHY SMITH has taken over the Lyric Theatre in London, Tenn. He also operates the Rialto in Knoxville.

* * *

J. T. CONNERS has been appointed manager of the State and Tremont Theatres, Manchester, N. H. Ed Sheridan, former manager, has been transferred to supervision of both Palace and Crown Theatres, same city.

* * *

CARL AMBRUST, owner of the Palace Theatre in Continental and the Strand Theatre in Payne, Ohio, has taken over the Roma in Columbus Grove. The house has been closed over a long period.

* * *

E. W. VAN NORMAN has succeeded Frank Fischer as supervisor of Warner Theatres in Milwaukee, the latter transferred to other duties.

* * *

WILL HINCKLEY has concluded negotiations for taking over the motion picture in American Falls, Idaho, which has been closed since last May. Hinckley was a former camera man with M-G-M.

* * *

EARL MILLER has reopened the Ritz Theatre at Walnut, Iowa. New equipment has been installed.

* * *

A. J. WITHNELL has purchased the Heights Theatre, Columbia Heights, Minn., from Arthur Gluck. Withnell is a veteran theatre man and for the past two years has operated two theatres in Jamestown, N. D.

* * *

SAMUEL LUDWIG has taken over the H & H Theatre, Bowdle, S. D., and plans installation of many new items of equipment. He was formerly connected with the Ludwig Film Exchange.

* * *

LUDY BOSTEN, well known Muscatine, Iowa, theatre man, has rebuilt the Bosten-Uptown Theatre from stem to stern and it's now the city's newest theatre.

* * *

DAN STEARNS, owner and manager of the Willoby Theatre, Willoughby, Ohio, recently turned over to the community welfare store four 1½ ton truck loads of food stuffs as the result of a show held when some article of food was presented in lieu of admission.

It's Your Own Fault If You Haven't Joined!

GEORGE HEELEY, JR., is the assistant-manager of the Marlboro Theatre, a Publix house in Marlboro, Mass., and with the endorsement of his boss he, too, becomes a member of this Club. With the able coaching he is getting at this house, it probably will not be long before George will be stepping out for himself. In the meantime, we'll be glad to hear about what he is doing to help sell the Marlboro.

———*Wear Your Club Pin! ! !*———

BERNARD COBB has charge of the Ramona Theatre in Detroit, Mich., a big 2,200 seat Publix house on Gratiot Avenue. With Cobb a member of this organization, Detroit begins to shape up 100 per cent and it's a pleasure to record that he intends to do his utmost in the matter of passing along show-tips that will be of assistance to brother Round Tablers. Shoot them along, Bernard, and we'll do our part.

———*Wear Your Club Pin! ! !*———

WALTER STUART manages the Crown Theatre in New London, Conn., and he is still another Publix man to enroll in this organization. We're glad to introduce you to the rest of the gang, Walter, but the very best way to do this is to see that one of your good showselling stunts is written up and sent to Club headquarters, so that we can state, "Here's one that Walter Stuart used to good advantage." And we'll do that just as soon as the Club spirit moves him to make a contribution.

———*Wear Your Club Pin! ! !*———

E. B. UNGLAUB is located out in Nebo, Ill., where he manages the Cozy Theatre. We are glad to extend the Club welcome to this new member and hope that he, too, will send along some ideas that will be useful to his brother showmen. So take a little time off, E. B., and tell us all about what's going on in your neck of the woods.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

H. H. WEISS, manager of the Fairfaix Theatre in Miami, Fla., shoots along his application for membership in this Club and also states, "Give my regards to Wally Allen," which we will do at the very first opportunity in view of the fact that his headquarters are but a short walk from where we are located. Weiss is busy grooming for the heavy season down his way and we'll be expecting some interesting reports from this recently-elected Round Tabler.

———*Wear Your Club Pin! ! !*———

JOHN P. HASSETT is at the helm of the Maine Theatre in Portland, Me., and his job is feeding his public a fare of second run double features on straight picture policy. He's another Publix man to join the Club and we're glad to have him with us. Think up a good show stunt that will be useful to the rest of the gang, John, and shoot it in.

———*Wear Your Club Pin! ! !*———

ALEC H. HURWITZ has the job of assisting with the management of the Rialto Theatre in Brockton, Mass., and now that he has joined this large army of showmen, with an opportunity to share in all the live-wire ideas which are being broadcast through this department, we'll be expecting him to climb up the ladder of success. In the meantime, Alec, keep in touch with headquarters and let us know what you are doing to help your boss put the Rialto over.

———*Wear Your Club Pin! ! !*———

THOR HAUSCHILD is the manager of the Paramount Theatre in Steubenville, Ohio, one of the links in the Publix-Ohio Corporation, and we are glad to record that he has also become a member of this ever-growing Club of showmen. Now that you are one of us, Thor, get the real spirit that pervades the entire organization and send along some ideas that can be put into work by your fellow Round Tablers. We'll see that these are passed along.

———*Wear Your Club Pin! ! !*———

R. J. "BOB" BOYLE is the skipper of the Strand Theatre in Holyoke, Mass., and recently came to this town from the Park Theatre in Rockland, Me. He is an experienced theatre man, having served with T. A. Boyle in legit, tabs and stock prior to his two year hitch with Publix. We're mighty glad to have him with us and hope that he will do his part to keep the old ball rolling. When you see Morris Rosenthal of the Victory Theatre in your town, give him our best regards, Bob; he'll tell you just what to do for your brother Round Tablers.

———*Wear Your Club Pin! ! !*———

W. G. ENLOE holds down the job of city manager of the State, Palace and Capitol Theatres in Raleigh, N. C., which is enough to keep any one man pretty well occupied these days. It is a pleasure to wecome him as a member of this Club and we would like to hear all about what he is doing to keep business up to par at his three houses. He has been quite successful with give-away nights, which have included some elaborate offerings. We're certain that others would like to know just how he carries out his campaigns.

———*Wear Your Club Pin! ! !*———

L. J. DANDENEAU manages the Park Theatre in Rockland, Me., a Publix house that combines pictures with vaudeville one day per week; and he single features, too, if that's news to New Englanders. He is also another new Round Tabler and we will look forward to broadcasting some of the stunts that he is putting over for his house.

ALBERTO MONROY is one of the Club's representatives down in Mexico, now that he just became a Round Tabler. He is at the helm of the Cinema Palacio, high up in old Mexico City, and we know that all members will be most interested to hear about how show-business is conducted down his way. As to his inquiry about sending along photos, we'll be mighty glad to receive any that will convey some ideas that can be passed along to other members.

———*Wear Your Club Pin! ! !*———

CARL F. BENEFIEL manages the Ritz Theatre in Wellington, Texas, one of the Griffith Amusement Chain, and he's been with this outfit for the past six years. He has managed Griffith houses in a half-dozen Texan cities and we are indeed glad to list his name among the newly elected Round Tablers. While but 28 years of age, he has a wealth of experience to draw upon and we predict that his membership will be a real asset to this organization. He appreciates the ideas he has lifted from this department and now intends to repay his brother showmen with some of his own.

———*Wear Your Club Pin! ! !*———

GEORGE C. MEESER is the Eastern Zone Manager for Pizer Theatrical Enterprises in Nazareth, Pa., with three houses under his supervision. He makes his headquarters in Nazareth at the Broad Street Theatre and also looks after the Liberty in Argyle and the New Allen in Allentown. He's been a reader of this department for a long time and has just decided to officially become a member. It's a pleasure to acknowledge his application and we hope that Meeser will forthwith become an active contributor to these pages.

———*Wear Your Club Pin! ! !*———

ADOLPH M. EISNER is another new member of this organization of showmen and he's located out in Detroit, Mich., where he manages the Annex Theatre, a big neighborhood theatre on Grand River Boulevard. Incidentally, he is also another Publix man to become enrolled in this fraternal order and we are glad to broadcast the fact that other Round Tablers will soon be able to get a line on some of his showman-like methods of boosting attendance at the Annex; in fact, just as soon as he can find the time to pass along the information.

———*Wear Your Club Pin! ! !*———

GEORGE H. TAYLOR has the job of assisting A. B. Anderson with the management of the Fox-Pontiac Theatre up in that Summer and Winter resort of Saranac Lake, N. Y. Before entering show-business he made a living selling automobiles and his sales experience should stand him in good need in these times. Right at this time of the year it's necessary to go out with bob-sleds to bring patrons to a theatre in his neck of the woods and so we'll await his next communication in order to tell you just how this is accomplished.

———*Wear Your Club Pin! ! !*———

JOSEPH LA ROSE manages the Eastown Theatre, another big Publix house in the city of Detroit, Mich. We are also glad to welcome this new Round Tabler to our organization and will anticipate receipt of his plans for selling shows. Detroit is well represented in this department and it will be everyone's pleasure to also see this member's name there just as often as he can find the time to send along some useful information.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplies by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15		

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buz Barton	Oct. 28	60	
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Hell's Valley	Wally Wales	Mar. 18	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Highway Raiders			6 reels	
Human Targets			6 reels	
Lure of the Range			6 reels	
Mark of the Spur			6 reels	
Midnight Prowlers			6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Bronco			6 reels	
Rio Grande Raiders			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21		
Dirigible	Holt-Gray-Wray	Apr. 4	93	Mar. 14
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19		
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That...(Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Middle Watch, The		Mar. 3	65	
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6	79	Mar. 19
Texas Ranger, The	Buck Jones	Apr. 10	61	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Deadline	Buck Jones	Dec. 3		
Feathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Fighting Marshal, The	Tim McCoy			
Final Edition				
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Justice Rides Again	Buck Jones	Dec. 4		
Maker of Men	Jack Holt - Richard Cromwell - John Wayne			
Men in Her Life	Lois Moran-Chas. Bickford	Dec. 10		
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Terror by Night	Wm. Collier, Jr.-Una Merkel			Oct. 17
(Untitled)	Jack Holt - Constance Cummings			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewedd under the title "We Three")	Dec. 5	65	Sept. 12
Finger Points, The	Barthelmess-Wray	Apr. 11	88	Mar. 21
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
Hot Heiress, The	Lyon-Munson	Mar. 28	78	Jan. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 3
Men of the Sky	Irene Dalroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Captain's Wife, The	Lil Dagover-Walter Huston	Jan. 9,'32		
Fireman, Save My Child	Joe E. Brown			
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
Safe In Hell	Dorothy Mackaill	Dec. 12		
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan Carries On	Oland-Churchill	Apr. 12	69	Mar. 28
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Doctors' Wives	Baxter-Bennett	Mar. 15	82	Apr. 4
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22	67	Mar. 7
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
3 Girls Lost	Wayne-Young	Apr. 19	71	Apr. 18
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	6	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-Linda Watkins-Marian Nixon-Ralph Morgan			
Circumstance	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec. 27		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan			
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell			
Surrender	Warner Baxter-Leila Hyams	Dec. 6		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglen-Helen Mack			
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5		Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31		Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Just a Gigolo	William Haines	June 6	67	Apr. 25
	(Reviewed under title "The Lullaby")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The.	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21		Oct. 31
Private Lives	N. Shearer-R. Montgomery	Nov. 28		
Secret Six, The	Beery-Harlow	Apr. 18	83	Apr. 25
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone	Oct. 24		Oct. 3
	(Reviewed under title "Dancing Partner")			
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Roland Young-Velez-Baxter	Sept. 5	06	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11	73	Mar. 21
Susan Lenox, Her Fall and Rise.	Greta Garbo-Clark Gable	Oct. 10		July 18
Tailor Made Man, A	William Haines	Mar. 28	80	Mar. 7
This Modern Age	Joan Crawford	Aug. 29	68	June 13

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Dec. 19		
Boarding School	Madge Evans-Jordan-Page			
City Sentinel	Walter Huston-Jean Harlow			
Courage	Robert Montgomery			
Emma	Maria Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 14		Oct. 24
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec. 5		
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mata Hari	Greta Garbo-R. Navarro	Dec. 26		
Sky Scraper	Madge Evans-Rbt. Young			
Tarzan	Johnny Weismuller - Maureen O'Sullivan			
West of Broadway	J. Gilbert-Brendel-L. Moran	Dec. 12		Aug. 22

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	7 reels	
Galloping Thru	Tom Tyler	Dec. 5	6 reels	
Ghost City	Cody-Shuford	Dec. 10	6 reels	
Law of the Sea,	All Star	Dec. 15	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74½	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18	80	Apr. 11
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
Gun Smoke	Arlen-Brian	Apr. 11	64	Mar. 14
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21	75	Mar. 7
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Man of the World	Wm. Powell-Lombard	Mar. 28	70	Mar. 7
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Road to Rome	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25	88	Mar. 21
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28		
Confession	C. Colbert-Wm. Boyd			
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5		
His Woman	G. Cooper-C. Colbert	Nov. 21		
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes	Nov. 28		
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Gary Cooper - Sylvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	R. Arlen-C. Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	
Second Chances	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Sky Bride	Carole Lombard-Rich'd Arlen			
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26		
Through the Window	G. Bancroft-E. Boardman			
Two Kinds of Women	P. Holmes-M. Hopkins			
Wayward	Nancy Carroll-Richard Arlen	Jan. 23,'32		
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1		
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Beyond Victory	Boyd	Apr. 12	73	Apr. 18
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Rebound	Ina Claire	Sept. 18	91	June 13
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Big Shot, The	Eddie Quillan	Dec. 18		
Lady with a Past	Constance Bennett			
Partners	Tom Keene	Dec. 18		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25		
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erio Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20	72	Mar. 7
Perfect Alibi	All Star	Apr. 1	76	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
W. Plan, The	All Star	Mar. 15	98	Apr. 4
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Dove, The	Dolores Del Rio-Leo Carillo			
Exposed	Mary Astor-Ricardo Cortez			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Lost Squadron	Richard Dix			
Peach O' Reno	Woolsey-Wheeler			Nov. 14
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1	60	Mar. 21
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'e	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13
Convicted	Aileen Pringle	Artclass Pictures			Oct. 3
Das Cabinet Des Dr. Larl Fari		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Michael and Mary	Edna Best	Gaumont-Gainsborough		85	Nov. 21
Naples and Sorrento		Italian Star Film Prod.		78	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8
Night Raid	Albert Prejean	Osso. Films	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon - Lloyd Hughes	Headline Pic.		72	Nov. 14
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15	60	Apr. 11
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F.		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanished Legion, The	Harry Carey-Edwin Booth	June 10	12 episodes	July 25

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1	10 episodes	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28	12 episodes	Oct. 3
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24	12 episodes	Aug. 1
Heroes of the Flames	Tim McCoy	June 2	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Riders of the North	Bob Custer	Mar. 1	67	Apr. 11
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July 15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 1	64	Oct. 17
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20		
Nevada Buckaroo	Bob Steele	Sept. 27		
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard	Nov. 8		
Fighting Mad	Ken Maynard	Dec. 6		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13		
Luxury Girls		Mar. 30,'32		
Race Track	Lee Carrillo	Nov. 1		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Cock of the Air	Billie Dove-Chester Morris	Oct. 7		
Corsair	Chester Morris	Dec. 19	75	
Front Page	Adolphe Menjou	Apr. 4	90	Mar. 28
Indiscreet	Gloria Swanson	Apr. 25	94	Mar. 14
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Dec. 26		Nov. 21
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		
Kid From Spain, The	Lily Damita - Eddie Cantor			
Scarface	Paul Muni	Nov. 28		
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Nov. 14		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23	67	Mar. 14
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
Iron Man, The	Lew Ayres	Apr. 30	72	Mar. 28
Lasca of the Rio Grande	Lee Carillo	Nov. 2	65	July 25
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Reckless Living	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Seed	John Boles-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12		Oct. 3
House Divided, A	W. Huston-H. Chandler	Dec. 5		
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Jan. 3,'32		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Nice Women	Sidney Fox-Frances Dee	Nov. 28		
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Beggars Opera, The	Rudolph Forster	June	14	
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Captain Thunder	F. Wray-V. Varconi	Apr. 26	67	May 16
Children of Dreams	Marget Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 31	63	Nov. 21
God's Gift to Women	Fay-LaPlante	Apr. 25	75	Mar. 14
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov. 27	81	Oct. 31
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan. 2,'32		
Blonde Crazy	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32		
Man Who Played God	George Arliss			
Old Man Minick	Charles "Chic" Sale			
Shadows on the Wall	Kay Francis	Dec. 12		
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel.	Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK				
Wages of Gin, The	Apr.	28	25	

COLUMBIA

Title	Rel.	Date	Minutes Running Time	Reviewed
CURIOSITIES				
C 220	Mar.	26	1 reel	
C 221	May	25	1 reel	
C 222	June	25	1 reel	
C 223	June	26	1 reel	
C 224	Aug.	1	1 reel	
C 225	Aug.	29	1 reel	
C 226	Sept.	4	1 reel	
C 227	Sept.	30	1 reel	
C 228	Sept.	30	1 reel	
EDDIE BUZZELL SPECIALTIES				
Blond Pressure			1 reel	
Call of the North			1 reel	
Check and Rubber Check	Mar.	13	1 reel	
Chris Crossed	Aug.	3	1 reel	
Kings or Better	May	1	8	May 30
Last of Moe Higgins	May	22	1 reel	
Lone Star Stranger	Dec.	27	1 reel	Feb. 7
Red Men Tell No Tales	Sept.	14	1 reel	
Soldiers of Misfortune	Oct.	26	1 reel	
Sweetheart! Darling!				
Wine, Women But No Song	Feb.	14	1 reel	
KRAZY KAT KARTOONS				
Bars and Stripes	Oct.	14	1 reel	
Disarmament Conference	Apr.	27	1 reel	
Hash House Blues	Nov.	2	1 reel	
Piano Mover				
Restless Sax, The				
Soda Poppa	May	29	1 reel	
Stork Market, The	July	11	7	
Svengarlic	Aug.	3	1 reel	
Swiss Movements	Apr.	4	1 reel	
Weenie Roast, The	Sept.	14	1 reel	
MEDBURY SERIES				
Laughing with Medbury in Africa			9	Apr. 25
Laughing with Medbury in Reno	July	6	10	
Laughing with Medbury in Turkey	Sept.	7	1 reel	Oct. 17
Laughing with Medbury in Death Valley	Oct.	12	1 reel	Oct. 17
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9		
Beach Party, The	Nov.	4	1 reel	
Blue Rhythm	Aug.	18	1 reel	
Castaways, The	Apr.	6	1 reel	
Delivery Boy	June	15	10	Oct. 24
Fishin' Around	Sept.	14	1 reel	
Mickey Steps Out	July	16	7	Oct. 3
Moose Hunt, The	May	8	1 reel	May 30
MONKEYSHINES				
Curses! Curses! Curses!	Aug.	20	1 reel	
Little Beezer	July	5	8	
Monkeydoodles	Oct.	12	1 reel	
RAMBLING REPORTER				
Father Nile	May	11	1 reel	
Jerusalem, City of Peace	May	11	10	
Land Nobody Knows	June	27	9	
Land of Enchantment	July	31	1 reel	
Streets of Cairo	Apr.	14	7	May 30
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Catcher, The	Oct.	15	1 reel	
Chinatown Mystery			1 reel	
Little Pest, The	Aug.	15	8	
Showing Off			1 reel	
Sunday Clothes	Sept.	15	1 reel	
What A Boy			1 reel	
Yelp Wanted	July	16	1 reel	July 16
SILLY SYMPHONIES				
Busy Beavers, The			7	
Cat's Nightmare	July	28	8	Oct. 8
China Plate	May	25	8	
Clock Shop, The			1 reel	
Egyptian Melodies	Aug.	27	1 reel	
Fox Hunt, The			1 reel	
In the Clock Store	Sept.	30	1 reel	
Midnight in a Toy Shop	July	3	1 reel	May 2
Mother Goose Melodies	Apr.	17	1 reel	May 9
Spider and the Fly	Oct.	16	1 reel	
Ugly Duckling, The			1 reel	

EDUCATIONAL

Title	Rel.	Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES				
Cannonball, The Clyde	Sept.	16	19	Aug. 29
Half Holiday			22	
Shopping With Wife				
Taxi Troubles Clyde	Oct.	18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS				
Canine Capers	Nov.	15	9	Nov. 21
Inside Baseball	Oct.	11	9	
No Holds Barred	Sept.	6	9	
BURNS, WM. J.,				
DETECTIVE MYSTERIES				
Anthony Case, The	Aug.	2		
Death House, The	Apr.	12	10	
Double Cross	July	5	11	
Foiled	July	19	11	
Framed	May	10	10	
Mead Trial, The	June	21	10	
Ringleader, The	Mar.	15	11	Apr. 11
Starbrite Diamond, The	June	7	11	Oct. 3
Strangler, The	Mar.	29	12	June 6
Trap, The	May	24	11	Aug. 29
Triangle Murder, The	Mar.	1	11	Apr. 11
CAMEO COMEDIES				
Honeymoon Trio	Aug.	30	9	Sept. 26
Idle Roomers	Nov.	29	9	Oct. 24
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Trail of the Swordfish, The	Sept.	6	10	Aug. 29
Wrestling Swordfish	Nov.	8	8	
BAYETY COMEDIES				
Foolish Forties Ford Sterling-June McCloy	June	28	21	June 6
Fowl Affair, A	Apr.	26	6	Mar. 21
HODGE-PODGE				
Highlights of Travel	Sept.	12	10	
Jungle Giants	June	21	11	
Money Makers of Manhattan	July	19	9	
Tidbits	May	24	10	July 11
Vagabond Melodies	Aug.	16	10	
Veldt, The	Dec.	20	10	
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Crashing Hollywood Rita Flynn-Phyllis Crane	Apr.	5	20	Mar. 21
Lure of Hollywood Brooks-Chandler	July	5	20	June 27
Queenie of Hollywood Flynn-Brooks	Nov.	8	21	
Tamale Vendor, The Patricola-DeMontez	Sept.	6	20	Aug. 20
MACK SENNET BREVITIES				
Who's Who in the Zoo	Oct.	11	10	
World Flier, The	Sept.	13	9	Sept. 26
MACK SENNETT COMEDIES				
Albany Branch, The P. Kelton-T. Dugan	Aug.	2	6	July 4
Cow Catcher's Daughter Clyde-Gribbon-Beebe	May	10	22	Apr. 4
Dog Doctor, The Clyde-O'Leary-Farley	Mar.	15	22	Nov. 1
Fainting Lover Clyde-Boteler-Deni	Aug.	16	18	
Ghost Parade Clyde-Gribbon-Beebe	May	24	22	May 2
Great Pie Mystery, The	Oct.	25	22	Nov. 7
Hold 'er Sheriff Beebe-Murray	June	7	21	
In Conference Clyde-Gribbon-Wilson	Apr.	26	21	Apr. 11
Monkey Business in Africa Clyde-Beebe	June	21	22	July 4
Movie Town Sennett-Beebe	July	5	17	
Poker Widows	Sept.	13	19	
Slide, Speedy, Slide D. Pollard-T. Dugan	July	19	18	
Speed Clyde-Beebe	Sept.	27	22	Apr. 11
Too Many Husbands Clyde-Boteler	Aug.	30	21	
MACK SENNETT FEATURETTES				
I Surrender Dear Bing Crosby	Sept.	13	22	
One More Chance Bing Crosby	Nov.	15	21	
MERMAID COMEDIES				
Back Page, The Chandler-Brooks	May	24	20	Apr. 11
Once a Hero	Nov.	22	19	
Up Pops the Duke Chandler-Bolton	Sept.	20	20	
Windy Riley Goes Hollywood Jack Shutta-Louise Brooks	May	3	21	Apr. 11
ROMANTIC JOURNEYS				
Across the Sea	Dec.	13	10	
Cross Roads	May	3	11	Apr. 11
Dream World	July	5	9	Aug. 29
Glories of America	Sept.	27		
Harem Secrets	Oct.	4	10	
Outposts of the Foreign Legion	Oct.	18	10	Nov. 21
Peasant's Paradise	Nov.	15	10	
TERRY-TOONS				
Around the World	Oct.	4	6	
Black Spider, The	Nov.	1	6	Oct. 31
Blues	June	28	6	July 4
By the Sea	July	12	6	July 4
Canadian Capers	Aug.	23	6	
Champ, The	Sept.	20	6	
China	Nov.	15	6	Nov. 7
Clowning	Apr.	5	6	Mar. 28
Day to Live, A	May	31	6	
Fireman's Bride, The	May	3	5	Apr. 11
Fried Chicken			7	Oct. 3
Her First Egg	July	26	6	
Jazz Mad	Aug.	9	6	
Jesse and James	Sept.	6	6	Oct. 3
Jingle Bells	Oct.	18	6	Oct. 24
Lorelei, The			6	
Sing Sing Song	Apr.	19	8	Mar. 28
Sultan's Cat, The	May	17	6	May 2
Summer Time				
2000 B.C.	June	14	6	June 6
TORCHY				
Torchy	Oct.	4	22	Oct. 3
Ray Cooke-Dorothy Dix				
Torchy Passes the Buck	Dec.	6	22	Nov. 14
TUXEDO COMEDIES				
Bride and Gloomy Bert Roach-Eleanor Hunt	Mar.	22	20	
Don't Divorce Him Clyde Cook	May	31	18	May 2
What a Head Duffy-Rondell	July	26	20	
VANITY COMEDIES				
College Racket Glenn Tryon	June	14	20	June 6
Freshman's Finish, The	Sept.	20	22	
Girl Rush, The	Oct.	25	21	Oct. 17
Shotgun Wedding, A	Apr.	19	20	Mar. 14

FOX FILMS

Title	Rel.	Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES				
1 Giants of the Jungle	Aug.	8	8	May 9
2 Diamonds in the Rough	Aug.	16		
3 Wandering Through China	Aug.	23		
4 Down to Damascus	Aug.	30	8	May 9
5 The King's Armada	Sept.	6	9	May 9
6 The Wild West of Today	Sept.	13	8	May 9
7 Where East Meets West	Sept.	20		
8 Wild Life on the Veldt	Sept.	27	8	May 9
9 Over the Viking Trail	Oct.	4		
10 India Today	Oct.	11		
11 The Land of the Nile	Oct.	18		
12 The Homeland of the Danes	Oct.	25		
13 The Kingdom of Sheba	Nov.	1		
14 In the South Seas	Nov.	8		
15 The Pageant of Siam	Nov.	15	9	May 9
16 Birds of the Sea	Nov.	22		
17 When Geisha Girls Get Gay	Nov.	29		
18 Paris of the Orient	Dec.	6		
19 Happy Days in Tyrol	Dec.	13	8	May 9
20 Paris Nights	Dec.	20	8	
21 Fires of Vulcan	Dec.	27	8	
22 Stamboul to Bagdad	Jan.	3'32	8	
23 The Foreign Legion	Jan.	10,'32	10	
24 Spreewald Folk	Jan.	17,'32	9	
25 Over the Yukon Trail	Jan.	24,'32	8	
26 The World at Prayer	Jan.	31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE				
Air Tight	May	9	17	May 2
Call A Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21	
Love Fever	Apr.	11	20	
Let's Do Things	June	6	27	
Mama Loves Papa	Oct.	24	17	
BURTON HOLMES				
Busy Barcelona	Apr.	11		
Sultan's Camp of Victory	Feb.	28	10	
That Little Bit of Heaven	Mar.	21	10	
CHARLEY CHASE				
Hasty Marriage	Dec.	19	21	
One of the Smiths	May	23	26	
Panic Is On, The	Aug.	15	20	Aug. 15
Rough Seas	Apr.	25	27	June 6
Skip The Maloo	Sept	26	21	
What a Bozo	Nov.	7	21	
COLORTONE REVUES				
Ambitious People	Mar.	21	17	
Crazy House	Feb.	7	16	Mar. 14
Devil's Cabaret	Mar.	7	17	
Geography Lesson	Mar.	28	17	
DOGVILLE				
Big Dog House, The	Mar.	14	16	Aug. 8
Love Tails of Morocco	Sept.	5	16	Aug. 15
Trader Hound	Nov.	28	15	
Two Barks Bros.	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Sharks and Swordfish	Oct.	24		
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10	
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	
Cradles of Creed	Feb.	6,'32		
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32		
London, City of Tradition	Feb.	6,'32		
Land of the Maharajahs, The	Aug.	22	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Tropical Ceylon	Feb.	27,'32	10	
FLIP THE FROG				
Jailbirds	Sept.	26	9	Nov. 21
Laughing Gas	Mar.	14	7	Mar. 14
Movie Mad	Aug.	29	8	
New Car, The	July	25	8	
Ragtime Romeo	May	2	8	Sept. 12
Stormy Seas	Aug.	22	9	
Village Specialist, The				
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	
Nanny	Nov.	14	8	
Roamin' in the Gloamin'	Sept.	5	10	Aug. 15
She's My Daisy	Oct.	10	9	Apr. 11
LAUREL & HARDY				
Any Old Port	Jan.	23,'32		
Beau Hunks	Dec.	12	40	Sept. 5
Come Clean	Sept.	19	21	
Helpmates	Mar.	5		
Laughing Gravy	Apr.	4	21	
Our Wife	May	16	21	Apr. 11
One Good Turn	Oct.	31	21	Nov. 21
OUR GANG				
Bargain Day	May	2	19	
Big Ears	Aug.	29	21	
Dogs Is Dogs	Nov.	21	21	
Fly My Kite	May	30	21	
Little Daddy	Mar.	28	21	Mar. 14
Readin' and Writin'	Jan.	2,'32		
Shiver My Timbers	Oct.	10	21	Oct. 24
PITTS-TODD				
Catch-As-Catch-Can	Aug.	22	20	
Pajama Party	Oct.	3	20	Nov. 7
War Mamas	Nov.	14	21	
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32		
Forehand, Backhand, Service (Tilden)	Sept.	5	9	Aug. 15
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	
Splash	Oct.	3	10	
Tennis Technique (Tilden)	Aug.	29	8	Sept. 5
Timber Toppers	May	7,'32		
Volley and Smash (Tilden)	Sept.	12	8	Sept. 5
Wild and Wooly	Nov.	7	9	Sept. 5
Whippet Racing	Dec.	12	9	

PARAMOUNT-PUBLIX

Title	Rel.	Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES				
A Hunting We Did Go	May	16	1 reel	
Climate Chasers	July	11	1 reel	
My West	Mar.	7	1 reel	
Runaway Boys	Jan.	31	1 reel	
ONE REEL ACTS				
African Dodger, The Tom Howard	Apr.	4	10	Mar. 14
All for the Band Eddie Younger	Apr.	4		Mar. 14
Beauty Secrets from Hollywood Technicolor Novelty	Sept.	5		Mar. 14
Beach Nut, The Herb Williams	Oct.	3,'32		
Cheaper to Rent Willie West & McGinty	Sept.	19		
Clinching a Sale Harry Richman	Apr.	18		
Crazy Compositions Fuzzy Knight	Apr.	11		
Fair Ways & Square Ways Eddie Miller	May	2		
Finn and Caddie Borrah Minnevitch	Oct.	17		
French Line Gina Malo	Jan.	24		
Happiness Remedy Ted Lewis	Feb.	14		
Helping Hand Solly Ward	June	27		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Hudson and Its Moods	Apr.	11	May 12
Leslie Stowe-Speed Young			
I'm Telling You	Mar.	7	
Willie and Eugene Howard			
Jazz Reporters			
Charles Davis & Gang			
Laugh It Off	Feb.	14	May 9
June MacCloy			
Lesson in Love, A	Sept.	26	11 Sept. 19
Helen Kane			
Let's Stay Single	Mar.	14	
Frances Williams			
Miscast	Mar.	21	
James Kelso-Dolores DeMonde			
More Gas	Oct.	24	
Solly Ward			
M'Lady	Mar.	28	
Irene Bordoni			
My Wife's Jewelry	Aug.	22	11 Sept. 12
Tom Howard			
No More Hookey	Aug.	29	
Haig Trio			
Once Over, Light	May	23	May 16
Burns and Allen			
One Big Night	Feb	7	
Ben Blue			
One Hundred Percent Service	Aug.	1	10 Sept. 5
Burns and Allen			
Pair of French Heels, A	Nov.	14	
Mitchell & Durant			
Pent House Blues	Feb.	21	
Muriel D'Or-Cy Kahn			
Pest, The	Mar.	14	
Tom Howard			
Plastered	Nov.	22	
Willie West & McGinty			
Puff Your Blues Away	Oct.	31	
Lillian Roth			
Real Estators, The	May	2	10 May 23
Smith & Dale			
Roaming	Nov.	28	
Ethel Merman			
Tongue Tied	Dec.	13	
Lulu McConnell			
Top Notes	Mar.	21	Mar. 14
Willy Robyn			
Tune Detective, The	Apr.	25	June 13
Dr. Sigmund Spaeth			
Two A. M.	May	2	
Tom Howard			
Via Express	July	4	10 Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 7—Rudy Valee—Lowell Thomas — Marionette Show	Mar.	28	1 reel
No. 8—Jesse Crawford. Ruth St. Dennis—Lowell Thomas	Apr.	4	1 reel
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around	May	30	1 reel
Any Little Girl That's a Nice Little Girl	Apr.	18	1 reel
Betty Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	1 reel
Gallagher & Shean	Aug.	29	1 reel
I'd Climb the Highest Mountain	Mar.	7	1 reel..June 13
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Please Go Way and Let Me Sleep	Jan.	10	1 reel
Somebody Stole My Gal	Mar.	21	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Bimbo's Express	Aug.	22	Sept 12
Bimbo's Initiation	July	25	1 reel
Bum Bandit, The	Apr.	4	1 reel
Cow's Husband, The	Mar.	14	8 Mar. 28
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Male Man, The	Apr.	25	6 May 23
Mask-a-Raid	Nov.	7	1 reel
Minding the Baby	Sept.	26	1 reel
Silly Scandals	May	23	1 reel..May 9
Teacher's Pest	Feb.	7	1 reel
Thee Saps	Feb.	21	1 reel
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Oct.	17	
Weismuller-Kruger			
Broadway Romeo, A	Mar.	28	
Jack Benny & Co.			
Bullmania	Aug.	15	
Billy House & Co.			
Cab Waiting	June	20	17 May 16
Jack Benny			
Elmer Takes the Air	July	18	Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur, Away	Oct.	3	Sept. 5
Smith & Dale			
Gents of Leisure	May	9	
Chester Conklin			
Great Pants Mystery	Feb.	14	
Smith & Dale			
Headache, The	Mar.	14	June 13
Billy House			
He Was Her Man	Mar.	25	
Gilda Gray			
It Ought to Be a Crime	Sept.	12	
Ford Sterling			
Lease Breakers, The	Sept.	5	
Dane & Arthur			
Mile Iren, The Great	Nov.	7	2 reels
Al St. John			
Nothing to Declare	Aug.	8	
Lulu McConnell			
Out of Bounds	Nov.	14	
Billy House			
Retire Inn	Sept.	19	
Billy House			
Shove Off	Oct.	31	2 reels
Dane & Arthur			
S.S. Malaria	June	6	
Smith & Dale			
Studio Sap	Sept.	28	
Chester Conklin			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Dec.	26	
Dane-Arthur (Reviewed under the title "In the Good Old Summer Time"			
Taxi	Apr.	11	
Chester Conklin			
13th Alarm, The	July	4	
Chester Conklin			
Thou Shalt Not	May	23	May 2
Billy House			
What Price Pants	Aug.	22	
Smith & Dale			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	9
Cinderella Blues	April	12	8 Apr. 11
College Capers	Mar.	15	1 reel..Mar. 21
Cowboy Cabaret	Oct.	26	1 reel
Family Shoe, The	Sept.	14	7 Oct. 10
Fairyland Follies	Sept.	28	8 Oct. 31
Fisherman's Luck	June	13	10 July 4
Fly Guy, The	May	10	7 June 6
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	8 Aug. 8
Horse Cops	Oct.	12	1 reel
In Dutch	Nov.	9	1 reel
Love in a Pond	Aug.	17	8 Sept. 19
Mad Melody	Apr.	26	1 reel..May 2
Making 'Em Move	July	5	9 July 25
Old Hokum Bucket, The	Mar.	29	7 Apr. 4
Pale Face Pup	June	22	9 July 4
Play Ball	May	24	10 May 30
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	2 reels
Julius Sizzer	Sept.	7	20 Sept. 5
Messenger Boy, The	June	29	22 July 25
Promoter, The	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class	May	31	2 reels..May 16
Open House	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels..Mar. 7
Half Pint Polly	May	3	2 reels
CHECKER COMEDIES			
Chasing Trouble	Apr.	26	2 reels..May 9
Disappearing Enemies	Mar.	1	2 reels..Apr. 4
FARRELL GOLF SERIES			
Duffer Swings	Feb.	22	1 reel..Mar. 7
Getting on the Green	Mar.	22	1 reel..Apr. 11
Under Par	Mar.	15	1 reel..Mar. 28
Winning Putts	Mar.	1	1 reel..Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The	May	17	2 reels..May 2
Parents Wanted	Mar.	15	2 reels..Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	2 reels
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	2 reels
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	2 reels
Gigolettes	Apr.	18,'32	2 reels
June First	July	27	20 July 4
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 18
Blue Grass Kings	June	20	1 reel..July 4
Canine Champions	Nov.	16	1 reel
Diamond Experts	May	17	10 May 23
Floating Fun	Sept.	7	10
Hunting Thrills	Apr.	21	1 reel..Apr. 11
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel..May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley	Nov.	2	1 reel
Sink or Swim	Mar.	22	9 Mar. 28
Speed Limit	Mar.	8	1 reel..Mar. 14
Tennis Topnotchers	Apr.	4	1 reel..June 6
Timing	Oct.	5	10
Younger Years	June	29	10 July 4
Water Bugs	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels..Aug. 8
Frozen Face	Apr.	19	2 reels..Apr. 18
Oh, Marry Me	Nov.	2	18 Nov. 21
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands	June	15	20 May 30
Wide Open Spaces	Dec.	28	2 reels
MELODY COMEDIES			
Not So Loud	May	3	2 reels..May 4
Twisted Tales	Mar.	29	22 April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Lemon Meringue	Aug.	3	20 June 6
Mother-in-Law's Day	Apr.	23,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RAINBOW COMEDIES			
Against the Rules	June	6	19 May 23
Three Wise Clucks	Apr.	12	2 reels..Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win	Dec.	21	2 reels
Slow Poison	Oct.	19	21 Oct. 24
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	2 reels
That's My Line	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Call of Mohammed	Apr.	7	1 reel..Apr. 4
Children of the Sun			1 reel
Fallen Empire	July	27	10
Hurricane Island	April	21	1 reel..Mar. 28
Song of the Voodoo	Oct.	19	9 Oct. 31
Shadows of the Dragon	Mar.	8	1 reel..Mar. 14
Thom the Unknown	Mar.	22	1 reel..Apr. 4
Through the Ages	Nov.	16	1 reel
Utmost Isle, The	Sept.	21	11 Oct. 3
WHOOPEE COMEDIES			
All Gummed Up	May	23	2 reels..May 16
Rough House Rhythm	Apr.	5	2 reels..Mar. 14

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18
Ex-Rooster			
Hurry Call, A			
Many a Sip			
DANE & ARTHUR SERIES			
Lime Juice Knights	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Save			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can	Oct.	24	19
Clark & McCullough			
Melon Drama, A	Nov.	6	20 Sept. 5
Clark & McCullough			
Trouble from Abroad	Aug.	22	20 June 20
F. Sterling-L. Littlefield			
HUMANETTE SERIES			
Humanette No. 8	Mar.	22	9 Mar. 9
Humanette No. 9	Apr.	15	9
Humanette No. 10	May	1	10
Humanette No. 11	June	13	10
Humanette No. 12	July	1	10 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy			
Ether Talks			
Fixed			
Round Heels			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
Itching Hour, The	Feb.	1	22
Second Hand Kisses	Mar.	29	19 Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Crusaders	Apr.	12	19
Mickey's Diplomacy	July	15	18
Mickey's Rebellion	June	27	18
Mickey's Stampede	Feb.	7	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting			
Strife of the Party, The	Oct.	17	16½
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes			
NICK & TONY SERIES			
Wife O' Reilly	Feb.	25	20 Mar. 7
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C, The	Oct.	31	21
Swift Justice			
NOVELTY			
Stung	Nov.	15	
ROSCO ATES SERIES			
Clean up on the Curb, The	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The	Aug.	8	20 July 25
Never the Twins Shall Meet			
Use Your Noodle	Oct.	31	20
TORY THE PUP			
Toby in the Circus Times	Jan.	25	7
Toby in the Brown Derby	Mar.	22	7 Mar. 7
Toby Down South	Apr.	15	7
Toby the Bull Thrower	June	7	7 May 27
She Went for a Tramp	Mar.	15	20
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Polar Pals	Sept.	5	7 Sept. 19
Trouble	Oct.	10	7
Wot a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL			
Land of the Shalimar		17	Nov. 21
FALCON PROD.			
Knights In Khaki		22	May 23
IDEAL			
Birds of a Feather		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy			
Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — German's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Out Where the West Begins		8	Nov. 21
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Beauty Secrets from Hollywood— No. 1 (technicolor)			Mar. 14
Old Songs for New		9	Sept. 5
Bob Welsh			

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Loses Out	Mar. 1	6	
Alice Picks the Champ	Mar. 15	6	
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
6—Chasing Around	Mar. 23	16	Mar. 28
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—The Gland Hotel	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES			
Station S-T-A-R			
No. 26—Kenneth Harlan	Mar. 2	11	Mar. 28
VOICE OF HOLLYWOOD SERIES (NEW)			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	
No. 8—Monte Blue	Oct. 11	11	Nov. 21
No. 9—Pat O'Brien	Oct. 25	11	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Dec. 7	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
Dangerous Daze	Mar. 11	2 reels	Mar. 14
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened In Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Divorce a la Carte	Apr. 15	2 reels	Mar. 14
Butter In Yegg Man	May 6	2 reels	Apr. 11
Hot and Bothered	Mar. 4	2 reels	
..In Old Mazuma	Jan. 1	2 reels	
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Bless the Ladies	Dec. 9	2 reels	
Hello Russia	Jan. 17	2 reels	Dec. 20
Here's Luck	May 20	2 reels	May 2
Hotter Than Haiti	Nov. 11	22	
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Goalettes	June 17	2 reels	Aug. 8
SPORTS REELS			
Backfield Plays— Notre Dame Football	Sept. 28	1 reel	
Carry On— Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team. Pop Warner Football	Nov. 2	10	
Famous Plays— Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago. Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System— Notre Dame Football	Sept. 14	1 reel	
Shifts— Notre Dame Football	Sept. 7	1 reel	
Soccer	Nov. 16	1 reel	
Trick Plays— Pop Warner Football	Oct. 26	11	
STRANGE AS IT SEEMS SERIES			
No. 8—Novelty	Apr. 13	1 reel	Apr. 11
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 14	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day— Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies— Summerville	Dec. 9	2 reels	
Fast and Furious— Daphne Pollard Don Brodie	Oct. 14	19	Oct. 3
First to Fight— Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Haiti— Summerville	Nov. 11	2 reels	
Models and Wives— Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars— Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping	Oct. 28	16	Nov. 7
Peekin' in Pekin— Summerville	Jan. 1,32	2 reels	
Running Hollywood		2 reels	
Sold at Auction— Daphne Pollard	Jan 15,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
No. 3		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13		21	Nov. 21
Thelma White and Fanny Watson			
No. 2—The Smart Set-Up		2 reels	
Walter O'Keefe			
No. 3—Of All People		22	Nov. 21
Thelma White and Fanny Watson			
No. 4—Relativity and Relatives		2 reels	
Dr. Rockwell			
No. 5—Her Wedding Night-Mare		2 reels	
Thelma White and Fanny Watson			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive		1 reel	
Billy Hayes-Bobby Jordan			
No. 2—Batter Up		1 reel	
Billy Hayes-Bobby Jordan			
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery		18	
Janet Reade-Albertina Rasch Girls			
No. 2—Words and Music		17	Nov. 21
Ruth Etting			
No. 3—Footlights		2 reels	
HOW I PLAY GOLF— BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 9—Dumb Patrol		1 reel	Mar. 28
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party		1 reel	
Earl Carpenter's Gang			
No. 2—A Havana Cocktail		1 reel	Apr. 25
Castro's Cuban Band			
No. 3—Darn Tootin'		1 reel	
Rudy Weidoeft			
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The— Primo Carnero		2 reels	
Gypsy Caravan— Martinelli		1 reel	
Handy Guy, The— Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet— Scenic		1 reel	
ONE REEL COMEDIES			
Baby Face— Victor Moore			
Gold-Digging Gentlemen— Al Klein-Joan Abbott			Aug. 22
Grand Dame, The— Patsy Kelly			May 9
I'll Fix It— Kent-Lake			May 28
Lodge Night— Phillips-Cox			May 16
Maid to Order— Eleanor Shalor-Bob Lynn			May 2
Military Post, The— Roberto Guzman			
Milky Way, The— Neely Edwards			July 18
No-Account, The— Hardie-Hutchison			
No Privacy— Lloyd Hamilton			May 2
No Questions Asked— Little Billy			
Number Please— Sheila Barret			Mar. 31
Purely An Accident			May 16
Brown-Kearns			
Sitting Pretty— Joe Phillips-Ruth Donnely			May 9
Sky High— Janet Reade-Dudley Clements			Mar. 28
Strong Arm, The— Harrington-O'Neil			
Twixt Love and Duty— Howard-Graham			May 2
ORGAN SONG-NATAS			
For You— Organ-Vocal		1 reel	
Just a Gigolo— Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me— Organ-Vocal		1 reel	
When Your Lover Has Gone— Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It— Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie— Marjorie Beebe			
No. 4—Free and Easy— Edgar Bergen			
SPORTSLANTS SERIES— TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery— Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery— Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery— Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The— Helen Morgan		20	Aug. 1
Meal Ticket, The— Jack Pearl			June 13
23 Skidoo— Lew Fields			May 2
Freshman Love— Ruth Etting			
Old Lace— Ruth Etting			
Dandy and the Belle, The— Frank McGlynn, Jr.-Mary Murray			
For Two Cents— De Wolf Hopper			June 6
Good Mourning— Eddie Foy-Dressler-White			Sept. 5
Last Straw, The— Romney Brent			May 2
Partners— Billy Gaxton			Apr. 4
Silent Partner, The— Billy Gaxton			Aug. 15
Success— Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever— Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero— Billy Wayne		1 reel	
Inventor, The— Billy Wayne-Thelma White		1 reel	May 16
Taking Chances— Billy Wayne-Thelma White		1 reel	May 9
With Pleasure— Billy Wayne		1 reel	May 2
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	

MUSIC AND TALENT

STAGE SHOWS

San Francisco Fox

Week ending November 18

Vaudeville holds forth this week in the Fanchon & Marco "Aloha Idea," with the introductory music and the setting alone having anything to do with Hawaii. Walt Roesner and his musical tribe are on the stage for a change and the Sunkist Beauties, which one might have expected to be a feature of a Hawaiian performance, are conspicuous by their absence. The show, however, is pleasing.

The act opens with a tropical setting and a huge liner lying at the dock. A hula dancer goes through her steps as "The Song of the Islands" is played and Gaylene and DuRyane. acrobatic dancers, offer some novelties, getting a good hand for handsprings with odd twists.

Al Gordon's dogs prove a highlight and raise many a laugh with their comic actions. How they can be trained to be so nonchalant is a mystery and they seem to get as much fun out of the performance as the audience, from the tiny member who throws fits to the more sedate fellow who stands on his hind legs on a trapeze.

The Briants, comic pantomimists, demonstrate that a lot of patter is not necessary to put over an act. One takes the role of a dummy and simply oozes over the stage, while the other, dressed as a stevedore, attempts to seat him. The act proves one of the hits of the show.

Ryan and Noblette have a song and dance turn which gets by despite the lack of voice, the personality of the girl putting it over.

The Four Kadex offer an aerial acrobatic turn, making use of some very complicated apparatus. The stage offering comes to an end with Ryan introducing the principals as they go aboard the boat to sail for San Francisco.

Detroit Michigan

Week ending November 19

Louie's Hungry Five, those notable assassins of peace and quiet from WGN, Chicago, headed by Herr Louie and the Weasel, are the high spot, and low spot and all spots between the trey and the ace at the Michigan this week.

The boys get off to a great start. The funny little German band that is tickling the eardrums of radio listeners all over the country has all the show business "it" that is necessary. They clown and gag their way through quite a few minutes of nonsense and whatnot, and finish up with a blackout gag that—while it is almost as old as the prop is supposed to be—gets the laughs.

Bob Nolan, he who wears his clothes well and has been mastering the ceremonies hereabouts for many, many weeks, is right back at 'em again in this show. The stage settings—six of them—are a credit to Ed J. Wiesfeldt, and the dancing ensemble keeps time and shows the results of hard practice.

Vaudeville Takes Upturn In Philadelphia Theatres

Vaudeville appears to be taking an upturn in Philadelphia theatres, led by Nixon's Grand, which has been scoring with "name" stars on the stage, plus first neighborhood run films.

It is rumored that the Shuberts will abandon the Shubert, 2,000-seater, and that it will be taken by the Sablocky interests, to be opened as a first-run vaudeville house.

JOHN GART



This chap is just about the youngest organist-musical conductor in the business. He is 23 years old, born in Moscow in 1908. He received his education at the Conservatory of Music, Moscow. His stage experience started when he was 10, piano accompanist to his father, who was an opera singer in Europe. His career as theatre organist started when he was assigned to Loew's 83rd Street theatre, New York City. Since that time he has been featured organist in a number of Loew theatres in the metropolitan district. A few months ago he was assigned as both organist and musical conductor at Loew's 46th Street theatre, Brooklyn. He is not only an accomplished musician but a very good arranger as well.

Fanchon To Europe Seeking Novelties for Stage Show

Fanchon Simon, of Fanchon & Marco, stage show producers, arrived in New York from the coast on Sunday, en route to Europe in search of foreign novelties. She will direct the Roxy midnight benefit performance on Wednesday.

Fanchon today produces stage shows for 45 cities in the country and employs some 2,000 stage artists, with a weekly payroll of $150,000.

Tucker at Skouras House

Sophie Tucker is playing the Audubon Theatre in New York this week under the new policy of the Skouras Brothers. She is introducing three new songs written by Jack Yellen. She followed her record engagement at the Oriental in Chicago with similar new marks for the Fisher at Detroit. It is reported that while in Detroit she was offered the lead in two musical productions and may accept one of them.

STAGE SHOWS

Detroit Fisher

Week ending November 19

The ghost of vaudeville of the days when vaudeville was vaudeville stalked the stage of the Fisher in great style, and won capacity crowds. Topping the show was none other than Johnny Burke, Mack Sennett's famous comedian, who gagged his way through eight or ten minutes of hearty laughs. Johnny is no stranger in these parts, and yet he can tell the same stories in the same way and always drag 'em to the theatre.

Al Stone and Miss Lee provide the comedy chatter. Stone plays a trombone, while his attractive partner teases melodies out of the piano. The chatter is fast and clean, and Miss Lee might well be the reason why men leave home.

The opening number, in full stage, features the Wan Wan San troupe of eight Chinese tumblers. This act seems to come from the limbo of things-almost-forgotten, yet it moves along, presents some clever tumbling and acrobatics, and starts the show the way a show should be started.

As a closer, Chaney and Fox are offered in a dance skit. The first number is an alleged Spanish affair. Then Earl Paul, piano accompanist, renders a solo banjo number, allowing time for costume changes. A "ballroom" waltz number finishes the proceedings in a medley of favorite airs.

The show is well balanced, and as a change from the usual fare at the Fisher is most welcome. If audience reaction means anything, local Publix officials might find a diet of real vaudeville of benefit.

London Theatres Use Bands; Gaumont May Continue Policy

Jack Hylton has been booked with an orchestra of 60 at the Gaumont Victoria theatre, London, in connection with the film, "Splinters in the Navy."

Another band is playing in conjunction with the film "Carnival" at the Tivoli and if the idea appears successful, will be continued throughout the Gaumont circuit. It is seen as an indication that the desire for music did not go when the talking film arrived in England.

Three Reopen in Philadelphia

Recent Philadelphia openings included Fay's in West Philadelphia on a straight vaudeville policy; the Liberty, by United Chains, Inc., with a series of negro revues and the Casino, under independent management, with burlesque.

NBC Signs Columbo

Russ Columbo, noted radio singer, has signed an exclusive long-term contract with the National Broadcasting Company and will be heard nightly over coast-to-coast networks.

Albertina Rasch Doing Short

Albertina Rasch is working on her third short for Vitaphone, with eight Rasch dancers in the number, entitled "Cheer Up." Roy Mack of the Vitaphone staff is directing.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

There are a lot of organists back and going back on the job and I'm sure you will want to hear of them first. . . . Here goes. **Art Brown,** the Maple-sugar kid, is now at the new Paramount, Charlottsville, Va. . . . **Billy Muth,** formerly of the Worth, Fort Worth, Texas, opens next week at the Paramount, Des Moines, Iowa. . . . **"Mack,"** whose real name is **W. Lynn McReynolds,** is now at the Egyptian, Scottsbluff, Neb. . . . **Stan Malotte,** formerly of the Minnesota, Minneapolis, is now at the Paramount, Toledo. . . . **Eddie Ford,** formerly of New York and lately of Australia, is now at New York and lately of Australia, is now at the Tampa, Tampa, Fla. . . . **Gray Burt** is now at the console at the Westwood, Westwood, N. J. . . . **Walter Danziger,** formerly of the Los Angeles Uptown, is now at the new Fox, Tucson, Ariz. . . . **Cameron Kirby,** another wellknown L. A. organist, is now at the Melody Lane (exclusive eating place) featuring organ programs during the meal hours. . . . **Colin Driggs** is still at the Publix-Allyn, Hartford, Conn. . . . **Bill Meeder** is back at the console of the RKO Albee, Richmond Hill, L. I., after a six-weeks illness. . . . Bill looks fine and it's a toss-up which is the happier, the audience or Bill. . . . Those are all the organist changes I recall at the moment. . . . Now for the musical conductors. . . . **Enrico Leide** is at the Fox, Atlanta. . . . **Junior Meyers** is doing great at the Fox-Poli, Bridgeport, Conn. . . . **Freddie Mack** is at the Fox-Poli Capitol, Hartford, Conn. . . . **"Fid" Miller** is mus. con. at the Miller, Wichita, Kan. . . . **Al Ricci,** new conductor at the New York 86th, is one of the youngest musical conductors in the business. . . . He's a hard worker, has a lot of class and is not only a first class musician but a versatile arranger, too. . . . and, there probably are other changes that momentarily escape me. . . .

* * *

Dan Daniels, organist at the Fox, Green Bay, Wis., is one of the regular version writers for **Quality Slide, Chicago** and is also staff organist for radio station **WHBY.** . . . **Hal Friedman,** formerly of the Morton, Dorchester, Mass., is now furnishing music and entertainment for private affairs around Boston. . . . **Lillian Dawson** (my "adopted" sister) is now playing Loew vaud. time and doing great. . . . **Cliff Hess** and yours truly had lunch with a "funny man" the other day . . . you know, **Irving Kaufman,** the fellow who does **Salty Sam** the **Sailor Man** over the **Columbia** Chain on Tuesdays, Wednesdays and Thursdays . . . and **Charlie and Oscar** over the same chain on Tuesdays and Sundays. . . . Kaufman's impersonations of screen stars and his other versatile bits are making a big name for him. . . . **National Studios** has a new catalogue of **"Colortone Effect"** slides which will enhance your programs and stop your worries about blank screens between slides. . . . Send for it . . . it's worthwhile. . . . There is a report going around that **Milton Kae's Kae Studios** is going out of business . . . that is erroneous. . . . Kae is moving the first of the year to larger quarters. . . .

ED DAWSON

Named Rochester M. C.

Ken Whitmer has been named master of ceremonies at Loew's Rochester, being billed as combined actor, musician and stunt man. He is noted as a player of any instrument in the band.

$10,000 Spotlight

When Don Galvin, performing at the Rialto, Louisville, Ky., took his guitar and crooned beside Mrs. Susan B. Hall, in the audience, she was "insulted, embarrassed, tantalized and harassed," and being in the spotlight injured her good name, and her "fame and credit were brought to public ridicule, scandal, infamy and disgrace." And for that Mrs. Hall wants $10,000 damages from the Fourth Avenue Amusement Company. She claims she became nervous and hysterical through the ordeal of being crooned to, finally fainted, was carried from the theatre, treated by a physician and was ill for six weeks. Her attorney, Joseph W. Cambron filed the suit.

STAGE SHOWS

Milwaukee Wisconsin

Week ending November 19

Margie and Teeps Lucille open Fanchon & Marco's "Nursery Rhymes" Idea singing a ditty about the old woman in the shoe. The curtains then part and with a large shoe as a background the chorus caper about in girly costumes with ribbons in their hair. The first episode is augmented by Clinton, a novelty acrobat who takes the part of "Jack Be Nimble." He flips and flops about the stage in great style.

The second episode also is introduced by the two Lucilles who sing a song about Miss Moffet, this part is played by Bararina, who dances in an engaging style and has as her help mate a clever little poodle.

Tom Patricola, the featured player of the Idea, stamps and clowns about in an able fashion. His bits are augmented in several instances by the Sisters Lucille, who offer an imitation of the Duncan Sisters singing "I Never Had No Mammy."

The chorus, garbed to represent a bouquet of flowers, dance amid a garden setting. They give way to Patricola, who dances and strums the uke to "Some of These Days."

Schichtl's marionettes offer a novel entertainment feature. The puppets are manipulated to produce a smooth performance with a number of surprises incorporated. Some of the puppets enter in one character only to be suddenly changed to one entirely different.

For the finale the chorus are garbed in white feathery costumes representatives of geese.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Hal Kemp and his orchestra open a two-months engagement at the Adolphus Hotel, Dallas, Texas. . . . Popular concert music of the type associated with the name of Ferde Grofe, and vocal varieties by the beautiful Jane Froman, Jack Fulton and the King's Jesters, will combine to make a brilliant spot in Sunday afternoon radio entertainment when the Florsheim Frolic presents it coast-to-coast series at a new time. Fifty-four stations associated with the NBC will broadcast the show each Sunday from 3 to 3:30 P. M. Symphonic in tone, the orchestra under the leadership of Grofe will "dress up" currently favorite melodies and present wellknown compositions of its conductor. Harmonies arranged to suit the taste of the King's Jesters will be sprinkled liberally throughout the programs. The distinctive contralto blues of Miss Froman and the beautiful tenor voice of Jack Fulton will lend additional vocal color in their solo interpretations of songs in popular demand. As a composer Grofe is, perhaps, best known for his "Mississippi Suite" and just recently his "Knute Rockne Tone Theme" was given its debut on the air by Paul Whiteman, receiving a nation-wide ovation. Miss Froman's rich contralto voice is a comparatively recent discovery. It narrowly escaped oblivion in a journalistic career. Fulton has risen to fame with the King's Jesters in the Whiteman organization. . . . You've no doubt heard from Harry Bush that he's back in town working for Sherman Clay & Co. Well, Harry's back and he is just a little "louder" than Harry Lauder, and even just a little bit more Scotchy.

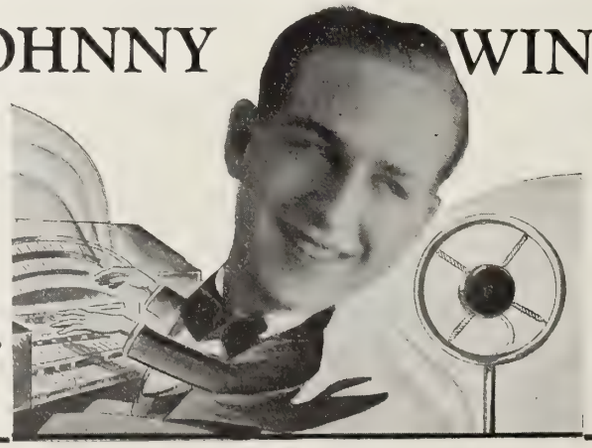
Joe Sanders, associate of Carleton Coon with the Coon-Sanders orchestra which is playing a long engagement at the Hotel New Yorker, was born in Thayer, Kansas. Coon-Sanders led the first orchestra to broadcast in this country. Al & Pete will soon leave the NBC, as will Jules Herbeveaux. Bernie Cummins closed at the Congress hotel and opens at the Netherland Plaza.

The three orchestras which replace Rolph on the Lucky Strike programs are those of Wayne King, Andy Sannella and Gus Arnheim.

Sannella is a noted director of radio and recording orchestras, is an accomplished musician, playing the saxophone, the steel guitar, the clarinet and the violin, with ease and artistry, as well as being a composer. Arnheim is the lion of the sophisticated group who attend the fashionable Cocoanut Grove in the Ambassador Hotel in Los Angeles. He is a wellknown composer and has also appeared in many screen productions.

"THE CROONING PRINCE OF THE ORGAN"

• JOHNNY WINTERS



SOLO ORGANIST PUBLIX PARAMOUNT NASHVILLE, TENN.

SHOWMANSHIP

YOUTH

PERSONALITY

ORGAN SOLOS

DICK HARTIGAN (Schenectady RKO Plaza) entertained his audience, the first half of the week, with an interesting community sing entitled "Sweetheart Novelty." All "Sweetheart" songs were used, including "Let Me Call You Sweetheart," "Sweethearts on Parade," "Can't Stop Me from Loving You," "You're My Only Sweetheart," and "Good-Night, Sweetheart." The novelty went over so well that Dick had the audience pick the song they liked best and he repeated it for an encore. For the second half of the week he put on a piano act on the stage. Opening with "Dizzy Fingers," then his own arrangement of "Indian Love Call," he then sang a few popular songs. Having recently sung over the radio in Albany, Dick's fine voice is even better known than he is in these parts and his radio popularity has made him a big draw in this house. He closed the act with a "hot" arrangement of "Kitten On the Keys." He has made many friends during his "guest organist" engagement here.

BOB WEST (Philadelphia Fox) conducted a "Married versus Single" contest that aroused great competition. The contesting parties appeared to derive a great deal of enjoyment out of the songs, which included "Maybe I'm Right," "Nevertheless," "You Didn't Have to Tell Me," "I Wanna Sing About You," and "Please Don't Talk About Me When I'm Gone." There is no question that West has succeeded in getting an enthusiastic response from the audiences at this theatre.

RON & DON (Brooklyn Fox) present another of their popular "Sing-Song-Fests." This one is composed of six numbers, the audience singing and enjoying all of them. The songs were "Pardon Me, Pretty Baby," "Without that Gal," a special to "Through with Love," "Sweet and Lovely," special lyrics on "Roll On, Mississippi," and "Good-Night Sweetheart." Don is seated at the big pit console, Ron at the baby console on the stage, both of them leading and talking and beaming upon the audience to the patrons' huge enjoyment.

ART BROWN
SAYING:
"HOW'RE YOU ALL?"

SELECTED TO OPEN THE NEW
Paramount Theatre
Charlottesville, Va.

ART BROWN
WILL HENCEFORTH BE KNOWN AS
"BROWNIE"

WALTER SEIFERT (Hartford Strand) presented an entertaining community songfest which incorporated a number of popular tunes. Seifert built up a continuity with "dreams" as the subject and carried the theme throughout the solo. This, of course, was minor, the singing being the main thing, and how this audience did sing. Numbers were: "I Apologize," "Little Old Church in the Valley," "To Be Worthy of You," "Pagan Moon," and "Good Night Sweetheart."

Seifert is a good organist, a pleasant talker, makes all announcements through the "mike" and enhances the program with a singing usher, who with a little more training would be a good singer. Seifert has been in Hartford for the last six years and is very popular.

ROBERT G. CLARKE (Detroit Tollywood), just to prove to the home town folk that this city is famous for something more than cars, puts over an organ specialty called "Detroit's Tin Pan Alley." Using a scrim drop in front of the horns, and a hidden announcer, the piece opens with a few words about Seymour Simons, who turned out "Honey" and "Waiting for a Call from You." Words for both songs are thrown on the screen and the audience tests its lung power. Then follow "Nothing' to Do But Love," by Gerald Marks; "With You on My Mind," by Buddy Fields; "99 Out of 100," by Al Lewis, and for a wind-up, Dick Whiting's "Till We Meet Again." The "local" angle seems to get 'em.

OVERTURES

CHARLES B. STEIN (Brooklyn Ridgewood) entered the pit from the stage wings as his orchestra played Dvorak's "New World Symphony." Stein then orally introduced the overture as a compilation of Negro spirituals, leading his boys in a showmanly style as they play and sing the numbers. "River Stay Away from My Door" was the number featured, the boys playing it in a hot and rhythmic style, cornetist and clarinetist featuring a hot chorus and three of the boys singing it and then the entire orchestra bringing it to a big climax with a symphonic arrangement. Stein and his boys are one of the main attractions at the Ridgewood.

DAVE SMASON (San Antonio Majestic), one of the best-liked musical conductors the Majestic ever has had, offered as an overture "The Voice of the RKO," the march hit of the Radio-Keith-Orpheum Circuit. Smason injected his magic rhythm into it and even did a violin turn accompanied by the members of the RKO-lians Orchestra. He has augmented the orchestra to 14 pieces.

MAX BRADFIELD (Philadelphia Fox) and his musicians offered selections from Victor Herbert's "Fortune Teller," including the wellknown "Gypsy Love Song." There was nothing outstanding about the orchestration, the most interesting feature being the trick drumming and xylophone playing of Gus Altmiller, which were thoroughly enjoyed by the audience. Willard Singley, baritone, sang "Gypsy Love Song" very creditably.

NICK MARINARO (Astoria Triboro) and His Orchestra offered a short and snappily-played overture of "Popular Melodies," that the audience thoroughly enjoyed. Opening with the "Merry Widow Waltz," as an introduction, the brass section then were featured when they played "Song of Songs." A hot rendition of "Mama Inez," with castinets beating out a rhumba tempo, and a snappy arrangement of "Charlie Cadet" closed this entertaining overture.

EDWARD J. KAY (New York Broadway) and His Varieties Orchestra presented, as their overture this week, a pleasing compilation of popular numbers. The title is "Dancemania," and each of the numbers has the word "Dance" incorporated in it. Numbers are: "Dancing Tambourine," "Dancing in the Dark," "Why Dance" and "Dance Little Lady." Solos by Sam Meisner, violin, James Coughlin, trumpet, and Abe Feinbloom, trombone, enhance the program. Kay also conducts throughout the stage show as well and makes a good job of both.

GLENN WELTY (Milwaukee Wisconsin) and his Wisconsin theatre orchestra offer "Sharps and Flats" for their overture. Selections include "Humoresque," "Prelude in C Sharp Minor" and "To a Wild Rose," featuring a violin quartet and cellist from the orchestra. The feature of the overture is a piano quintet which includes Glenn Welty and Jack Martin, organist at the theatre. Numbers played by the quintet, which performs in an artistic fashion, include "Nola" and "Kitten on the Keys."

JUNIOR MEYERS (Bridgeport Fox-Poli) and His Melody Boys present another of their peppy and entertaining overtures this week, which Meyers introduces as "a medley of popular request numbers." Opening with a snappy arrangement of "Charlie Cadet," violinist being featured for one chorus, Meyers then led them in a beautiful rendition of "Sweet and Lovely," followed by a violin and guitar duet (Meyers playing the violin) of "You Didn't Know the Words." This received a good hand. The entire orchestra followed with a special arrangement of "Stardust," arranged so that a number of the pieces soloed on bits, both on playing and singing. A hot rendition of "Milanburg Joys," working up to a wild frenzy at finish, closed this pleasing overture. This is a first class aggregation and very popular here.

AL RICCI (New York 86th) and His RKOlians offered a high-class overture entitled "Gypsiana," which was outstanding, not only from a musical standpoint but from the audience standpoint as well. This is without doubt the most ambitious overture this new orchestra has put on and the audience showed their appreciation of real and well-played music. Opening with the introduction of Liszt's Hungarian Rhapsody No. 2, and modulating neatly into "Gypsy Dream Rose" and "Black Eyes," Ricci then offered a well-played violin solo of "Play Gypsy-Dance Gypsy." The orchestra closed with the stirring strains of Sarasata's "Czardas" movement of the same operetta. All arrangements of this overture are specially written by Ricci, and his ability and fine leadership are fast making him popular.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Feathered Serpent"	Story by Edgar Wallace. Director: Roy William Neill.	H. B. Warner, Walter Byron, Bette Davis, Natalie Moorhead.	Finishing
Untitled (secret service story)	Story by Jo Swerling. Director: John Francis Dillon.	Jack Holt, Constance Cummings, Boris Karloff.	Finishing
"Final Edition"	Director: Howard Higgin.	Pat O'Brien, Mae Clarke, Mary Doran.	Shooting
FOX			
"Circumstances"	Story by Alfred Soutar. Director: William C. Menzies.	Linda Watkins, Alexander Kirkland.	Shooting
"Stepping Sisters"	Story by Howard Comstock. Director: Seymour Felix.	Louise Dresser.	Shooting
"Dance Team"	Story by Sarah Addington. Director: Sidney Lanfield.	James Dunn, Sally Eilers.	Shooting
"Charlie Chan's Chance"	Story by Earl Derr Biggers. Director: John Blystone.	Warner Oland.	Shooting
METRO-GOLDWYN-MAYER			
"[illegible]"	Original by Frances Marios. Director: Clarence Brown.	Marie Dressler, Richard Cromwell, Jean Hersholt, Barbara Kent.	Shooting
"Mata Hari	Screenplay by Benjamin Glazer and Leo Birinsky. Director George Fitzmaurice.	Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone.	Shooting
"Tarzan"	Original story by Edgar Rice Burroughs. Director: W. S. Van Dyke.	Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.	Shooting
"Courage"	Original story by Frederick Lonsdale. Director: Robert Z. Leonard.	Robert Montgomery, Madge Evans, Reginald Denny, Roland Young.	Shooting
"City Sentinels"	Original story by W. R. Burnett. Director: Charles Brabin.	Walter Huston, Jean Harlow.	Shooting
"Freaks"	Director: Tod Browning.	Leila Hyams, Wallace Ford.	Shooting
MONOGRAM PICTURES			
"The Law of the Sea"	Director: Otto Brower.	William Farnum, Sally Blane, Rex Bell, Ralph Ince.	Shooting
"The Ghost City"	Story, adaptation and direction by Harry Fraser.	Bill Cody, Andy Shuford	Starting
PARAMOUNT			
"Second Chances"	Original story by Lewis Beach.	Charles Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles.	Shooting
"Sooky"	Original by Percy Crosby. Director: Norman Taurog.	Jackie Cooper, Robert Coogan.	Shooting
"One Hour With You"	Story by Lothar Goldschmidt. Director: George Cukor.	Maurice Chevalier, Jeanette McDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.	Shooting
"Two Kinds Of Women"	Story by Robert E. Sherwood. Director: W. C. DeMille.	Miriam Hopkins, Phillips Holmes.	Shooting
"No One Man"	Story by Rupert Hughes. Director: Lloyd Corrigan.	Carole Lombard, Allan Vincent, Arthur Pierson.	Shooting
"Shanghai Express"	Story by Harry Hervey. Director: Josef von Sternberg.	Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.	Shooting
RKO-PATHE			
"Bad Timber"	Story by Marion Jackson and Don Ryan. Director: Albert Rogell.	Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth.	Shooting
"Lady With A Past"	From novel by Harriet Henry. Director: Edward H. Griffith.	Constance Bennett, David Manners, Myrna Kennedy.	Shooting
"Prestige"	Story by Harry Hervey. Director: Tay Garnett.	Ann Harding, Melvyn Douglas.	Shooting
RKO-RADIO			
"Ladies of the Jury"	Play by Frederick Ballard. Director: Lowell Sherman.	Edna May Oliver, Jill Esmond, Rosco Ates, Lita Chevret.	Shooting
TIFFANY			
"Texas Gun Fighter"	Story by Ben Cohn. Director: Phil Rosen.	Ken Maynard.	Shooting
UNIVERSAL			
"Destry Rides Again"	Story by Max Brand. Director: Ernest Frank.	Tom Mix.	Shooting
WARNER-FIRST NATIONAL			
"Honorable Mr. Wong"	Play by David Belasco and Achmed Abdullah. Director: Wm. A. Wellmann.	Edward G. Robinson, Loretta Young, Dudley Digges, Leslie Fenton.	Shooting
"Union Depot"	Adapted by Kenyon Nicholson. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Joan Blondell, Mary Doran	Shooting
"Fireman, Save My Child"	Writers, Robert Lord, Ray Enright and Arthur Caesar. Director: Lloyd Bacon.	Joe E. Brown, Evalyn Knapp.	Starting
"Alias The Doctor"	Story by Houston Branch. Director: Michael Curtiz.	Richard Barthelmess, Oscar Apfel, Adrienne Dore. Norman Foster.	Starting
WARNER BROTHERS			
"High Pressure"	Unpublished novel by S. J. Peters. Director: Mervyn LeRoy.	William Powell, Evelyn Brent, Evelyn Knapp, John Wray.	Shooting

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With FRANCES DEE, ROBERT AMES, JULIETTE COMPTON, DAVID DURAND. Directed by JOHN CROMWELL.







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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"FOR HOLLYWOOD: LESS HEAT AND MORE LIGHT"

by Martin Quigley



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"The Cheat"

with
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Good pictures, coupled with "wise and able management" has enabled Loew's and M-G-M to "keep their heads above water" in "these trying times," it was stated at the annual stockholders' meeting yesterday when an extra annual dividend of $1 a share on the common was declared in addition to the regular quarterly dividend of 75 cents a share.



HITCH YOUR THEATRE TO THE STARS!

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Here are names you can SHOUT from the housetops



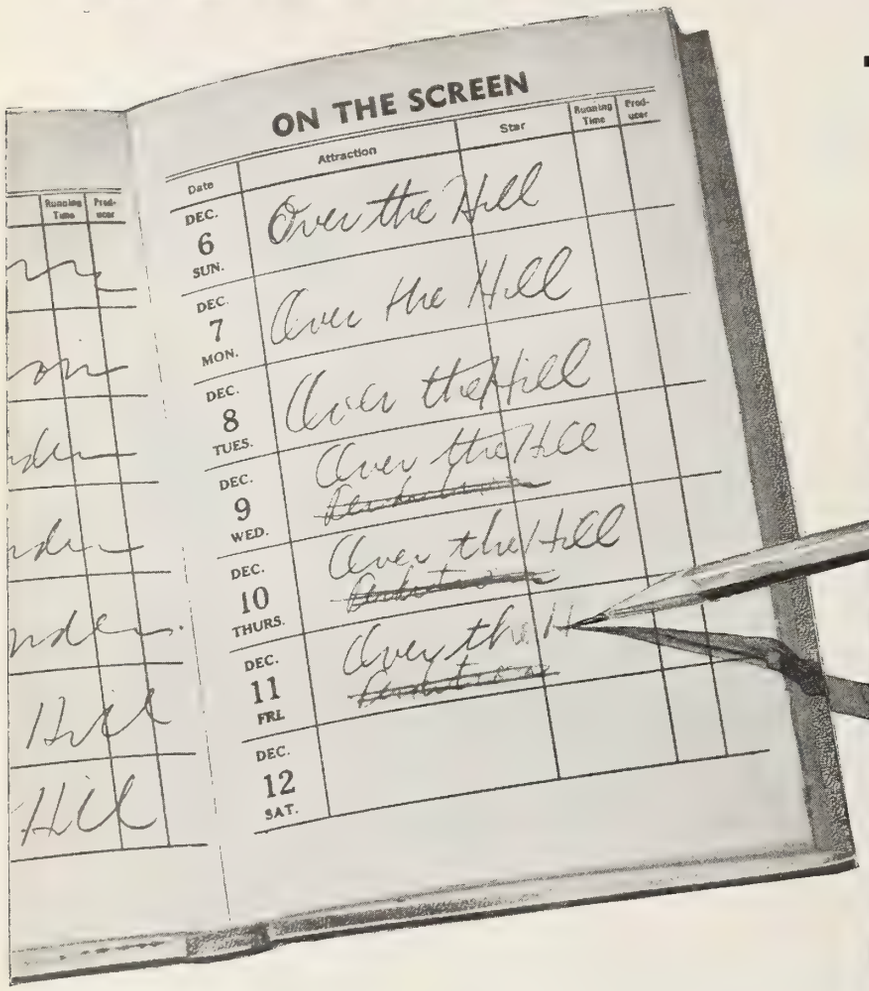
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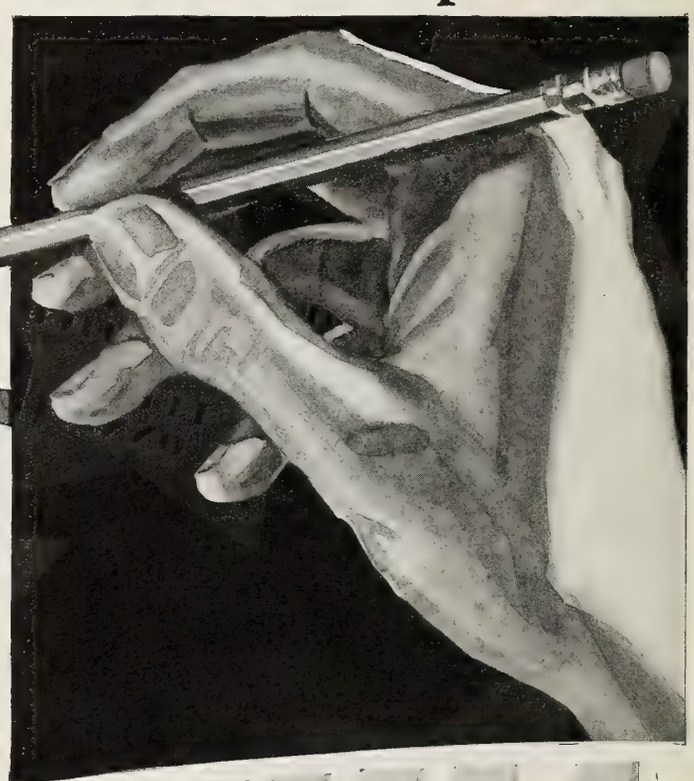
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*See the Fox Press Sheet of, for and by showmen for practical suggestions.

OVER THE HILL

with

James DUNN
Sally EILERS
Mae MARSH

Directed by HENRY KING

A FOX PICTURE

DEC -4 1931
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MOTION PICTURE HERALD

Vol. 105, No. 10 December 5, 1931

Strife Eternal

THE Tri-Ergon vs. All-the-Rest-of-the-Industry patent suits just tossed into the courts by Mr. William Fox, with allegations of infringement of basic sound recording patents, must in the minds of many of the older leaders of the industry seem like a return to the normalcy of the good old days. The motion picture industry was born in patent conflict, grew up under it and thrived through it.

It has for some four years been apparent that the time must come when some litigation or series of litigations must come to shake down the claims and clarify the legal-technological aspects of the sound picture industry. More likely than not, history will repeat itself again in this instance, tracing in the new pattern many of the old steps that led up to and found their culmination in the celebrated case of the United States vs. The Motion Picture Patents Company. It is of dramatic interest, too, in this passage of recollection, to recall that the same Mr. William Fox was a conspicuous figure in urging, developing and supporting the government's case against the Patents Company. In his new role Mr. Fox is his own Patents company.

For some years now both the Radio Corporation of America and the Telephone group have been fortifying themselves with complex compilations of data and evidence against the day of the big war to come. Without any fanfare of publicity considerable staffs of experts have been employed and vast research conducted for the assembling of material that could have a value only in the courts in such a war as is presently to be had.

It is likely that years will pass before the impending controversy and others related to it can be brought to their ultimate legal conclusions, and it is not unlikely that before that time comes the situation will be further tangled by controversies over television which will assuredly prove a fecund source of conflicts.

War in young industries is a normal natural state. And the inventors are continuously conspiring to keep the screen young, very young.

▲ ▲ ▲

The World Goes On

SOME months ago we were hearing that the country was "fundamentally" sound and such glittering generalities, and a number of gentlemen in high places were saying what gentlemen in high places have always found it necessary to say in days of depression. But these days, with the generalities all said, and mostly petered out, we are hearing some wee small voices that seem to mean a deal more. From here and there, board meetings, conversations on the club car of "The Century," and such places, come casual, but more significant remarks about an upturn, here and there and in various businesses.

Broadcasting over NBC the other night, Mr. William F. Gephart, vice president of the First National Bank of St. Louis and long an authoritative observer of the economic picture remarked:

"No major depression of the past century has resulted in reversing, for more than a very short period, the general upward trend of industrial earnings. The same holds true with respect to wages. While the decline in profits may be sharper than the succeeding rise, they have invariably gone into higher ground within a few years."

▲ ▲ ▲

The Wet Peaks of '29

If Mr. Will Hays were not so careful and conservative in his platform utterances, it would not be half so much fun as it is just now to toy with two samples:

At French Lick in June, he said:

". . . the patterns for the recovery of business and the resumption of employment are on file in the history of the United States and in the biographies of the bold, shrewd enthusiasts who brought us to the peaks of '29. . . ."

In Los Angeles in November, he broadcast:

". . . I was born near enough to the living shadow of Abraham Lincoln to know that the land which inherited his tradition will never surrender determination to an economic setback. . . . The torch lighted at Lexington was not doused in the watered stocks of '29. . . ."

Maybe it isn't fair to write off the air.

▲ ▲ ▲

Emotion vs. Intellect

IN the course of a decidedly able discourse on the potential part that the motion picture may play in education, Mr. H. E. Jameson of the Kansas City office of the Fox West Coast Service Corporation told a gathering at the Teachers' College in Kirksville, Missouri:

"This generation has been conditioned to the movie as an entertainment. People seek the screen as a means of exercising their emotions and not their intellects. There is no royal road to learning, and neither can education be acquired by the simple and pleasant process of absorption. The movies are coming to the classroom. They are going to be a handy tool in the hands of educators, but they bring with them a challenge. It's going to be your task to make the movies an adjunct to education and not a substitute for thinking."

Mr. Jameson has done some clear thinking about his subject. Educational pictures will have to be made for educational purposes by educators.

What makes the discussion important here is to point again to the fact that the motion picture exhibitor has no occasion to view with alarm, or anything more than academic interest, the going of the film into the classroom. That's another business, not a competition with amusement.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THE STILL OF THE MONTH



Still photography by
IRVING LIPPMAN

AN OFF-STAGE SHOT OF THE WARNER BROTHERS PRODUCTION, "THE HONORABLE MR. WONG." J. CARROLL NAISH (UNDER LAMP) AS SUN YAT SEN. WILLIE HUNG (IN CORNER) AS THE NOTARY. FROM THE STAGE PLAY BY ACHMED ABDULLAH AND DAVID BELASCO. SCREEN VERSION BY J. GRUBB ALEXANDER. DIRECTED BY WILLIAM A. WELLMAN. ASSISTANT DIRECTOR: FRED FOX. ART DIRECTOR: ANTON GROT. FILM EDITOR: OWEN MARKS. CAST: EDWARD G. ROBINSON, LORETTA YOUNG, DUDLEY DIGGES, LESLIE FENTON AND CARROLL NAISH.

LESS HEAT AND MORE LIGHT —FOR HOLLYWOOD

An examination into current issues and problems in the picture producing community

by MARTIN QUIGLEY

Hollywood—the world capital of motion picture production—is today an amazing spectacle of excitement, alarm and misgivings.

The tide of events, from within and without the industry, has shocked this vast and intricate mechanism of production.

The men and the machinery are all there, but considerably be-snarled in a self-conscious process of gear shifting on a steep hill, in the rain.

This institution of Hollywood must have a fair degree of success in the discharge of its functions if this industry is not to disintegrate and be blown off in spray, dust or ashes, in one of the several adverse winds now howling across the Sierras.

Meanwhile Hollywood considers itself most seriously misunderstood. And Hollywood is more than half right in this opinion.

But this misunderstanding is only partially a handicap to Hollywood—it will also be Hollywood's salvation.

Comes the Dawn with Dialogue

Looking at the affairs of Hollywood in sharp focus today there is unmistakable evidence that the relative joy-ride of the earlier days of production has passed definitely and completely. The business of Hollywood has taken on a solemn earnestness—in fact, there is more solemnity than the business of entertainment would appear to call for. But with the earnestness there need be no quarrel, and it is there.

Those halcyon days prior to the last three years of silent production, when a decidedly easier method of expression and a much more tolerant and impressionable public made production a far less arduous endeavor, have become neatly stowed away in the vaults of memory, along with the conquistadors of early California. The dawning uncertainty of the last two or three years of silent production, when the guns kept cracking but only occasionally did the quarry come to earth, have become completely blotted out in the deluge of difficulties and perplexities which burst about the studios as the result of the persistency of the Brothers Warner.

Hollywood might have cracked up completely and curled away into the sky like a wisp of smoke in the early months of sound production had not the kindly public been content with virtually nothing more than hearing them talk. But the novelty of talk was of short duration; a cold, cruel dawn came, awaking producers to a realization that dialogue with all of the immemorial difficulties of the spoken word was upon them.

And with this dawn came other sharp and savage realizations. Among these the violent economic upheaval, shaking this and every other industry to its foundations.

With this flash-back we approach the production situation of today.

"Rushes" That Moses Never Saw

One explanation which Hollwood seemingly has not hit upon to account for its being so largely misunderstood is because there has been and there continues in the Hollywood scene a great deal which readily lends itself to misunderstanding. This is partly characteristic of the business and partly characteristic of men and methods carrying on the business.

LOSING EXHIBITOR CONTACT

"Hollywood has drifted far away from that type of contact with the exhibition branch of the industry which in times past contributed to the progress of popular entertainment. This is another evil which may be laid at the door of large theatre circuit operation.

"Previously every theatre owner, being in daily contact with the trend of popular tastes, ranked importantly in Hollywood. His opinion was solicited and respected.

"With the development of the theatre departments of the principal film companies, the producing branch permitted itself to be divorced from its former contact with individual exhibition interests and came to rely upon its own theatre departments for contact. But this contact never materialized in any helpful form...."

The whole world knows that last year's product of the studios was disappointing—to the public and consequently to the theatre box office. There is no proof now—and there never will be any—that this outcome was anything more than an accident of production, a natural and inevitable incident of the amazingly difficult business of making entertainment for the millions. We say there is no proof to the contrary, and that is the truth. But when an occurrence of this kind comes about, natural and inevitable as it may indeed be, it is only reasonable that all concerned should wish to delve deeply and widely into the situation with a hope of determining first-handedly whether both men and methods are all that they should be.

And just this has been done and is being done. Hollywood has been subjected to such inquiry, such survey and such investigation as to leave, by comparison, any prominent member of Tammany Hall, New York, feeling that really he has quite escaped official scrutiny.

Recognizing the propriety of these inquiries, surveys and investigations, we are still compelled to regard them largely as a waste of time, effort and money. The reason is simple and—we believe—sound: The examinations have been made mostly by persons who do not know Hollywood. It may be argued that a good reason for selecting an examiner is because he does not know Hollywood. In a great variety of examinations this would indeed be a good reason. In this case, however, it is no reason at all because not to know Hollywood is either to be full of preconceived notions, vague and inaccurate, or to be destitute of essential facts, or both.

Hollywood needs help—and a lot of it—but not that kind of alleged help which is offered by persons to whom experienced producers must first explain that the "rushes" referred to are not exactly the same as those described in the biblical foundling-place of Moses. The help that Hollywood needs can be and should be supplied out of the vast fund of knowledge and experience which has been accumulated within the industry during the past twenty years.

Isolated While the World Moves On

Unfortunately, Hollywood, for some reason not easily explainable, has become

DRIFTS FROM EXHIBITION CONTACT

alarmingly isolated from the rest of the fault because the production colony has resorted to means of insulating itself from many of the quickening and informing reactions that previously came to it from other sections of the industry. This has resulted, repeatedly, in Hollywood going contentedly in the wrong direction, oblivious of the fact that in the world-wide march of entertainment it was decidedly out of step. A pointed evidence of this is to be found in the persistent adhesion to the sophisticated, English drawing-room type of plays long after they had driven ninety percent of the theatre owners, who were compelled to play them to diminishing audiences, almost to the point of frenzy.

Hollywood has pretty completely resolved itself into a world of its own. This would be a proper state of affairs if Hollywood were making pictures for its own entertainment; but being charged with the responsibility of making entertainment for vast millions of the world outside, the condition is altogether wrong.

Hollywood has drifted far away from that type of contact with the exhibition branch of the industry which in times past contributed to the progress of popular entertainment. This is another evil which may be laid at the door of large theatre circuit operation. Previously every theatre owner, being in daily contact with the trend of popular tastes, ranked importantly in Hollywood. His opinion was solicited and respected. With the development of the theatre departments of the principal film companies, the producing branch permitted itself to be divorced from its former contact with individual exhibition interests and came to rely upon its own theatre departments for contact. But this contact never materialized in any helpful form. Instead of being a friendly and cooperative contact it degenerated largely into a condition of jealously and strife. Theatre departments took credit for successful operation of the theatre when business was good. When business was not good the theatre departments blamed the product. Naturally Hollywood ceased to look to the theatre departments for advice and information. The production colony eventually came to produce what it liked—and let it go at that.

A vast economic loss now being suffered by the industry is due to the non-use by Hollywood of the great store of showmanship knowledge and experience which exists elsewhere in the business.

A great mistake being made in Hollywood is the assumption that because it knows how to produce it necessarily follows that at all times and under all circumstances it likewise knows what to produce.

All Drowning in Details of Production

"There are practically no executives in Hollywood! Almost without exception the men who enjoy the highest executive titles are just as busy with all of the practical details of production as any workers in the ranks. Unless motion picture production occupies some wholly unique position in the field of human endeavor it is possible to have assistants who can carry out the plans and policies prescribed by the executive councils. Production has drifted dangerously within the immediate control of a few men because they have permitted it to do so and have done little or nothing to change the trend. . . ."

By "what to produce" we do not mean any particular story. Rather we mean types of stories and the broader and more basic trends of popular entertainment. In many instances, the production colony can better determine what to produce in consultation with any one of ten thousand exhibitors across the country than it can in a conference of an imposing array of production genius.

The axiom that "nothing but product counts" has led to many serious misconceptions. It has been interpreted to mean that "nothing but Hollywood counts" which is precisely a wrong interpretation. It is true that good product is the only secure foundation upon which the industry can rest but for Hollywood to undertake single-handedly to make good product without appropriate information and guidance from the theatres and without the firing-line knowledge gained from day to day by the sales organizations, is to attempt something that in theory is impossible and in actual practice has proved far from a success.

It is quite understandable why Hollywood has come to resent the New York viewpoint and to ignore the exhibitor. This has not come about arbitrarily or by any pre-determination upon the part of the producers. But it has happened and, moreover, it has gone quite far enough.

Over Organization Forgets Showmanship

The motion picture business has become unhealthily over-organized. Committees and conferences have too greatly supplanted individual initiative, judgment and decision. In many fields of industrial activity too much organization may not even be possible. But in the motion picture business it is not only possible but it actually has taken place. The making and marketing of entertainment for the millions is not and can never be a scientific operation. To attempt scientific procedure is to reduce the operations of the industry to a machanical and commonplace plane and when the entertainment business hits this dead-level it becomes only the shadow and image of a real business; its significance to the public, and consequently its profitableness, *is gone.*

Where the Banker Helps and Hurts

The penetration of the banker's viewpoint into the industry has been both a blessing and a curse. It is a blessing in that, with the industry having attained its present magnitude, it contributed a scope of financial vision which the industry did not have. It is a curse because the seemingly non-technical nature of the business has encouraged various arrivals from the financial world to display a knowing attitude about the business, particularly production, which would not have been disclosed in another field where the subject matter did not have the popular and disarming aspects of motion pictures.

Thus far the pentration of the banker's viewpoint into the Hollywood scene has performed a valuable service with one conspicuous exception.

It has, of course, contributed importantly in various of the intricate problems of production finance. In league with other active agencies in the business it has assisted in making Hollywood cost conscious—profoundly so. It has been both a stimulating and a heartening influence in other directions. All of these items list on the credit side of the ledger. On the debit side, the banker's viewpoint, which has been so widely expressed in Hollywood, has created an anxiety and an uneasiness which have been most destructive. Morale is as important to a successful Hollywood as it is to a successful army. In mixing into distinctly technical matters without the necessary technical knowledge and experience bank influence has defeated precisely the end which it has sought.

Unrevealed Ability Awaits the Task

Among the realignments in the Hollywood situation which obviously are needed is a decentralization of producing operations.

Despite the generally admitted fact that the tremendous detail involved in a group of about ten pictures to be produced within a year is the extreme limit for mas-

PRACTICALLY NO STUDIO EXECUTIVES

tery by any single individual, there are various studio executives who still hold themselves responsible, or are held responsible, for the entire output of a studio, comprising in the neighborhood of fifty pictures a year.

The scarcity of admittedly qualified production executives in Hollywood would seem to suggest that the production of motion pictures, singly among the difficult tasks to which man addresses himself, is one in which only an absurdly small number of persons are or can be experts. This, of course, is not so. Given reasonable opportunity there are thousands of persons who could stand shoulder to shoulder with at least the majority of the persons who are now making pictures.

The difficulty in this connection seems to be that only the full-blown producing genius need apply. Unless his asking price is two or three thousand dollars a week it seems to be considered a waste of time to expect anything of him. The rarified atmosphere of upper executive control of production is an exclusive circle. We do not think that the reigning executives have altogether consciously determined that it shall be so, but nevertheless that is the condition. The press of hour by hour detail—where detail involves decisions of a financial importance which cause executives in many other businessness to cogitate for a week—is such that there is no time left in which to lend a helping hand to a junior executive; no time left for that development of "younger men" without which business management the world over must come to a standstill.

There are practically no executives in Hollywood! Almost without exception the men who enjoy the highest executive titles are just as busy with all of the practical details of production as any workers in the ranks.

Unless motion picture production occupies some wholly unique position in the field of human endeavor it is possible to have assistants who can carry out the plans and policies prescribed by the executive councils. And, of course, it does not. Production has drifted dangerously within the immediate control of a few men because they have permitted it to do so and have done little or nothing to change the trend.

Here is a condition which calls loudly and insistently for attention. Upon its successful correction depends the solution of many problems which have interfered, and which continue to interfere, with the required progress in production.

Hollywood Brand of "Writer's Cramp"

The coming of dialogue, bringing with it an entirely new form and treatment for the motion picture story, placed the profession of the writer very distinctly down-stage, center. The producer who in most cases had been but little accustomed to the exact use of either the printed or the spoken word was somewhat bewildered. The acute stage of bewilderment has passed but there still remains much to be done in the highly important task of coordinating the writer and his handiwork with the business of producing motion pictures.

Virtually everywhere among the studios we encounter the amazing state of affairs in which non-writers are telling writers how to write—not novice writers but qualified and experienced authors. It is true that many of these writers are not long acquainted with the medium of the screen but there are many others who have had as much experience—and success—in the medium of the screen as the producers who sit in judgment on their work.

It has been remarked that with the coming of sound everything in Hollywood was changed except the producers. This distum while amounting mainly to a wisecrack does, in fact, shed a bit of illumination on the problems of the writers in production.

With the coming of sound the new motion picture became a different form of expression. It look on added elements of other forms of literary expression. It required in the writer something of the short-story creator and something of the playwright. These new elements were decidedly less foreign to writers who had long been dealing with them than to producers upon whom they had burst like a clap of thunder. Yet many producers, simply by virtue of executive authority, proceeded to deal with these strange, new elements as if they had always been an integral part of their profession.

The Code Neglected and Scorned

"There is decidedly too much of the attitude of expediency in the disposition of most of the producers toward the Code. Several of the producers had little idea of the significance of the agreement at the time it was adopted; they did not know what it meant or why it should be impressed upon production. Many of these have continued to regard it only as an allegedly necessary evil which has the habit of getting into their way in the most inconvenient times and places. . . ."

The result, in a vast number of cases, has been pretty sad. The qualified writers, from whom is asked the highest order of creative intelligence which goes into the making of a motion picture, have been compelled to sit back and listen while they are being told how, when and what. It is no credit to them that they have not rebelled and taken the first train back to their studio, magazine or newspaper office. That many of them have not done this is explainable only by the golden lure which is attached to continued identification with the Hollywood scene. Had they departed an emergency would have been created which would have hastened a solution of the problem. In remaining, their work has continued to suffer and consequently pictures have suffered.

It has been declared, and with considerable authority, that not one of the leading writers in Hollywood is doing or can do his best work in the conditions under which he now works.

Some Salaries That Are Just Habits

Production costs have generally been lowered. It has been conservatively estimated that under the order of the day costs have been lowered to a point at which a saving of approximately twenty percent is being effected.

In this connection let there be no misunderstanding that this was any easy and routine job; it has only been accomplished by virtue of prodigious effort and determination. Of course, the strained economic order of the day furnished the stimulus behind this effort. On this account the industry may acknowledge due gratitude to Depression. But even with the finger of stern necessity pointing the way the road of retrenchment has been a most arduous one.

Under carefully laid plans every individual item of expense in the making of a motion picture has been brought under sharp scrutiny. In the days of prosperity the salaries of many players, directors and writers had soared to heights which even the principals would not undertake to defend as being within reason. These salaries and allied contract arrangements are being attended to in all practicable ways.

The one great danger lying along the road of retrenchment as it is now being vigorously followed is the possibility—more native to the banker's mind than to that of the showman—of arriving at arbitrary conclusions as to the cash value of *attractions*. By attractions we do not, of course, mean the incidental player however valuable he or she may be. These do indeed contribute mightily to production values. But their worth must be rated by an entirely different formula than that to be applied in the case of the great outstanding

CODE PERFORMANCE DISAPPOINTING

personality who by popular acclaim has been made a *star* and to whom the public is willing to pay dollar homage via the box office. There is not now and there never will be any cut-and-dried formula for calculating the worth of such a personality in the entertainment business. These personalities are the vital spark of the business. To attempt to rate them differently is to plunge a knife-blade into the throat of the Golden Goose.

But where salary lists do need attention, cold-bloodedly, is in that vast number of cases where political manipulation, intrigue and bull-dozing have enabled lesser people, valuable enough in their own way, to attempt and to succeed in relating their salaries to those standards which are based upon actual attraction values at the box office. *The total of the expenditures in this direction is enormous and a very great part of it represents a dead loss to the business of motion pictures.*

Then, on the matter of studio costs, there is this thing which cries to the heavens for adjustment:

Reference is made to that strange brand of reasoning which figures that simply because a person is identified with a studio, and not with a boiler or cheese factory, that his salary should attain some dizzy height, due in some measure to the old-fashioned notion that there are millions in the movies.

There are many cases, fewer now than formerly but still many, in which persons employed in a studio are paid five times the salary they would receive for identical work elsewhere. The reasoning would seem to be that almost everyone employed in or about production has been touched with the spark of creative genius and consequently his compensation should not be based on any of the commonly accepted standards in the industry but must be given some fantastic proportion simply because he is in production.

Entirely aside from the creative work on motion pictures and entirely aside from those persons who possess attraction value, salary practices in Hollywood have run riot. And it is not even surprising that this should be so. Again, the nature of the business has so ordered it. Fantastic standards of all kinds rule high-handedly in Hollywood. The community is money-mad. Income is the only passport that is required, publicly or privately. But—there is no need for undue excitement! The nature of the business and the contagion which it spreads among its workers are not going to be changed overnight—and, possibly, not at all.

But at this time when the industry as a whole is fighting desperately to keep its place in the sun there must be an imposition of normalcy where normalcy is possible. And it is indeed possible to see to it that the ordinary worker is paid on a scale based on what he produces and not on some fantastic theory incidental to the fact that his activities happen to be carried on in the general vicinity of where creative work is taking place.

Playing Tag with the Code

Various Hollywood manifestations point to the fact that Hollywood's tastes have consistently grown less representative of the tastes of the rest of the country.

This fact is both readily noticeable and at the same time is seriously arresting.

No graver danger to the industry is conceivable than that this drift should go on unchecked.

It is probably because of this lack of representative viewpoint that the record of performance under the Production Code, adopted in the Spring of 1930, has been so disappointing. Viewing the Production Code in the light of what has been accomplished is not disappointing but, on the contrary, substantially encouraging. The disappointing aspect of the development is the fact that so much which is vitally important has been left undone.

There is decidedly too much of the attitude of expediency in the disposition of most of the producers toward the Code. Several of the producers had little idea of the significance of the agreement at the time it was adopted; they did not know what it meant or why it should be impressed upon production. Many of these have continued to regard it only as an allegedly necessary evil which has the habit of getting into their way in the most inconvenient times and places. Some of them have plainly and definitely ignored it—not perhaps as a general rule but under such circumstances as suited their pleasure.

The result of this has been that much of the great good-will which the enactment of the Code brought to the industry has been sacrificed. The rising tide of censorship has not been turned back but it has risen to more menacing heights. And—in a very practical sense—it has permitted the making of product that has not been wanted by the vast majority of the public—product which in no small measure has accounted for decreasing patronage at the theatres.

Faithful conformance with the Code would have eliminated all censorship which could lay any claim to sanity and reasonableness. But instead of thus protecting the industry from the cost, delay and destructive interference of censorship, the producers have given the censors more material which demanded their attention during the past year than in any previous year.

Producers would do well to remember that when they announced the Code they made a solemn commitment to abide by its provisions. There no longer rests with them the option of conforming or not, as they see fit. They can, it is true, tell the public that they have changed their minds. Also they can go on, as in several instances they have, which will amount to the same thing. But in either case they will face an attack which is very likely to leave the industry so severely hedged in, curbed and harassed that its activities and its *potential profitableness* will hardly resemble what it has been and what, under other circumstances, it may continue to be.

Hollywood Target for Random Shots

It would seem from these notes—and it is true—that there is much in the Hollywood situation which cries aloud for sane, reasonable and constructive action. But the blame-it-all-on-Hollywood attitude is not the type of treatment that is warranted or is in any way likely to produce the desired results. Much of the criticism that is levelled at Hollywood is casual, random and inexpert. Much of it issues from persons who have not taken the trouble to learn enough about Hollywood to be able to understand the complexities of its problems. Such criticism, readily identified locally as being uninformed, serves no purpose other than the irritation of that large group of exceedingly able executives who have come to grips with the great and intricate problems which attend the production of motion pictures under existing circumstances.

There is no harder working industrial community the world over than Hollywood. There is concentrated there in no small measure a high order of creative intelligence and practical showmanship. It has been the mainspring of the industry's prosperity and there is no reason for even suspecting that it will not continue to be. But there is much to be done in order to accomplish the needed and timely readjustment to changed conditions—just as there is everywhere else throughout the world of commerce and industry.

What the rest of the industry can best contribute to the Hollywood situation is—less heat and more light; less random criticism and more sound and sober thought on the problems of production and how they may best be solved.

MINORITY GROUP URGES HOLDERS OF RKO TO SUPPORT REFINANCING

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Freuler Proposes Inter-use of Studio

Interchangeable use of studios, reduction of the number of mammoth stages to production needs and further cooperation of the largest companies with independents would do much to effect economy in Hollywood, says John R. Freuler, president of Big 4.

"No picture that is conscientiously produced from a selection of well weighed material, from carefully balanced casts, from overhead that begins when production begins, and ceases when the camera ceases, that carries not too many thousands of feet of unusable negative and no high salaried stars' contracts, should fail to make money for its sponsors," Freuler said.

Fairbanks Cancels Travelogue Plans; Will Return This Month

Douglas Fairbanks has decided to cancel his plans for a new travelogue, at least temporarily. He cabled Mary Pickford at Hollywood that he would arrive by Christmas.

It is said the Sino-Japanese trouble in Manchuria caused the change of plans. Lewis Milestone will return immediately to Hollywood. Fairbanks will remain in Europe until his return.

Eyes on Capital As Congress Opens

The text of the President's message to Congress, upon convening at Washington on Monday, and financial recommendations of Secretary of the Treasury Andrew Mellon are anxiously awaited by industry in general, which expects to find in both an indication of the trend to be followed in new taxation which is said to be needed to meet a deficit of $825,302,000.

Motion picture theatres cannot shoulder a 10 per cent tax, it is understood, and because of this it is held unlikely in Washington circles that anti-industry factions will be successful if any attempts are made to enact theatre taxation.

In addition to the pending Federal legislation, revenue bills affecting the industry have been prepared or are in prospect in ten states. All the pending state legislation contemplates or threatens theatre taxation as one source of revenue for either emergency state relief funds or for aiding depleted state treasuries.

The following states are considering legislation of this kind: Wisconsin, Illinois, Tennessee, New York, Kentucky, Indiana, California, Virginia, Pennsylvania, and Rhode Island. Legislatures of all ten are either now in session or will convene before the first of the year.

Four Houses in Kansas Town Open Sunday on Law Repeal

Four theatres in Arkansas City, Kas., are opening on Sunday for the first time in years, following the repeal by the city commission of the blue laws.

The move adds impetus to the state movement for repeal of similar prohibition, which will shortly be decided by the state and federal courts. Fox Midwest plans to open on Sundays, protected by restraining orders.

MOTION PICTURE HERALD recommends to its readers who may hold stock in Radio-Keith-Orpheum Corporation that, unless a more favorable plan of re-financing is submitted by persons of responsibility, they support the company plan by forwarding proxies to the company.

Application for Receiver Belittled by all Factions

Hiram Brown Says Future of Corporation Is Assured If Financing Plan Is Adopted; Promises Quality Films

Highlights of the Radio-Keith-Orpheum refinancing situation on Wednesday were as follows:

1. Opposing minority stockholders group recommended adoption of the financing plan as submitted by RCA, with certain modifications forwarded to RKO.

2. Stockholders were requested by RKO and by the minority group to rush proxies favoring the plan, minority group on condition the modifications were adopted.

3. Application was made at Baltimore for the appointment of a receiver in equity for Radio-Keith-Orpheum Corp.

4. Minority group belittled the suit. Hiram Brown, RKO president, denied mismanagement charges contained in application.

5. Brown told reporters that the future of the corporation is assured if the refinancing plan is adopted, and promised a new high standard of quality in future motion pictures made by RKO.

6. All employees of RKO and subsidiaries drafted in nationwide campaign to get proxies favoring the refinancing plan.

7. Physical merging of Radio Pictures and RKO Pathe continues.

In a second bid for public confidence the intimate financial affairs and organizational policies of Radio-Keith-Orpheum were again submitted to a reportorial inquisition at the corporation's home office on Wednesday. For 65 minutes, Hiram S. Brown, RKO president, who has just returned from a Hollywood sojourn, faced 20 reporters and financial writers, representing the business and news press, retelling the urgency of company financing, reviewing events leading up to the emergency and detailing recent accomplishments and new plans for the company's future.

The session was similar in most details to that presided over by B. B. Kahane, RKO general counsel. It was marked by the same frankness in stating the company's position, the same absence of any attempt to evade questioning, however pertinent or impertinent, and resolved itself into another effort to convince the press that the company's proposed plan of refinancing is ac-

(Continued on page 20)

EXHIBITORS MUST DECIDE PROBLEM OF DOUBLE BILL, SAY DISTRIBUTORS

Final Totals Are Seen Increasing Benefit Grosses

Partial returns from some 25 key centers over the country, covering only sales at theatre box offices and not accounting for tickets sold by local organizations, indicate that approximately $500,000 has been realized as a result of the industry's Motion Picture Week, with several thousand theatres contributing the receipts of benefit performances for unemployed relief.

This figure, which at this time can only be an estimate, is unofficial. Complete and official returns from the entire country will not be available until the end of the week, probably December 5. The total is expected to be very materially increased when final figures are released.

The New York total is expected to reach better than $100,000. Other large key city totals, estimated, include: Boston, $21,000; Baltimore, $21,000; Cleveland, $14,000; Milwaukee, $42,000; Rochester, $11,500; Philadelphia, $17,000 and the Philadelphia area, $65,000. Camden, in that territory, turned in an estimated $3,000 and Wilkes-Barre and Scranton, $10,000.

The Salt Lake City territory reported an estimated total of $25,000. Denver was hard hit by a blizzard and zero weather on the night of the benefit performances. Pittsburgh totaled and estimated $17,000 and Minneapolis $11,000.

Suburbs of Boston are expected to contribute something approximating the $21,000 gathered in the city, with the theatres in the various communities turning over their proceeds to the several local committees.

Estimated totals and final figures in certain cities as reported up to Monday follow:

Rochester	$11,500
Boston	21,000
Baltimore	21,000
Pittsburgh	17,000
Washingtcn	7,500
Cleveland	14,000
Milwaukee	42,000
Indianapolis	1,500
Detroit	9,500
Portland, Oregon	6,000
Salem, Oregon	1,250
Waterloo, Iowa	598
Cumberland, Maryland	2,500
Lynchburg, Virginia	1,000
Toledo, Ohio	2,867
Atlanta	4,855
Cedar Rapids, Iowa	1,994
St. Louis	6,000
Dayton	2,300
Louisville	7,500
Los Angeles	7,000
New York	100,000
Tampa	950
Philadelphia	17,000
Minneapolis	11,000

A. P. Younger, Writer, Dead

A. P. Younger, 41, under contract to M-G-M as a writer, died after accidentally shooting himself when he went to investigate what he thought was a prowler in the back yard of his Coast home.

Declare Concerted Move Might Hit Court Snag

Propose Alternative of Voluntary Elimination or Confining Practice to Subsequent Runs

Control or elimination of double featuring rests with exhibitors, larger distributors decided following conferences on the subject in New York. Legal opinion was advanced that any collective effort on the part of distributors to regulate the practice could be construed as conspiracy and would stand little chance if contested in the courts.

Significant exhibitor and distributor opinion adverse to double featuring had held that distributors were in the best position to eliminate the practice, if it was to be eliminated, and the conferences, held in conjunction with the Motion Picture Producers and Distributors Association, were called to discuss plans for action. It was held that, whereas distributors individually could withhold their product where intended for use on a double-feature program, no collective effort of the kind could be enforced legally.

Voluntary Action Is Alternative

The alternative, it was brought out at the distributors' conferences, was voluntary action among exhibitors who desired the control or elimination of the policy. This action, they said, could take either of two forms: voluntary agreements on the part of exhibitors to refrain from double featuring, or regulated use of the policy by setting back availability dates of theatres employing it, thereby confining the policy to subsequent runs.

It was pointed out that distributors, individually, already have sought to control double featuring in certain localities by incorporating in their sales contracts specific prohibitions against double featuring the product. Paramount prohibits the double featuring of its product in certain localities, it was revealed, and similar efforts at curbing the practice have been made by MGM and others at various times.

Can't Be National Plan

This method, distributors declare, cannot be employed nationally, however, to good advantage due to the number of situations existing in which double featuring is an established practice. An individual exhibitor, or a smaller number of them, could not enforce a double featuring ban in these situations without suffering a loss of sales, which would react to the benefit of his competitors who continued to permit double featuring of their product and, moreover, would accomplish nothing toward eliminating the practice. If all distributors attempted to enforce the ban the move could be attacked legally as conspiracy, it was said.

It was also pointed out that exhibitors, on the other hand, are successfully regulating the practice among themselves in several situations. In Cleveland and northern California, where the practice is widespread, exhibitors have confined it to subsequent-runs with satisfactory results.

Inasmuch as this latter method is best accomplished by uniform zoning and protection agreements it is being opposed by a large number of Allied States exhibitors. A spokesman for this organization, on record as being vigorously opposed to double featuring, stated that Allied exhibitors would refuse to participate in any attempt to eliminate double featuring by zoning or protection agreements, regardless of their desire to abolish double bills.

"Allied's position," he said, "is that it will not enter into an illegal agreement even to accomplish something beneficial."

William Fox Denies Part in Company Begun by Brother

Announcement of the formation of Aaron Fox Film Corporation by the brother of William Fox, and incorporated in Delaware with $10,000,000 capitalization, for production and exhibition, was followed this week by the following statement by William Fox, through Murry C. Becker, of the law firm of Hirsh, Newman, Reass and Becker, personal attorneys for William Fox:

"I have no connection, financial or otherwise, with the Aaron Fox Film Corporation, or any other business enterprises or business ventures of Aaron Fox.

"I do not want the public to gather the impression," Becker quoted William Fox as stating, "even by a suggestion, that I have any connection with any of the enterprises of Aaron Fox."

The former president of Fox Film Corporation, through Becker, said the formation of the Aaron Fox company came as a complete surprise to him. His first knowledge of the enterprise, he said, came to him through the formal announcements in the trade and daily press.

William Fox, according to Becker, anticipates no connection with the enterprise and, for the present at least, is planning no new activities, or renewal of former interests in the business. The announcement of the new organization bearing the name of his brother will have no effect whatsoever on his present inactivity, Becker insisted.

The announcement regarding the Aaron Fox concern said that the projection was on an international scale; that a studio was to be acquired in Hollywood, exchanges will be established in key cities and theatres built or acquired in a number of keys, with admissions ranging from 10 cents to a top of 50 cents. New York, Pittsburgh, Boston, Philadelphia, Cleveland, Chicago, Detroit, St. Louis, Rochester, Denver and Seattle are among cities where the new firm is said to be planning a theatre foothold.

HORNE ON THE COLLINS TECHNIQUE

United Artists Advertising and Publicity Director Makes Observations on Selling Copy

By HAL HORNE

The merry business of discussing the observations of Mr. Kenneth Collins, the spectacular advertising manager and executive vice-president of R. H. Macy & Company, reported in these pages a fortnight ago, is proceeding vigorously. Last week Mr. S. Charles Einfeld of Warner Brothers took his pen in hand, in both hands in fact. Here and now Mr. Hal Horne, director of publicity and advertising for United Artists Corporation, with a shade more sympathy with the Collin's school of the art, sets forth some views as to why he thinks the motion picture can't be sold like salt shakers. Mr. Horne does interestingly, suggest that maybe the motion picture copy might get a little more gay, seeing that all other merchandisers have gone in for showmanship, too. TERRY RAMSAYE



HAL HORNE

One of these days I'm going down to Macy's and buy something. If I do, it'll be because I've gotten to like the darn old place. Those ads have done it. They're my meat—and I'm a vegetarian.

And if I make that purchase, it won't be on account of the underselling angle, either. Six per cent off is no inducement to one who is 50 per cent off 90 per cent of the time.

It'll be simply because day in and day out I read about the *Macy'as* so blithesomely described by Mr. Collins and his well-figured ladies (those five-figure salaries sure make them attractive to me) and while, for the time being, I have no immediate need for salt-shakers, bob-sleds or similar gadgets, it may be possible that sooner or later they'll hit on something I DO need, and then? Down Broadway I'll rush, shouting, "Kenneth, I hear you Collins me."

There's no question about it. Collins and his crew have done a grand job. In the face of the depression they've built up a staggering business. All with the gay, lightsome things they say in their advertising. Were the rise of Macy's picturized by Hollywood, the production could well be titled "From Gags to Riches."

BUT—There is a difference between picturing merchandise and merchandising pictures.

First of all, a store like Macy's has MANY things to sell. A picture theatre has but ONE thing to sell. A department store may buy a large quantity of one article and a limited quantity of another, varying the amounts with what experience has taught them might be sold. A picture theatre is compelled to buy one picture at a time, whether it feels that two thousand people may come to see it, or ten thousand. And all the theatre has to sell is that one picture.

A department store may wax lightly about some article that lends itself to such treatment, making the copy attractive, and the price, too, knowing that people will come not only to purchase that particularly thing, but a lot of other things as well. This is shown in the large amount of unadvertised articles that are sold each day. The theatre has no such leaders. It's the picture or nothing. Either the public will come for that one thing or they won't.

A department store may make claims about a salt shaker and the customers accept those claims as gospel truth. The theatre man may say something about his picture, but preceding his own statements thousands were previously printed in fan publications, newspapers and national magazines, telling the customers that the picture was good or it wasn't good. From the very moment the picture went into production, hundreds of correspondents in Hollywood writing to their syndicates, papers or magazines, kept telling their millions of readers that the picture was shaping up wonderfully or was turning into a dud.

Reverting to that salt-shaker again, supposing stories kept appearing in New York publications telling millions of possible customers, that the shakers were not shaping up so nicely, that the holes were too large or too small, that they plugged up in damp weather and tarnished in hot weather, how far would the store's ads go towards getting people to buy them?

Mr. Collins may be interested to know that 14 of the leading motion picture fan publications alone reach over 6,000,000 readers each issue—that daily newspapers featuring movie stuff reach 36,000,000 readers each day—that Sunday newspapers totalling 20,000,000 circulation give movie news to that many readers weekly, that thousands of additional newspapers and magazines reaching many, many additional millions of readers keep telling the public to go to see that picture or to stay away. Which means that the public's mind has been pretty well set before the picture is ever shown.

So, we haven't the opportunity to sell many things at one particular time. We can't pick leaders on any particular day. We can't toss off lightly statements previously printed; over 50,000,000 circulation can't be wrong.

Another problem we have is the time element. Department stores are never really stuck with an article. True, the very fact that they can control the amount of any one article they buy, permits them to gauge pretty well how long it will be before they can sell that one thing. But if that particular thing doesn't sell today or tomorrow or next week, it will sell some time. On the other hand, a picture is the most perishable thing on earth. As far as any particular theatre is concerned, and with few exceptions, a picture is born on a Friday, dies the following Thursday, and, as far as that particular theatre is concerned, may never live again. The theatre man must sell it quickly. He must get his selling arguments over in the shortest length of time. And he must get ALL of his selling points over before the picture opens. After that, he is at the mercy of word-of-mouth advertising. And the quality of such mercy is *not* restrained.

A department store builds good-will and caters to thousands of people who HAVE to have things and who come to a particular store because they have come to like that store. In building such good-will, work like that being done by Mr. Collins is a tremendous factor. But theatres have very little good-will per se. Having nothing to sell but the picture, naturally the picture is all that the public will pay to see. Glance at the box-office receipts of any given theatre. The differential between the low and high gross will amaze you. The largest theatre in the world shows its lowest week's receipts to be $44,000 as against its highest week's gross of $167,000!

Another thing the theatre advertising man has to face is opposition—the worst sort of opposition—PRICE! How jubilant would a department store merchandiser feel if, in offering a salt-shaker for 50 cents today, he knew that his customers KNEW that in a few weeks they could buy that same shaker at their neighborhood store for half the price?

Them's problems, stranger!

But has the picture advertiser failed in his attempts to meet them? Let's see!

First, let's take the names of picture companies.

Walk up to any person on the street and ask him to name them off to you! Not only here—but in the smallest village in the

(*Continued on page 26*)

OWNERS WAIT OPERATORS' VERDICT AS UNION VOTES ON SALARY SLASH

Unfavorable Reaction Is Expected in Many Spots

Voluntary Cut of 10 to 15 Per Cent Tabooed by Unanimous Vote of Theatrical Protective Union

President William Canavan of the I.A.T.S.E. & Motion Picture Operators, and his staff of executives may be in complete accord with regards a 10 to 15 per cent salary reduction for the organization's 25,000 projectionists and stagehands, but a considerable portion of the membership evidently is unable to enthuse over Canavan's proposal that they voluntarily adopt a lower scale for a period of 36 weeks.

At national headquarters, it is admitted that the reaction of members is unknown and will remain a mystery until the several hundred locals complete balloting late this week. Early returns are unfavorable, with the Theatrical Protective Union, which is the stagehands' division, voting unanimously to reject the proposal. Albany and Washington voted likewise and there is little likelihood of Chicago unions, and others which were forced to accept a cut when new contracts for 1931-32 were being negotiated, accepting President Canavan's recommendation.

The plan must be voted upon by members of the individual locals and cannot be made effective merely on the say-so of national headquarters, nor even upon the word of officials of the individual union branches.

Meanwhile, Providence and Pawtucket unions voted "yes" for the cut. In Chicago circles it was reported that there was little likelihood of the 1,500 operator members of that local accepting the cuts. It was believed, however, that stagehand members of the same local might take individual action on Canavan's proposal.

Late in October, Chicago operators accepted a 20 per cent cut in salaries in accordance with the settlement of the two-men-in-a-booth controversy which raged there for three months. By the terms of the same settlement, all Chicago theatres of less than 400 seats were permitted to operate with one instead of two projectionists.

Union locals affiliated with International were meeting all over the country this week to vote on acceptance or rejection of the proposal. Union headquarters in New York expected to be advised of the action taken by a majority of locals by the end of the current week. The rebate proposal if accepted by all would result in a saving of more than $1,000,000 to theatres, it was estimated.

As with the ten weeks' summer rebate of five to seven and one-half per cent of union salaries, the current proposal is of most significance to circuit rather than independent theatre operators. Individual locals have been advised that original rebate plans of their own may be offered in lieu of that proposed by Canavan, wherever the locals deem advisable.

Comparison of Net Income Reports of Five Companies for Nine Months

The following comparison of net income for the first nine months of this year by companies who have reported thus far is made this week in Wall Street Journal. Loew's and Warner Brothers reports are for nine months ended August 31, when their fiscal years close, while all others are for nine months ended September 30. Net income is after all charges, taxes, depreciation, etc., and the totals are in thousands, the last 000's being omitted:

	1931		1930		1929	
	Net Inc.	Per Com. Sh.	Net Inc.	Per. Com Sh.	Net Inc.	Per Com. Sh.
Loew's	$9,222	$5.75	$11,521	$7.56	$10,004	$6.57
Paramount	7,293	2.32	13,541	4.15	9,731	3.67
Warner	*6,421	....	1,445	.33	11,593	3.03
RKO	**	....	2,458	1.02	987	.55
Cons. Film	1,152	1.05	1,729	2.16	1,825	2.60

*Loss. **Earnings of RKO amounted to only $622 after all charges, subsidiary preferred dividends, etc.

Chicago Section of SMPE Elects '31-32 Officers

The Chicago section of the Society of Motion Picture Engineers has elected as officers for 1931-32: R. Fawn Mitchell, chairman; Burton W. Depue, secretary; Robert P. Burns and Oscar B. Depue, governors. J. Elliott Jenkins, retiring chairman, presided at the recent meeting at the Electric Association.

Jenkins read a paper on "Distortion in Glow Tube Recording Caused by Overloading."

The next meeting of the Chicago section will be held at the World's Fair Administration Building, December 5.

Two Circuits on Coast May Merge

The Golden State Theatre and Realty Corporation, San Francisco, which operates 40 houses there and in northern California, is to take over the T & D Junior Circuit of 20 houses, reliable reports indicate.

A total capitalization of $6,000,000 is said to be involved, with a new holding company to be formed to operate the combined circuits. Executive heads will be Eugene Emmick, president, and R. H. McNeill, vice president and general manager of Golden State, and Mike Naify, T & D general manager. The Nassor Theatre Circuit and San Francisco houses operated by Sam and Al Levin, which are connected with the T & D Junior group, are understood not to be included in the deal, which is said to have been pending for some months.

Two African Film, Theatre Concerns Merge in January

Africa's two largest film companies and circuits, African Theatres and Kinemas, Ltd., bitter opponents in the domination of the South African field, will be merged on January 4, 1932.

The merged interests will be managed by African Consolidated Theatres, Ltd., a new company about to be formed. The directors of African Theatres, Ltd., and Kinemas, Ltd., will join the board of the new company with I. W. Schlessinger as permanent chairman and managing director. Under the merger agreement the new company does not acquire the theatres or any of the real estate properties of either African Theatres, Ltd., or Kinemas, Ltd., but the new company is granted leases over the several hundred combined houses. The new company, African Consolidated Theatres, Ltd., does not assume any of the liabilities of either African Theatres, Ltd., or Kinemas, Ltd. A new company, African Consolidated Films, Ltd., is also to be formed to manage the joint film interests of both Kinemas Ltd., and African Films, Ltd., on similar lines and control as the above.

Pacent Develops Combination Recording, Reproducing Device

Pacent announces in "Recordovox" a new combination recording and reproducing device to work with any radio receiver and phonograph. The attachment is for electrical reproduction of home records as well as the commercial and allows for the making of home records of voice, music or radio programs.

THE CAMERA REPORTS





ACADEMY HEADS. (Above). The 1931-32 officials and board of directors of the Academy of Motion Picture Arts & Sciences. The officers (sitting): Fred Niblo, secretary; Conrad Nagel, vice president; M. C. Levee, president. The board: William deMille, past president; and Al Cohn (sitting, right, with the rest standing) Joseph Johnson, Max Ree, Nugent H. Slaughter, Benjamin Glazer, Frank Capra, Jean Hersholt, Lester Cowan (executive secretary), Karl Strauss, Lawrence Grant, Waldemar Young, Clinton Wunder.

SIGNED. (Left). Adrienne Dore who has been signed to a long-term contract by Warner Brothers.

VIA PANAMA (Right). Helen Twelvetrees, RKO-Pathe star, and her husband, Frank Woody, arriving in New York.





ARCTIC MUMMY. Tombs of the Orient have given up many a body preserved from the ancient past. But here's a rarer mummy discovered in Arctic regions by the Harold McCracken expedition, an episode of Raspin Productions' first, "Explorers of the World."



YOUNG MR. HAINES. In a brand new and rather whimsical portrait taken shortly after he had completed his latest M-G-M production, "The New Adventures of Get-Rich-Quick Wallingford," directed by Sam Wood.



A FAMILIAR FACE RETURNS. The ingratiating George Sidney, one of the most effective character actors, returns after a prolonged absence from the screen, in William Powell's latest starring vehicle, First National's "High Pressure."



NATURE'S MOST GORGEOUS SHOW. The Grand Canyon, lavish extravaganza in a pattern that yet carries a theme of portended tragedy, as the still camera saw it during the visit of the Fox Company making "The Rainbow Trail." Some members are visible across a ravine. George O'Brien and Cecilia Parker head the cast.

"A Sucker Bet!"

Abram F. Myers, president of Allied States Association, in a signed editorial in "The Allied Exhibitor," titled "A Sucker Bet," says in part:

"After having urged caution on Allied members for almost three years because of the uncertain outlook for the future, I risked my reputation as an economist and a prophet at the Michigan Convention early in October by declaring that, in my opinion, the bottom of the depression had been reached and we had at last started on the upgrade.

"Coming on the heels of a stock market recession that had carried many issues to the lowest level in many years, this declaration may have been interpreted as a hollow effort to inject a little cheerfulness into the gathering. It was, however, the statement of a studied conclusion based on accurate data gathered during a lenthy investigation.

"With our boundless natural resources, our immense fertile areas, our great productive capacity, and the skill and resourcefulness of our people, the United States simply cannot falter for long on the road of progress. You may grumble all you like about this country and the way it is run, but you cannot name a better one.

"There is absolutely no justification for lack of confidence in the United States of America and its future. Persons who, because of this temporary set-back are "moaning low," preaching defeatism, hoarding their resources or using the slump as an alibi for avoiding their obligations, are betting against the United States.

"And that is a sucker bet!"

Pittaluga Reported Facing Loss of Banker Interest

The Italian producing company, Pittaluga, is reported to be in dire financial straits as a result of alleged indications that the Italian Banca Commerciale is desirous of withdrawing its holdings in the company. It is also reported that the Italian government has rejected a proposal that state funds be provided to assist Pittaluga.

Allied Leaders Ask Members' Desire On National Meeting

Allied leaders have received numerous inquiries as to whether or not they intend to hold a national convention similar to that held in Chicago last February.

The exhibitor leaders believe such a meeting should be held only in response to popular demand, and inquiry will be made of all independent exhibitors as to their wishes.

Howard Deitz To Coast

Howard Deitz, MGM advertising and publicity director, left last week for the Coast, where he will remain about one week.

EXHIBITOR GROUP SEE END OF SCORE CHARGE

Permanent Committee of Exhibitors and Distributors Formed to Iron Out Difficulties

Elimination of score charges completely within one year, and a permanent committee of representative exhibitors and distributors to iron out difficulties arising between both factions, are the direct outgrowth of recent activities of the Continuing Committee which was named at the Hotel Astor several weeks ago to effect changes in alleged questionable distributing practices with regards percentage playing.

The Continuing Committee headed by Walter Vincent, of Wilmer & Vincent, circuit operators, officially made known its findings this week in the following statement:

"A meeting of the Continuing Committee named by the conference held at the Hotel Astor, sponsored by the Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey, to receive a report of the chairman as to his conference with the various motion picture producing companies' distribution heads covering score charges, was held at the Bellevue Stratford Hotel in Philadelphia on Tuesday, November 24th.

"The chairman gave as nearly as possible the substance of his conversations with the distributors, omitting only that portion of such conversations as were considered by him to be personally confidential.

"After hearing the report, the committee jointly and severally expressed satisfaction and felt very confident that another year would see the elimination of this charge.

"It was suggested that a meeting of producers and exhibitors at this time could not fail to be of value to the industry, and that a full, free and frank discussion of joint problems would be productive of much good to all. The secretary was instructed to approach the various leaders of the industry and convey to them the thought of the committee in an endeavor to bring about such a meeting.

"The members of the committee were unanimous in the opinion that it should continue to function, in the belief that mistakes and abuses can only be corrected by ceaseless agitation. The chairman gave as his opinion that the growing recognition of the community of interest existing between producer and exhibitor would inevitably bring about just those reforms the committee was striving for."

M-G-M Calls "Lens" That Focuses Sound a Success

A "lens" that focuses sound as an ordinary lens focuses light is reported as an M-G-M development. It is said to take sound waves, break up light rays, and deflect them by practically the same process.

The "sound lens" is shaped like the prismatic lenses on lighthouse lamps, being a series of triangular pieces, but are of wood instead of glass. The "lens" was first devised to control high trumpet notes in orchestrations for "The Cuban Love Song."

Money's Worth!

Columbus, Ohio, picture theatre patrons are getting double plus value for their admission price this week at Loew's Ohio, if they never got it before. It's double feature plus. Two complete stage shows, "Great Guns," an elaborate revue and "The Cotton Pickers," colored orchestra are featured in addition to "Touchdown" on the screen, a 20-piece orchestra in the pit and organ solos. Usual 25 cent to 50 cent admission prices prevail.

B. and D. Finances Distributing Plan

British and Dominions Films, England, is forming an international financial organization to insure the company distribution throughout Europe.

T. Marsh is chairman and Herbert Wilcox one of the directors, which will bring together the British company and one of the biggest financial interests in Europe, representing French and German capital.

A number of pictures will be made each year in French and German, it is planned, the minimum being four, with production at the Elstree studios of B. and D. Distributing centers will be established in Paris and Berlin.

Westinghouse Wins Industrial Award

Westinghouse Electric's industrial relations program was adjudged one of the nation's best in a contest by B. C. Forbes, editor of *Forbes Magazine,* and entered by 380 companies.

The Westinghouse program includes a relief fund; a trusted savings fund, paying 6 per cent interest up to a certain savings total, thereafter 4 per cent; annuity for old age independence (the fund now is $2,500,000); an education and training plan; housing and building and loan; incentive plan for executive and supervisory force; a conservation of health plan; a program of miscellaneous welfare work in which is included the development and maintenance of proper dining facilities; a suggestion system; legal advice; and employment management conferences.

"Miniature De Luxe" Opened

The Shawno, new "miniature de luxe" 500-seater in Shawno, Wisc., has been opened as an experiment by W. L. Ainsworth, president of the company, who recently wrote an article, "What About the Little Fellow," which appeared in the Motion Picture Herald. The Shawno was built at a cost of approximately $40,000.

CALLS PRODUCTION OUTLOOK GOOD

(*Continued from page* 13)

tually an effort to avert receivership. The conference, also, constituted a petition for press aid in obtaining approval of the refinancing plan.

"If the plan is not adopted," said Brown, "the company cannot avoid receivership, in which case the organization undoubtedly would be disintegrated and its properties sold at sacrifice prices, with the result that no balance would remain for Class A stockholders. It constitutes the only possible method of giving stockholders a run for their money, for, if the company is permitted to continue in existence, it stands every chance of becoming a permanent earning organization."

Establishing justification for his optimism for the company's future, Brown cited savings and reduced working capital requirements running into millions as a result of the recent physical consolidation of Radio and RKO Pathe. Consolidation of production units, he said, will result in reducing working capital requirements and effecting savings of $2,500,000 during the next four months. Still further reductions in working capital requirements can be made after April 1, 1932, Brown said.

Consolidation of distribution organizations will effect a saving of $1,500,000 during 1932, he said. Other savings in administrative offices are in prospect, it was announced, with general salary reductions planned for all major executives. Brown's own salary will be reduced 40 per cent at the next meeting of the board of directors of RKO, he said. Other administrative executives will also take cuts of 40 per cent.

No Bonus This Year

Brown declared that no member of the RKO organization would receive a bonus this year. Last year, Brown said, he received a bonus of 8,000 shares of RKO stock.

"I still hold that stock," he added. "At its present market value of $2 per share my last year's bonus amounts to $16,000. This, added to my salary for the past three years that I have been with the company gives me an average annual income of about $90,000. I am the highest paid administrative executive. The treasurer of the company receives less than $20,000 per year."

Brown said that his salary is less than that paid William Le Baron, Radio production chief, and the salary now being paid David Selznick, production director of the combined studios, and "several other studio executives."

"But they are artists," Brown added, by way of explanation. "Creators are rightly of more value to this industry than its business men."

The RKO president made the statement that no salary reduction of small-salaried personnel was contemplated for the future.

"RKO," he said, "has always paid uniformly smaller salaries than other motion picture companies. It does not now believe anything beneficial can be accomplished by cutting 10 or 15 per cent from minor salaries."

It is RKO's intention, Brown said, to build up a strong producing organization and to operate it economically, but never to the point of sacrificing picture quality. In line with this policy, he said, very few reductions of salaries of players, directors or writers are contemplated.

"Realizing that the quality of pictures has contributed much to the present financial emergency," Brown said, "every effort will be made to establish a studio organization that will produce box office pictures. No economies which threaten the quality of production will be made. We have available now the best artists, producers and directors of the combined studios. We will add to this organization new directors, writers and players."

"RKO," he added, "does not wish to dodge responsibility for those things which contributed to its present financial difficulties and which, perhaps, might have been avoided. It is obvious that if we had had better pictures, their grosses would have been greater. We have been shy on producing ability; we haven't picked the right stories always, and when we did they were sometimes mistreated. Some of the fault has been my own. I am not a showman. I have not always selected showmen where they were most needed."

Plan Product Improvements

Brown then cited the plans of the company for improving product which, he said, would become one of the most important future activities of RKO, not only because of the normal expectancy of better individual picture earnings, but also because RKO theatres require them.

In reply to a question put to him by a reporter, and which Brown described as "impertinent" but proceeded to answer, nevertheless, the RKO president made it clear that David Selznick's studio authority is not to be questioned.

"Who," queried the reporter, "is boss of the studios, Selznick or Rogers?"

"That is an impertinent question," Brown replied. "Any producer who puts his name on a picture doesn't want to believe that anybody but God Almighty is his boss. However, the studios must have one individual to exercise authority. Selznick is that one. Charles Rogers will produce his own allotted number of pictures for Pathe. His contract, which expires in February, 1932, will be renewed."

Brown declared that the company's production outlook is so good that "if RKO gets by its present emergency, I am confident that product alone will make the company permanently safe, even though the current period of depression is prolonged."

Brown stated that the RKO theatres were earning money, in denying that theatre acquisitions had contributed in any way to the company's financial predicament. Retracing the company's three-year history, he said that the theatre department started with 91 theatres which were losing $100,000 a week at the height of the theatre season. RKO now has 181 theatres, Brown said, "and they are 'in the black'."

All later theatre acquisitions with the exceptions of the Pantages circuit in California and the Midland circuit in Texas are being operated at a profit, Brown said. "However," he added, "the Pantages' circuit gives us an outlet for our pictures on the Coast which we did not have before, and with the Midland houses they offer connecting links for our vaudeville bookings which are highly advantageous."

The RKO president defended the company's administration by recalling that it had come into being with only the 91 losing theatres. "It had no pictures, no sound studios, no outstanding talent of any kind. It required eight months for us to get started, and by the end of that time, a near panic was upon the country. We suffered from uncontrollable factors as well as from our own mistakes. We experienced abnormally warm weather which, prolonged, hurt theatre receipts materially. We suffered from the German financial situation; from the salary cuts made by United States Steel, and from all the other major economic ills which affected the public mind. In spite of all these adverse factors the company earned $1,800,000 in the two years and eight months following its organization."

The RKO president concluded his amazingly frank review, which was, as intended, a plea for press aid to obtain public sanction of the plan which, it is contended by RKO, is all that stands between preservation of the company and its extinction. Just as frankly, he proceeded to reply to the barrage of questions which followed his recital, refusing to answer only those which he said were not vital to the subject.

In response to queries, Brown admitted that all RKO employes were engaged in securing proxies for the stockholders' meeting to be held in Baltimore, December 10. He added that employes of Lehman Bros., RKO's bankers, and other banking companies associated with RKO, were also engaged in the search for proxies. Brown said there was a possibility that the stockholders' meeting might be postponed for "a few days" in the event the required two-thirds, or 1,600,000 shares of voting stock, had not been obtained by December 10.

Oppose Underwriting by RCA

Brown said that it is definitely known that RCA stockholders and even stockholders of General Electric are now opposed to the underwriting of the RKO refinancing by RCA, and that, inasmuch as the financing agreement provides that RCA may withdraw from participating in the refinancing of RKO in the event the latter's stockholders reject the plan, such withdrawal would be certain to follow adverse stockholder action.

"Inasmuch as RCA stockholders," Brown said, "are now of the opinion that the company's directors have placed it in an unwise financial situation by agreeing to the underwriting of this plan, it is hardly to be doubted that RCA will avail itself of its withdrawal privilege if the plan is not accepted. Definitely, then, that would mean the extinction of RKO."

Answering other queries, Brown said that there would be no change in the corporate name of the combined companies before the existing individual contracts of each had been carried to completion. He also advised that the Pathe rooster trade mark would be retained for Pathe product "at least until that company's contracts had been fulfilled,"

MISMANAGEMENT CHARGE IS DENIED

(Continued from preceding page)

with final disposition of the trade mark still undecided. He said that the Pathe Culver City studios would be kept for "emergency uses," and that the studio offices would be utilized by scenario and accounting departments of the combined companies.

Mismanagement and extravagance are charged against Radio-Keith-Orpheum officers in a receivership suit against the corporation filed in the circuit court at Baltimore, Wednesday, by J. Cookman Boyd, Baltimore attorney. Boyd, the petition sets forth, is the owner of 300 shares of RKO Class A stock.

Judge Albert S. J. Owens, acting on the suit, gives RKO officers until December 22 to show cause why a receiver should not be appointed.

The suit alleges that the expenditure of millions for theatres and theatrical enterprises and the production of motion pictures was spent extravagantly, and that "reckless and willful expenditures and waste of the corporation's assets by the payment of large and excessive salaries to its officers and employes has been characterized by woeful incompetence and willful mismanagement on the part of the officers of the concern." In the suit the charge also was made that "highly excessive prices have been paid by the corporation in purchasing chain theatres."

The suit said that unless the court issues a restraining order and appoints a receiver, the company's assets would be dissipated and that it would be to the benefit and advantage of the stockholders to have a receiver manage the company's affairs and if necessary wind up the concern and distribute its assets.

J. Cookman Boyd was born in Baltimore in 1867. Educated in public schools, at Hopkins University and University of Maryland for Law. Admitted to bar, 1888.

Brown Denies Charge

President Hiram S. Brown late on Wednesday denied the mismanagement charge contained in the receivership application. He

"The officials of Radio-Keith-Orpheum Corporation have been informed that proceedings were today instituted in Baltimore seeking a receivership of the corporation. While we have not yet seen the papers which have been filed, we are informed that the proceedings have been brought by holders of only three hundred shares of stock, and that receivership is sought on the grounds that the corporation is unable to meet its present indebtedness and that the corporation has been mismanaged. We are confident that the charges of mismanagement cannot be sustained. The ability of the corporation to meet its financial requirements will depend on the putting into effect of the refinancing plan which has been submitted to the stockholders.

"The bringing of receivership proceedings should emphasize to all stockholders the necessity of forwarding proxies immediately so that the financing plan will be carried out."

Minority Issues Statement

Immediately following filing of the application, the RKO Stockholders Protective Committee, through Ray Bolton, its secretary, issued the following statement:

"While we do not regard seriously the application for receivership made in Baltimore by J. Cookman Boyd, we do feel that this makes it imperative for all stockholders to send in proxies at once to be used at the meeting on December 10, as the curtailment of financing which the committee recommends under its new modified plan of operation of the financing plan is necessary. For this reason, we urge all stockholders to send in proxies to this committee or to the corporation as we feel that the approval of the plan in its original form and operated in the modified method suggested by the committee is better for the stockholders than any form of management that would arise from a receivership."

Modifications Proposed

The RKO Protective Stockholders' Committee, will not submit a new plan of refinancing, but instead proposed on Wednesday adoption of the present plan as submitted by RCA, with certain modifications. These modifications, forwarded by Emerson & Sperling, minority attorneys, to B. B. Kahane, RKO vice president and legal counsel, are as follows:

December 2, 1931.

Mr. B. B. Kahane, Vice President,
Radio-Keith-Orpheum Corporation,
1560 Broadway,
New York City.

Dear Sir:

We have been instructed by our clients to forward to you the following proposed method of operation of the corporation's plan of financing announced to stockholders in the letter dated November 10th, acceptance of which by the management will result in the Committee's best efforts to aid you in securing enough proxies for the passage of the plan:

1. That the Corporation's management pledge itself not to use more than $5,600,000 of the proceeds of the sale of the debentures for the payment of the present or future obligations of the Corporation other than the $6,000,000 or secured gold notes of the Corporation.

2. That the Corporation pledge itself that thirty days prior to a call for the final payment of subscriptions to debentures under the plan, a call shall be made for the redemption of a proportionate share of the debentures so that the call price would be paid for the debentures which would equal the payment due from any stockholder under his subscription.

3. That by January 1, 1932, expenses of the Corporation other than depreciation, interest and discount and provisions for federal income taxes and dividends on the preferred stock of the subsidiary companies shall be reduced to 75 per cent of the total income of the Corporation.

4. That the Corporation give its cooperation and support to the formation of a stockholders association to the end that a Committee be appointed to supervise the sincerity of efforts made under 1, 2 and 3.

The committee, in making this proposal to the Corporation feels that it is offering a far more equitable plan to the stockholders than that outlined in the plan of the Corporation and is also permitting the Corporation to acquire under the plan all the financing that seems obviously necessary.

A prompt response will be as advantageous to you and the Corporation as it will to the Committee.

Sincerely yours,
EMERSON & SPERLING.

Immediately upon submission of the modifications to Kahane, the minority group dispatched a communication to all RKO stockholders, text of which follows:

December 2, 1931.

To Radio-Keith-Orpheum Corporation Stockholders:

Three weeks' investigation by your committee has resulted in the following conclusion:

1. That the present management of Radio-Keith-Orpheum Corporation has so tied up all assets of the Corporation and has otherwise conducted it so that a private loan or the underwriting of a public offering of securities is now an impossibility.

2. That the management has also contrived to put the Corporation in a position so that a receivership is possible at any time unless a limited amount of financing is secured.

Your committee has, therefore, submitted to the Corporation under this date a method of operation of the plan, as outlined in the letter of the Corporation to stockholders under date of November 10th, which it believes is possible and which will reduce by half the amount the stockholders will have to subscribe to the debentures in order to protect their equity in the corporation. Your comittee is unanimous in the opinion that expenses of the corporation can be reduced twenty five per cent below its operating income without impairing in any way the efficiency of operation or the quality of production.

Under the plan as announced but fifty percent of the total subscription must be paid at the time of subscribing. If the Corporation will give the pledges requested by this committee, the committee urgently advises all stockholders to subscribe to the limit permitted by their holdings on the basis of the partial payment plan. The calling for redemption of a sufficient amount of debentures coincident with the call for the final or semi-final payments on the subscriptions to the debentures obviates the necessity of any further payments by the stockholders. Your committee feels that it would be possible in a great number of cases to obtain assistance from banks in financing the payment of $2.50 a share, as in addition to the stock represented by your equity in the corporation, you will have a fifty per cent equity in a six percent debenture of $5.00 face value as collateral.

We urge you, as the time is short, to forward the proxy, mailed you by the corporation under the date of November 30th, to the RKO Stockholders Protective Committee, 55 W. 42nd Street, New York City, endorsing on the face of it, "I vote 'Yes' if the Corporation gives its pledge to the RKO Stockholders Protective Committee; otherwise I vote 'No'."

This request is made so that the committee will be in a position to lend its support to the plan if the method of operation of it suggested by the committee is accepted and the time will be too short after the committee has heard from the corporation as to its position in regard to the pledge to again further communicate with you.

Sincerely yours,
RKO STOCKHOLDERS PROTECTIVE COMMITTEE,
Secretary.

Proxies Still Sought

With a majority of proxies necessary for approval of the proposed RKO refinancing plan still to be sought, and with the stockholders' meeting at Baltimore, December 10, less than one week away, RKO execu-

PATHE STAFF REDUCED

tives are directing a far reaching, last minute drive for voting shares.

Enlisted in the drive are employes of all divisions of RKO throughout the country, who have been supplied with lists of stockholders in their localities. RKO employes have been officially instructed that the task of visiting these stockholders, of whom there are 27,000, according to a statement as of November 23, is their most important duty between now and December 10.

The RKO employes were supplied with proxies and elaborate instructions on how best to approach stockholders and obtain their signatures for the proxies. Failing to do this, the employes are held responsible for explanations of why the proxies were refused. Exchange managers were authorized to employ additional help, if necessary, to complete the canvass of stockholders in their territories. Immediate reports on the progress of the canvass are being wired to the home office daily from all RKO agencies.

B. B. Kahane, RKO general counsel, on Wednesday, declined to reveal what percentage of the 2,100,000 voting shares required for the approval of the refinancing plan had been heard from, but an urgent letter to stockholders signed by Hiram S. Brown, RKO president, and sent out this week was taken to indicate that the return of proxies is progressing slowly. Contributing to this impression was the urgency and importance of obtaining proxies impressed upon RKO employes in the field.

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The letter to stockholders expressed the fear that "the publicity given in the press to the possibility of a new alternative plan being proposed (by an opposing minority group) will lead stockholders to delay in sending in their proxies in the hope that some new plan will be presented." The letter continued with an assurance that if any such new plan is presented "which is in the judgment of the board of directors more favorable to stockholders than that heretofore submitted, and which assures the corporation that the necessary funds will be provided, such plan will be presented to the stockholders even if stockholders have already sent in their proxies in favor of the present plan."

The company's proposed plan calls for the purchase of $11,600,000 of debentures by stockholders and approval of a plan whereby the present stock would be reduced on a basis of four for one and the approximate value of the retired three shares issued to purchasers of the debentures. The Radio Corporation of America, RKO parent company, is the underwriter of the plan, which is being opposed by a minority stockholders' organization.

Thomas J. Shanley, employed at various times on financial assignments for major distributors, has been retained by the RKO Stockholders' Protective Committee, representing the opposition, to analyze RKO's financial needs as outlined in the company's letters to stockholders and in a breakdown of operating expense supplied the committee by Kahane.

In statements issued by the Protective Committee it was made plain that there is some doubt on the part of the minority holders that RKO's financial needs are as great as the letters to stockholders indicate. RKO has advised stockholders that the company faces receivership unless the required funds are obtained.

Brown came to New York from the Coast studio this week ostensibly to direct the company's drive for proxies and to prepare for the stockholders' meeting of December 10.

Meanwhile, consolidation of Pathe with Radio Pictures continued to progress both in New York and Hollywood. Field sales forces have been readjusted already on a working basis, with new district and branch managers undertaking their new assignments and branch sales and office personnel reduced and reorganized.

▼

The Pathe home office personnel was reduced by approximately 150 this week, and transfer of departments from the Pathe building to the Radio offices was completed. About 20 persons were let out of the Pathe advertising and publicity department in a move that left only A. P. Waxman, publicity head, and Rutgers Neilson, assistant, retained by the consolidated organization. Waxman is said to be slated for a post in short subject production as soon as current advertising and exploitation campaigns on new Pathe productions have been completed. Neilson will be permanently assigned to advertising and publicity under Hy Daab, who remains in charge of the department.

Retained from other departments are Amos Hyatt, assistant Pathe treasurer, who has been assigned to the accounting department of the new organization, and E. H. Goldstein, former assistant to Lee Marcus. C. J. Scollard has also been assigned to a post at the Radio offices.

Eliminations included Tom Gorman, Pathe sales contact for RKO theatres, and Lou Snitzer, formerly in charge of Pathe accessories.

Eight floors of the old Pathe building will continue to be occupied by the combined company. Pathe News will occupy two and one-half floors; Pathe-Du Pont, two floors; combined foreign department, one floor; combined accounting department, one floor, and purchasing and research departments, one floor each.

Executive, distribution and advertising-publicity offices have been combined in the Bond Building, at 1560 Broadway, Radio Pictures, home office. Congested conditions in the Palace Theatre building may be relieved later by removing some of the RKO vaudeville offices to unoccupied space in the Pathe building.

Meanwhile, David Selznick, generalissimo of production at Hollywood, continued reorganization of the combined studio forces. This week he added King Vidor to the directorial roster, making "Bird of Paradise" starring Dolores Del Rio, as his first. Merian C. Cooper, producer of the Cooper-Schoedsack combination, was also given an RKO contract, working under Selznick as associate producer.

Receiver Named For Kinograms in Involuntary Action

An involuntary petition in bankruptcy was returned against Kinograms newsreel in New York Circuit court on Wednesday. The court appointed the Irving Trust company of New York as receiver. No estimate of company assets was available at the time of going to press.

It is understood that a city marshal served a writ of attachment on Kinograms Wednesday, attaching the film library and office furniture of the company, which was claimed by creditors.

Receivers Named In Skouras Suit

Jeffie W. Barrett, former attorney general for the state of Missouri, and Walter H. Nohl, lawyer, have been appointed by Circuit Judge Granville Hogan, St. Louis, to serve as co-receivers for Skouras Brothers Enterprises.

Judge William Dee Becker of the St. Louis court of appeals had previously declined the appointment. Harry C. Barter was named as referee in the case to fill the vacancy caused by the appointment of Barrett as one of the receivers. Each of the latter filed bond of $25,000 and the court issued an order restraining the interested group from any interference with the receivers.

RKO Sued for $500,000 by Cincinnati Hotel Company

The Hotel Gibson Company, Cincinnati, has filed suit for $500,000 against the Cino Theatre Company and the Radio-Keith- Orpheum Corporation for alleged violation of contract in failure of the defendants to tender for execution a lease on the Fountain Square Hotel, part of the RKO Albee theatre property.

In New York, B. B. Kahane, RKO counsel, said that last July preliminary negotiations were entered into with the Gibson company, when the present tenants of the property involved, were undecided on the possibility of their remaining. They have since agreed to retain possession, however, and negotiations with the Gibson company have been dropped, according to Kahane. The latter claims no contract was made with the plaintiff company, the discussion never going beyond the preliminary stage.

Brady Claims the Mayor Would Permit New York Sunday Shows

William A. Brady, veteran New York theatrical producer, speaking at a meeting of the Drama Club this week, said that Mayor Walker had informed him that if the Actors' Equity Association would withdraw its opposition to Sunday shows, he would permit them.

Brady also said that the mayor insisted he would close all other forms of Sunday entertainment if there was any interference with the shows, following a possible opening.

EXHIBITOR UNIT AGAIN APPEALS TO U. S. IN FIGHT WITH UNITED ARTISTS

British Company Writes Off Loss

The accounts just issued by the directors of British Instructional Films (Proprietors, Ltd.) for the 14 months ended May 31, 1931, reveal a provision for losses incurred by the previous company, British Instructional Films, Ltd. of £70,983. The old company was taken over by the new company in February last, together with "Pro Patria" Films, Ltd., its former distributing agent, and a working agreement was entered into with British International Pictures, Ltd.

The directors state that mainly because of the altered conditions arising from the establishment of sound films it has been necessary to face substantial depreciation in values of the production and stocks in hand and to provide in the accounts for the loss arising from this cause. For the same reason, the directors have revalued the fixed assets originally acquired by the company.

In the view of the directors it will be necessary "at a proper time" to undertake a reconstruction of the company's capital. John Maxwell of British International is one of the directors and is principally in charge of the company's present activities. The total share capital issued amounts to £213,392. There is a bank loan of £75,583 outstanding. The stockholders are to consider the report and accounts on November 27.—W. H. M.

Farm Price Boost Cheers Kansans

Advances in prices of agricultural commodities are an encouraging note for exhibitors in Kansas. The sharp recovery of a month ago has been checked somewhat by slight declines in wheat, but farmers are still more prosperous with wheat selling at 50 cents a bushel.

E. Van Hyning, president of the M.P.T.A. of Kansas and Western Missouri, says exhibitors throughout the state generally report an improvement.

Publix Northwest Censors Own Films

Publix has instituted its own censorship in its Northwest division centering in Minneapolis and St. Paul, and parts of pictures that might be considered objectionable in the smaller cities are eliminated after the downtown showings in the Twin Cities and Duluth. The house managers' recommendations are made to the main office.

MPTO Charges Distributor With Unfair and Unethical Practices Which Are Vehemently Denied by Al Lichtman, Who Says Allegations Are "Ridiculous and Ill-Tempered"

The Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware, with headquarters at Philadelphia, on Monday fired the opening gun against United Artists Corporation in a fight alleging unethical and unfair trade practices. Late last week, an appeal was made by the exhibitor body to the Federal Trade Commission at Washington, and on Monday of this week the association addressed an "open letter" to United, in which numerous complaints were set forth and a request made to disband the corporation.

Al Lichtman, vice-president in charge of sales for U. A., on Tuesday answered the "open letter," denying the exhibitors' charges and telling the group that their action was not only "ridiculous," but "ill-tempered" as well.

Upon receipt of the Lichtman answer, George Aarons, representing the MPTO group, was delegated to make a second appearance on Wednesday before the Federal Trade Commission at Washington, the purpose of which it is understood, is to lay before the government agency additional material concerning United Artists' distributing activities.

Lichtman's denial of the charges and the results of discussions with the Federal Bureau will be made the basis of a second "open letter" to United Artists on Thursday, according to Dave Barrist, chairman of the board of managers of the MPTO, which authored the original complaint at a special meeting held at Philadelphia last Friday.

Rumors in New York stated that the initial communication, which bore no signature other than the unit's corporate title, did not represent the voice of the association at all, but was engineered by a few exhibitor members who were working out a peeve against the distributor. Barrist vehemently denied this in a telephone conversation, stating that 17 or 18 members of the board of managers, which has a total membership of 20 and governs the association, voted unanimously at the Friday meeting to issue the open letter.

Al Lichtman said subsequently that his answer to the "open letter" was "ill-advised," declaring that the charges are not worth dignifying with an answer.

An inquiry on Wednesday about the contents of the second "open letter" to be filed by the MPTO drew the statement by Barrist that it had not been completed by the board, which was awaiting Aarons' return from Washington. Barrist did say that "it will contain definite facts and figures, and will be very illuminating."

The "open letter" addressed to United Artists on Monday, and Lichtman's answer, follow:

Exhibitors' Letter To United Artists

United Artists Corporation,
New York and Hollywood.

Gentlemen:

Once again you have shown your complete indifference to, and cold contempt for, the business ethics and fair trade practices dominating the relations between exhibitor and distributor.

Our specific complaint this time is that your company accepted a number of contracts and dates given you in good faith by exhibitors and that, instead of approving or rejecting these contracts, you held them while you negotiated new deals with competitive theatres. At this writing there are exhibitors whose contracts you have held for four weeks or more without approval or rejection notice.

This action on your part is a practice strongly condemned by the entire industry. Its prohibition is incorporated in every film contract but your own and is a part of the code of selling ethics promulgated a couple of years ago by the Will Hays office.

More particularly, however, it is a violation of Rule Nine (Distributor's Resolution No. 11) adopted at the Better Trade Practice Conference sponsored by the Federal Trade Commission in New York, October 10th to 16th, 1927, which is binding on the industry as a whole. We have accordingly filed a formal complaint with the Federal Trade Commission with a demand that this practice be investigated by the Department of Justice.

Your course of conduct in this respect is in

(*Continued on page 26*)

Lichtman's Answer To Exhibitors

If the ridiculous and ill-tempered statement issued by some of the moving spirits of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jerse yand Delaware, Inc., is an example of the harmonious and ethical basis on which those gentlemen would conduct the affairs of an industry then we are content to rest our case.

The contents of the open letter issued by this organization is hardly worth the attention of intelligent exhibitors. But lest a small minority mistake our silence for indifference we wish to go on record emphatically in denying the charges listed.

As a matter of fact, I have been authoritatively apprised that since the writing of the open letter a number of exhibitors who attended the meeting have openly expressed their total lack of sympathy with the action taken.

To the first charge,—that we have raided Hollywood studios for high-priced stars,—all I can say is that United Artists Corporation is a distributing organization, and therefore has no contact with studios. We are merely agents of a number of producers, and at no time have we come into contact with any studio other than those of the producers we represent.

This also answers charge No. 2, to the effect that we have caused unrest in Hollywood studios.

As to No. 3,—that there is no economic justification for the maintenance of our distribution system,—it may enlighten these gentlemen to learn that, although we market a compara-

(*Continued on page 26*)

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE contract department of a national distributor in New York received a communication the other day from one of its salesmen in the West, indicating that he had been successful—at last—in selling a "tough" exhibitor. The salesman sought an okay of the contract in the letter, which follows:

". . . . theatre offers six dozen eggs and 23 pounds of potatoes for each of our pictures.

"I am holding out for a slab of bacon to go with the eggs. . . .

"Please advise if okay, because if we hold out too long the eggs may go bad."

On certain days of the week, the theatre advertises an admission scale as follows:

1 Adult ticket—18 lbs. potatoes.

1 Adult ticket—10 eggs.

2, 3, 4 Adult tickets for one chicken (according to size).

Children may bring a pumpkin, squash, tomatoes or potatoes.

▼

Mack Sennett sends word from Hollywood to the effect that he will do his bit to end the depression. Mack will give a "plug" to nightshirt manufacturers in "Caught in His Nighty."

▼

Will the new company be known as Radio pictures, Radio-Pathe, or Pathe?

Our bet is Radio-Pathe.

▼

Ed Sullivan is author of the yarn which states that bankers gathered in New York over the weekend to probe the picture business. Two of New York's banks have $215,000,000 sunk in Hollywood, and, according to Ed, only one company and one production chief were given a clean slate by the money moguls.

▼

Metro-Goldwyn-Mayer soon will release "Tarzan of the Apes." As the title indicates, the story is one of wild beasts of the jungle.

The animals were "imported" to Hollywood all the way from Peru, Indiana.

▼

A film magnate passed through Kansas City on the *Chief* one recent morning. A group from the local exchange met him at the station.

"And how are our comedies selling?" the picture president asked a booker.

"Lousy," was the reply.

"That's strange," said the prexy, "my son-in-law makes them; they should be good!"

Instead of being fired, as the booker expected, the boss complimented him for not being a yes-man. "A yes-man last year almost ruined me and the firm," the boss admitted.

▼

Fox Film honored its star, Janet Gaynor, at luncheon in New York the other day. It was an important affair for the heroine of many important Fox pictures, for in addition to being a total stranger to most of the press, she met for the first time W. C. Michel, vice-president and treasurer of the various Fox corporations, who has been for quite some time an important executive in the operating affairs of those companies.

Michel, however, admitted disappointment upon being introduced to Miss Gaynor. He had expected to see "a big star"—one at least a foot taller than the very petite Janet.

▼

All outdoor advertising and "sniping" will be discontinued during December by Paramount Publix theatres in Greater New York territory, as a means of lowering costs during the holiday "slump" period.

THE "holiday" period between Thanksgiving and New Year's always is worrisome to circuits, who regularly suffer at this time from a seasonal slump. This year the situation appears to be a little worse, so much so that one national organization called in an association of mercantile "business counsellors" in an attempt to alleviate the threatening "red" grosses.

The "counsellors" were informed of conditions and were asked to submit a plan by which the slump period could be turned into one of profit-taking.

Accordingly, the "counsellors" set to work and after much burning of the midnight oil submitted what appeared to be a sure-fire scheme. Even officials of the circuit admitted that "it looks good."

Conferences were held and many arguments between the circuit officials were heard, pro and con, but the idea suddenly was abandoned—because, as one executive admitted, "these are no times to be trying to establish precedent!"

▼

That Lucky Strike ad tieup with picture stars, running currently, will cost exactly $6,000,000.

Appearing daily in 1,800 newspapers throughout the country, the campaign is reputed to be seen by 37,000,000 people every day.

Luckies sold the picture companies on the "tremendous" goodwill angle in lieu of paying cash for the stars' indorsements.

▼

Hal Horne, director of advertising-publicity at United Artists, early last week quietly arranged for a restful trip to Bermuda—one of those five-day affairs. Tickets were purchased, accommodations and a beach chair were arranged for, and baggage had been sent aboard along with the necessary supply of bromo, headache potions, etc., etc., but then Hal made a fatal mistake: he stepped into the home office on his way to the pier to make sure that everything was running smoothly in his department.

Boss Al Lichtman happened along at this point and asked "Where ya goin', Hal?"

"Just takin' a li'l trip to Bermuda—need a rest," retorted Horne innocently.

"Okay, pal," said Al, "but before you leave, we want you to sit in on a confab for a new ad campaign; it'll take but an hour."

Hal did not get to Bermuda, but United got its ad campaign.

▼

Marjorie Whittington had worked one year to break into pictures, unsuccessfully, until last week when Paramount signed her to a long term contract. Prior to her departure for Hollywood on Friday, the gang along Broadway gathered with Marge at the Park Central to wish her bon voyage. At 4 in the morning, the party broke up and the future player departed for Long Island to prepare for the long trip Westward.

Marge was driving her car over Queensborough Bridge when something went wrong and the crash sent her to a nearby hospital, with injuries which resulted in the loss of one eye. She never will be able to face a camera.

A short career—even on Broadway.

▼

Joe Schenck, while on his way to Hollywood recently, wired ahead to Santa Fe officials at Kansas City to deliver to him, on board the *Chief*, late records of Bing Crosby and Gus Arnheim's orchestra. Rail officials were in a quandary when they discovered that music stores were closed, but they finally found one open in a K.C. suburb.

Joe had a phonograph aboard.

THERE are promoters and promoters, but Dave Schaeffer, of Warners, is one of the promotingest promoters who ever promoted.

Dave already has lined up for the Warner theatres in New Jersey, for special Christmas shows, 50,000 Mason Mints; 50,000 Mason Peaks; 30,000 lollypops; 60,000 bars of candy; 50,000 packages of cough drops; 150 bicycles (valued at $3,500); 1,500 harmonicas ($750); 30 accordions, 30 ukuleles and 30 Chromatic harmonicas; 180 novelty toys ($680); 60 trains, 60 transformers, 60 scenic displays (valued at $3,750); 30 home movie projectors ($425); 30 home movie cameras ($425); 30 water tower toys ($300); 30 toy engines ($300); 30 dump trucks ($300); 11 live ponies with pony carts, saddles and harness ($2,200), including advertising and advertising material on the entire group.

▼

RKO-Pathe's home office publicity-ad department went down to the sea in slips.

Upon its return the other day from the Helen Twelvetrees luncheon aboard the good ship Pennsylvania, the staff was paid off and accompanying each paycheck was a li'l old "pink slip," indicating disbandment of the department in line with physical merging of all RKO properties. On the day it all happened, the art department, evidently peeved at the sudden dismissal, turned their working quarters into a shambles. They quit the building after turning the "Old Fighting Cock" into a "pansy," taking the original drawing out from the dusty files, and by deft touches, transforming it into a kind-of hen.

▼

Mike Simmons, to hear Winchell's secretary tell it, had an article spurned by a music magazine, which rejected the essay on the ground that it had nothing to do with music—so Mike, who is with Educational-Tiffany, merely changed the title to "An Open Letter to George Gershwin" and it was accepted!

▼

Al Zimbalist has undertaken a man-sized job. He has set out to write a comedy satire to end all comedy satires on the picture business. It will be titled "Business—and Relatives"!

At the minute, Al is putting the finishing touches to his newest play, "Private Wives."

▼

The Soviet Government invites unemployed technicians throughout the world to join its plan of rehabilitating Russia; film technicians are included. (Full details may be obtained from Cecil B. DeMille.)

▼

Speaking before the Sixth Avenue Association in New York recently, S. L. Rothafel remarked: "Showmanship is nothing more nor less than applied psychology and judicious extravagance."

On his European tour, Rothafel judiciously tipped all hands with twenty-dollar U. S. notes, judiciously explaining on inquiry that "they expect it of Roxy!"

▼

When Helen Twelvetrees got in from California-via-Panama the other day, she hurried from the S. S. Pennsylvania to get to a telephone and called Hiram Brown at Bryant 6700.

"What company is he with?" asked the operator at RKO's headquarters.

"If you don't know, I am not sure which one I'm with," answered Miss Twelvetrees.

▼

Julia (*"Graphic"*) Shawell says she knows of a big Hollywood producer, supposed to be very wealthy, who recently had to mortgage the negatives of three new pictures to a small independent producer for a couple of hundred thousand dollars.

SEE FEWER FILMS AND THEATRES AND CUTS IN SALARIES ON COAST

Zukor Denies Talk Of New Financing

John Hertz, recently elected head of the finance committee, and Adolph Zukor, Paramount president, emphatically denied Wall Street rumors which stated on Tuesday that the company is contemplating new financing.

The wild yarns which flooded "the street" sent the corporation's stock to a new low, 7¾, on Tuesday, although later in the day it gained two points when Hertz and Zukor issued an official denial, the outgrowth of a lengthy long-distance telephone conversation between Hertz in New York and Zukor at the company's studios at Hollywood.

The two executives stated that the official explanation of the company's current financial structure was issued "in reply to inquiries from stockholders," which are understood to have deluged the home office throughout Tuesday. The statement follows:

"The total liability which this company has remaining for the repurchase of its stock amounts to $6,500,000; $2,500,000 becomes due on January 2, 1932, and is for the repurchase of stock issued for Great States Theatres, Inc., operating theatres throughout Illinois. The remaining $4,000,000 is for the balance of a total payment of $5,500,000 paid for a half interest in Columbia Broadcasting System, Inc. The above assets are not only fine earning properties, but are highly liquid and have an immediate market at a wholly satisfactory cash price. During the next several months a substantial amount of the foregoing obligations will be taken care of by the excess of current receipts over current disbursements.

"Present bank loans of the company amount to $8,200,000 and our bank balances at the present time are in excess of $5,500,000. The company has more than adequate confirmed bank credits to take care of all its current obligations. Earnings of the company for the first three quarters of this year are approximately $7,250,000, and our business is running profitably in the fourth quarter.

"The company has made no changes in its well-known conservative accounting policies which have, within recent months, been highly commended by both Price, Waterhouse & Co. and Haskins & Sells, certified public accountants.

"In our opinion no new financing for the company is necessary, nor is any contemplated."

Paper Rejects B. K. Ads; Circuit Keeps Sending 'Em

Despite the fact that the *Chicago Daily News* has refused for 20 consecutive days to print the theatre advertising of Publix-Balaban & Katz, the circuit's advertising department has continued to send copy daily to the newspaper. The paper has demanded equal lineage given by the circuit to other leading Chicago newspapers.

Union Indictments In Chicago Dropped

Assistant State's Attorney Charles Lounsbury, who conducted the investigation of the Chicago Operators' union which led to the criminal indictment last July of Tom Maloy, union business agent, and other Chicago union officials, was severely censured by Criminal Court Judge John Prystalski when he was forced to admit Lounsbury's motion to strike out the indictments of the union officials on Wednesday.

Terming Lounsbury's motion as "highly improper," Judge Prystalski said he was powerless to deny it, and the indictments were stricken from the docket with leave to reinstate.

The defendants had demanded an immediate trial and moved for a nolle prosse of the case which would prevent its being reinstated. Lounsbury told the court that due to the absence of a key witness the state could not proceed. He said, further, that he had been advised that the conditions involved in the indictments had been settled amicably and that prosecution might bring a renewal of troubles within the industry.

"This is a novel situation," Judge Prystalski said. "Because two disputants have gotten together the state proposes to strike a criminal indictment. I think it is highly improper."

It is understood that an unofficial condition of the Chicago labor settlement was the striking of the indictments against Maloy, Tom Reynolds, Ralph O'Hara, Emmett Quinn and Jack Miller.

50 Million 1929 Net of 101 Firms

Income returns for 1929 were filed by 291 film producing corporations and by 2,407 film theatre corporations, according to statistics of the Bureau of Internal Revenue. Such figures are generally issued two years after the year involved.

The report indicates that of the producing companies, 142 reported no net income, having gross income aggregating $63,141,914 and deficits to the amount of $5,838,320, while 48 companies were inactive and filed no data. Among the theatre corporations, 1,046 had no net income, reporting gross income of $129,775,578 and deficits of $18,650,294, while 68 companies were inactive.

The 101 producing corporations showing taxable returns had a gross income of $280,302,870 and net income of $50,237,852; net loss for prior year aggregated $2,202,126, leaving income taxes payable of $5,330,474. The 1,293 theatre corporations showed gross income of $378,663,353, net income of $41,043,920, and loss for prior year of $1,971,770, the income taxes payable aggregating $4,104,616.

Each Company will Make Its Own Changes

No Concerted Action Decided Upon At Meetings of Executives At Production Center

By LEO MEEHAN

Hollywood studios will effect a substantial curtailment in the number of pictures produced, with a coincident concentration on improvement in quality, as a result of the Coast conferences of executives representing practically all major producers. Fewer but better pictures will be the aim of producing companies, if the plans developed are carried through as indicated, according to Leo Meehan, publisher, in *The Hollywood Herald* on Thursday.

"Despite wild rumors and loose talk, conferences of industry heads here with Will H. Hays for the past two weeks have not brought out a definite program nor will there be one. Executives merely had a series of meetings to discuss problems incident to general readjustments necessary in this as well as all other industries. No concerted action was determined and each organization will continue to run its own business and make its own plans. The important conclusion of all the companies is that there is no substitute for quality pictures, which cannot be ground out in large numbers.

"There will be a substantial curtailment in the number of pictures to be produced with concentration on improvement in quality. This will necessitate closing of many theatres because there will be insufficient product to keep all of them running. Salaries of stars and executives and all others will be readjusted to meet new conditions with a premium to those who show box-office results and the gate for those who cannot.

"High salaried persons will have to face the economic situation and accept appropriate remuneration not because of any concerted agreement or boycott but because producers no longer have the money to pay more than reasonable wages for results produced at the box-office. Hollywood is determined to make fewer pictures but to make them well and at costs in line with the public's present standard of dollar values."

Will H. Hays and his assistant, Joseph Breen, left Hollywood for New York on Wednesday night.

Following the conferences of executives Warners and First National launched the new economy program with salary reductions ranging from 20 to 30 per cent.

Wilmington House Reopens

The Parkway theatre in Wilmington, Del., closed for several years, has reopened as a Loew house, planning to show first-run MGM and United Artists pictures.

CHARGE AND ANSWER

Exhibitors' Letter

(*Continued from page 23*)

line with the policies and practices pursued by your company over the past ten years, which have worked incalculable damage to the industry and the relations between distributor and exhibitor. As a result of these policies and practices, you, as a distributing company, stand convicted before the bar of exhibitor opinion of being a distinct liability to the industry of which you are a part. Repeated attempts to induce you to alter these policies to conform to those of the rest of the industry having proved fruitless, we call upon you, for the good of the industry, voluntarily to retire as a distributing organization and to relieve the trade of the burden of your continued existence. We base our demand on the following indictment of your methods over the past number of years:

1. You, more than any other film company, are responsible for the prevailing high film rentals. Your policy, in the past, of "raiding" the other studios for stars with offers of greater returns brought about the staggering salaries now ruining the industry.
2. Just as you spread unrest in the studios of Hollywood so you have sown the seeds of discord in the distributing branch of the industry by your refusal to adjust oversold spots and your complete indifference to the legitimate complaints of the theatremen.
3. There is no economic justification for maintaining a national distributing system for the marketing of a dozen pictures. The distribution cost per picture thereby becomes an added burden which the exhibitor must pay in higher flat rentals or increased percentages.
4. Your pretensions to artistic superiority upon which all your "high hat" policies are based have been proved time and again to be a delusion and a sham. Your reputation, we feel, is just a hangover from the early days.
5. The heritage of hatred which your treatment of the exhibitors has won for you is a constant source of irritation within the industry retarding the attempts to promote harmony and goodwill between exhibitor and distributor.

Our complaint is against United Artists Corporation as a distributing body and not against the individual producing units the members of which we believe have no knowledge of many of the conditions existing in your sales offices. We feel that the welfare of the industry as a whole as well of these individuals units will best be served by disbanding the United Artists Corporation.

Yours truly,
MOTION PICTURE THEATRE OWNERS
of Eastern Penn., Southern New Jersey and Delaware, Inc.

Lichtman's Answer

(*Continued from page 23*)

tively small number of pictures, United Artists is operating at a lower percentage cost than any other distributor in the world.

With no exhibitor has the cost of distribution ever entered into a trade. Every exhibitor knows that the only basis of film rentals is the quality and drawing power of a picture, and if any one company has been a champion of this system it is United Artists, for we have repeated over and over again that we do business upon the "Look Before You Book" policy.

Furthermore, we have openly held ever since we have been established in business that we want every penny that the traffic can bear for our pictures, not one penny more and not one penny less. The only quarrel one can have with that policy is that, values being as intangible as they are, it has been difficult to find an exact figure, either upon a percentage basis or on an outright sale.

Charge No. 4, we deny absolutely,—that our artistic superiority is a pretense. We maintain that it is an actuality. We have delivered, in proportion to the number of pictures released in twelve years, a greater number of box-office and artistic successes than could have been selected from a like number of pictures obtainable elsewhere.

Yes, we are proud of our past record, and we deny that it is a delusion and a sham. Who would not be proud of such pictures as "The Gold Rush," "The Mark of Zorro," "Robin Hood," "Stella Dallas," "Sorrell and Son," "Son of the Sheik," "Way Down East," "The Thief of Bagdad," "The Three Musketeers," "My Best Girl," and "Little Annie Rooney."

We are equally proud that our producers have mastered the new art of the talking picture. We would like the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., to deny their appreciation of such pictures as "Coquette," "Alibi," "City Lights," "Hell's Angels," "Bulldog Drummond," "The Front Page," "Palmy Days," "Street Scene," "Whoopee" and "Abraham Lincoln."

We deny, as is charged in Paragraph No. 5, that there is any hatred between exhibitors of the country and United Artists. We admit, of course, that there is a very active difference of opinion as to values, due to the lack of a standardized system of computing values of pictures. This system will obtain until someone smart enough finds one to regulate film rentals that will work as automatically as a slot machine.

I am afraid that the gentlemen responsible for the statement issued by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., will find it difficult to separate their complaint against United Artists as against the producers, because the producers releasing through United Artists Corporation own the corporation, and the sales policy and every other phase of its business has been set by them . Actually owning the business, they perhaps are best qualified to judge whether they should disband their business at the request of a few disgruntled gentlemen.

And were we so bold as they in making suggestions, we would request the disbanding of the political organization which caused this open letter, an organization which can be of no value whatever if it continues to devote its time to such empty vaporings.

We will continue to serve such exhibitors as care to buy our product under the very fair policy which has efficiently served the interests of the industry for twelve years.

Sam Goldwyn Due On Monday To Set New Production Plans

Samuel Goldwyn is due in New York Monday morning, his arrival having been timed to coincide with the premiere of "Arrowsmith" at the Gaiety theatre.

Goldwyn brings with him negatives of "Arrowsmith," "Tonight or Never," starring Gloria Swanson, and "The Greeks Had a Word for Them" with Ina Claire.

Goldwyn will lay plans for his production schedule next season as owner-member of United Artists and chief of production.

Most of Goldwyn's staff, including Arthur Hornblow, Jr., and Robert McIntyre, are already here.

Horne Discusses Collins' Technique

(*Continued from page 15*)

country—in the most remote island in the world!

"United Artists!" "Paramount!" "Metro-Goldwyn-Mayer!" "Warner Brothers!" "First National!" "Fox!" "Universal!" "RKO!" "Columbia!"

What other industry could have its leading concerns mentioned so quickly?

Ask that same person to name the most famous persons they know!

"Chaplin!" "Fairbanks!" "Pickford!" "Garbo!" "Swanson!" "Colman!" "Cantor!" "Gable!" "Chevalier!" and so on!

What kings, princes, statesmen or heroes would be mentioned more glibly?

Ask that same person what his favorite diversion is.

"The Movies!" will be the inevitable answer!

Ask him, if you will, what pictures are playing in town! Ten to one he'll reel them off without hesitation!

Then "pan" around to the industry itself and gaze upon figures like these:

Total capital invested in the business: $2,500,000,000.00! Of which 80 per cent is invested in this country.

Gross annual admissions in the United States alone, $1,560,000,000.00!

Annual advertising expenditure, $100,000,000.00!

Number of advertisements placed DAILY in various media, 15,000!

Approximate attendance in United States per week, 90,000,000 to 115,000,000.

So *somebody* must be reading the ads.

BUT—Mr. Collins HAS given us food for thought! And the thought is this: What fools we theatre advertising mortals be!

First, we listened to the "criticisms" of the general advertising fraternity and fell for those criticisms. And as we slipped we saw them steal up and grab our thunder, our "showmanship in advertising" and appropriate it for themselves.

The big smash ads of today—those of the national advertisers, yes—and department stores, too—are the ads our showmen used successfully years ago!

Then we listened to the cry of more "dignity" in theatre advertising and, saps that we were, took the spontaneity, the warmth, the gaiety, out of our advertising and dignified ourselves into a stiffness that finally crackled and woke us up and made us get back to where we were!

Our ballyhoos, our "lights," our "stunts"—all these things they shouted against—where are they? I'll tell you where! In the very stores that decried them!

But ho-hum! It's getting late. And I DO want to see "THE CHAMP!" The ad on that picture *got* me.

And on the way down I think I'll drop into Macy's for one of those salt-shakers. Yes, Mr. Collins' ad made me want that, too!

Roxy at AMPA Luncheon

Samuel L. (Roxy) Rothafel is scheduled as guest of honor at the regular weekly luncheon at the AMPA, at the Hotel Dixie, New York, on Thursday. Roxy is to be introduced by Don Hancock.



THE LIONS ARE LOOSE ON BROADWAY!



FATHER KNICKERBOCKER GOES LION-HUNTING on the Great White Way—

and he witnesses the most remarkable sight in all motion picture history!

At Broadway and 42nd Street he looks in at the Rialto Theatre

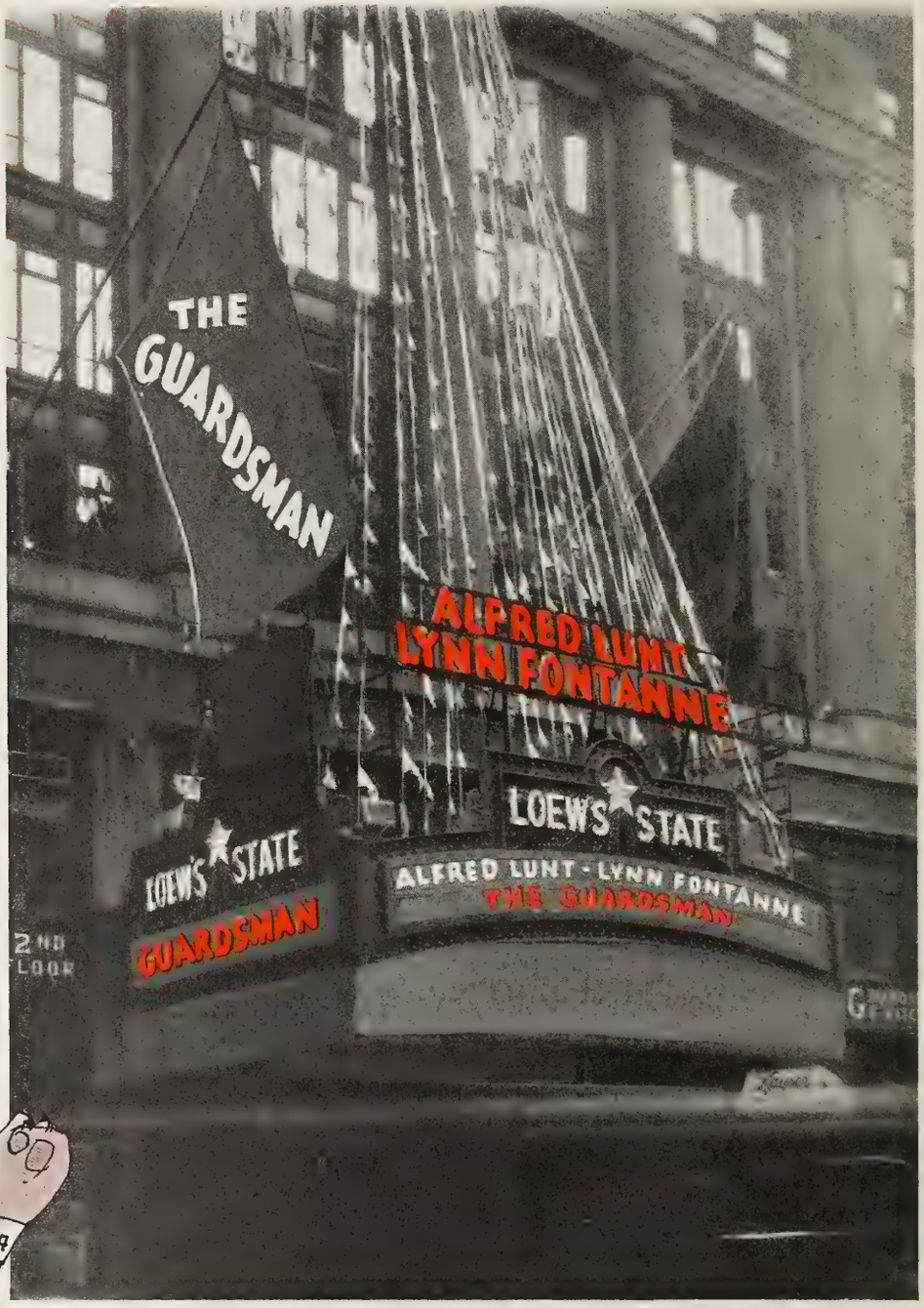




"It's a Metro-Goldwyn-Mayer Picture, Father Knick-and one of the greatest I ever made!"

Let's continue our walk up Broadway →

Here we are at 45th Street and Broadway—



"A swell picture, Leo. Is that M-G-M too?"

"You said it, Knick!"



And across the street at 45th St. and Broadway—



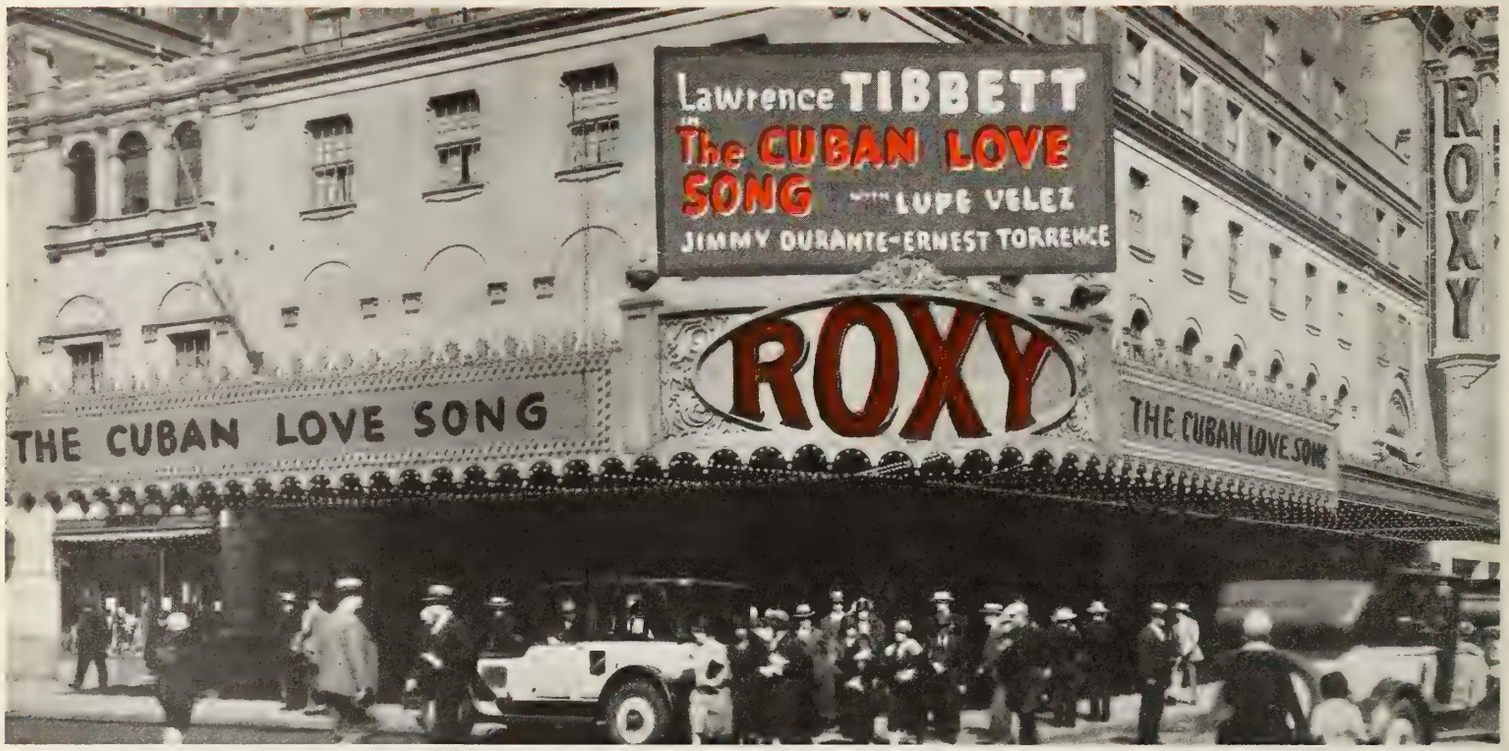


"Im mighty proud of "The Champ" Knick. Let's take a look up at the Roxy Theatre now."

They didn't overlook the Newsreel Theatre at 46th & B'way, the home of Hearst Metrotone News!

Let's all take a look too →

At the Roxy, 50th Street and Seventh Avenue





And when they passed by the Rivoli Theatre, at Broadway and 49th Street, there was LAUREL-HARDY in "BEAU HUNKS," their 4-reel comedy hit.

At the Capitol, 51st Street and Broadway





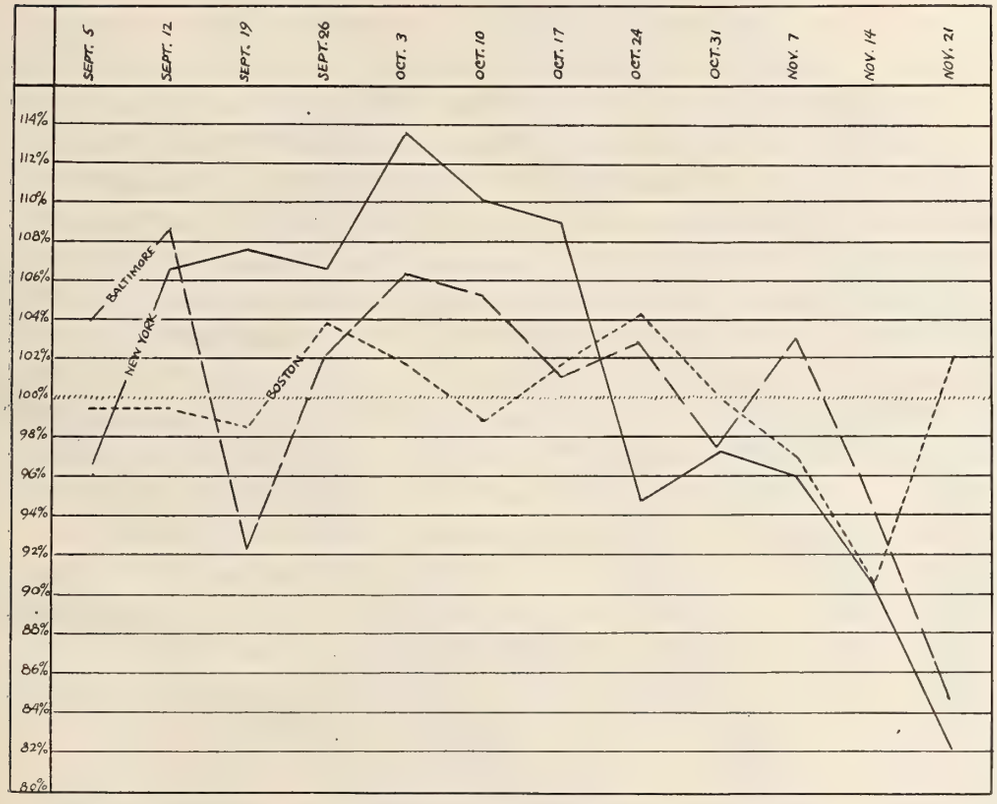
TAKE A LOOK AT THE MAP of Broadway

(SEE NEXT PAGE)

THE MAP OF BROADWAY!



BRITISH CO-OP MOVE BRINGS WAR OF COMBINES; RECIPROCITY URGED



This chart represents box-office receipts in three eastern cities—Baltimore, Boston and New York—during the twelve-weeks period of September, October and November. The 100% dotted line is the average box-office receipts in each of the three cities for the period covered. The chart is made from Motion Picture Herald's weekly compilation of receipts.

Distributors Side with Renting Society

See Beaverbrook in Background of Cooperative Move—Gesture from U. S. Held Imperative

By WM. H. MOORING, London

The Kinematograph Renters' Society, having resolved to stand by its established practice not to do business with any booking combines of exhibitors, a state of "war" exists between the principal distributors and the founders of the Film Industries Cooperative Society into which large numbers of independent British theatre owners are being enrolled.

The KRS has been assured of the full support of the Gaumont-British distributing organizations, which are not members of the KRS, and John Maxwell of the Wardour and Pathe renting concerns gives his support through membership of the KRS. It therefore will be seen that, although in the first place the cooperative scheme was launched in an atmosphere of pro-British—or even anti-American—endeavor, it now assumes a change of character, and becomes a fight of combine against combine, rather than foreign combine against British cooperative.

Political Power Dampened

There is no underrating the fact that this change does affect the chances of success with which the cooperative must fight. For not only will it be difficult to function until the KRS solidarity is broken—a turn which might conceivably follow the enrollment of say 500 to 1,000 independents, but the cooperative's political power is definitely dampened. Parliamentary feeling is very keen on the question of foreign domination, but clearly, although the bulk of KRS opinion is representative of American interests, the British distributors are in this instance with the KRS 100 per cent.

Independent exhibitors naturally are divided in their opinions of the value of the cooperative as a weapon in their defense against the combine. Most agree that in principle it is sound, but that mass booking loses them the individuality as a booking unit which is a factor to their success.

Serious Adjustment Needed

In any case, there must be some serious adjustment of policy, in which both sides might profitably take part.

Officers of the cooperative are: President, Will Evans, late of Gaumont-British and now of Moss Empires; Sir E. Gordon Craig, of New Era Pictures; Major A. J. Gale, London exhibitor; G. F. MacDonald, exhibitor; A. T. Bennett, financial expert and director of Film Industries, and R. C. Morrison, expert of cooperative society movement ex-M. P. and past secretary to Ramsay MacDonald, prime minister.

Never before has there been propounded

(Continued on page 38)

New York Engineers To Hear New Device

Members of the New York Section of the Society of Motion Picture Engineers, meeting Wednesday night, December 9, will hear an address by Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, in connection with the first public demonstration of the new system of recording and reproducing music and voice, reported at the Swampscott fall meeting.

The new system, perfected by the Bell Telephone Laboratories as an elaboration of the vertical cut recording used by Thomas A. Edison in his first phonograph, is designed to make possible the reproduction of music played by the largest orchestras with a naturalness never before achieved. H. A. Frederick of the Bell Laboratories will demonstrate the system, and music specially recorded will be reproduced using amplifiers larger than used in the largest motion picture theatres.

Promoted To District Head

Jesse L. Clark, city manager of Sparks houses in Tampa, Fla., has been promoted to district manager of the Florida west coast houses. Headquarters will be in Tampa.

Warner Trial Is Set for January

The action brought against Warner Brothers by the United States Department of Justice, on the basis of the Clayton Anti-Trust Act and growing out of the acquisition of First National, will be heard in federal court some time in January, it is understood.

The case, scheduled for this week, has been postponed by request of Warners. John H. Amen, special assistant attorney general in charge of prosecution of film cases, will return next week to New York from an inspection tour.

Tinker Understood Planning No Changes in Fox Personnel

It is generally anticipated that E. R. Tinker, new Fox president, will make no changes in Fox executive personnel, seeking to adopt present people to possible new operation methods, rather than to attempt to substitute for them people unfamiliar with the organization.

Up to now, Tinker has made no changes in the operating personnel of Fox, it is understood.



HE WORKS LIKE A DOG!

—and at the end of the week HE JUST BREAKS EVEN!



The **DIFFERENCE** between **JUST BREAKING EVEN**— and **PROFIT!**

Try These M-G-M Shorts and See!

HAL ROACH M-G-M COMEDIES

ZASU-PITTS— THELMA TODD (8)
The Dressler-Moran of Shorts!

BOY FRIENDS (8)
Fun among our Flaming Youths!

"OUR GANG" (8)
The One and Only kid comedies!

CHARLIE CHASE (8)
Consistent quality!

LAUREL-HARDY (8)
Bill 'em like features!

DOGVILLE COMEDIES (3)
The bow-wow of every program!

FITZPATRICK TRAVELTALKS (13)
$2 Astor Theatre class!

HARRY LAUDER (4)
Talk about names!

FLIP THE FROG (12)
Cartoons with a kick!

SPORT CHAMPIONS (12)
Pete Smith's Tab-laughs!

FISHERMAN'S PARADISE (6)
Something different in shorts!

HEARST METROTONE NEWS (104)
The Newsreel they look for!



Hundreds of exhibitors are asking themselves the question which is answered by this advertisement. Read it carefully!

SATISFIED because he MAKES expenses—

Isn't that a Fool's Paradise!

AND just by using his bean
A *little* bit
HE could show a profit!

We mean by studying the balancing needs of his program.

DON'T YOU KNOW that Short Subjects with **NAMES** (*The Metro-Goldwyn-Mayer Kind*) are building up programs in hundreds of theatres!

They draw in the customers that make the difference between

JUST BREAKING EVEN—
And
PROFIT!

FOX LICENSED TO USE VIOLET RAY RECORDING

P. A. Powers Controls Meyer Tube, Inc., Holder of Patent Rights on New Sound System

Licensing of Fox Film to record sound by means of a new ultra violet ray system, developed by E. M. Meyer, was announced this week by P. A. Powers, who controls Meyer Tube, Inc., holders of the patent rights on the new system.

The Meyer ultra violet light source is said to be adaptable to recording sound on 16mm. film, as well as standard width, and it is believed that Fox may apply the new system to its 16mm. production activities. Also said to be adaptable to television recording, Continental Television Company is reported to have applied for licensing which probably will be granted this week.

The Meyer recording system utilizes rays emitted by a special ultra-violet tube which, unlike the ordinary recording tube, is operated entirely by induction and is said to contain no elements. The inventor claims that the frequency of the tube, also, is practically unlimited and that, due to the low temperature at which it operates, it has an exceptionally long life.

When used in conjunction with a light filter while recording sound on film, the visible rays are said to be filtered out, leaving only the ultra-violet rays to expose the film, which, it is claimed, results in a sound track of the highest quality and a finer definition than is attainable with the present recording systems using visible light. These claims comprise the principal improvements cited by the inventor for his method over visible light systems.

Erpi and RCA engineers for whom the Meyer system was demonstrated this week are said to have pronounced it "practicable."

Reciprocity Urged In British Crisis

(*Continued from page* 35)

any plan such as now excites the whole industry.

Can the KRS refuse to do business on any account, with a combine of exhibitors which starts off with a strength close upon 200, and is almost certain to get a 500 membership within a month? I can say definitely that within 48 hours of the disclosure of the society's plans, at least two members of the KRS—Paramount and MGM—had reached a decision that it could not, or at least that it should not.

In the past year, it is disclosed by Comyn Carr, KC, that no fewer than 200 small theatre owners have "gone under."

There is no doubting the force behind the moves in the background. One sees the shadow of the powerful Empire Crusader Beaverbrook and from his seat in the House of Lords he can make himself heard through the House of Commons. The tone of Comyn Carr's statement, introducing the new society, is in itself evidence of the fact that determination is this time based upon unassailable support of the kind which will make any precipitate decision on the part of the renters a definitely dangerous thing.

The fight is for profit, but I would not say for profit first. It is for principle, and I would not say for principle second. America should send over at once some one who knows how to heal sores and not irritate them: some big man representative of the USA industry, because, mishandled, the situation may develop from an ugly one into a hopeless one.

It may be true that England cannot do without the product of America, but if it is equally true that America is out to get the maximum business in motion pictures in this market, the present wave of national sentiment had better be pandered to than scoffed at.

As I said weeks ago in Motion Picture Herald, hostility, where concord would make for better business, is inevitable unless there can be more reciprocity—more real understanding. Britain does not want the earth, but she wants the bit she already has—applying this to motion pictures.

Fear Open "Warfare"

Cannot some gesture of reciprocity come from USA at this late hour? Britain is now paying £10,000,000 for American films where a few years ago she paid only £2,000,000. The American interests in British theatres have been doubled many times over in the last two years.

The situation revealed by the Canadian Commission, coupled with the foregoing and similar facts, plus the uglier one that few of even the best British films are getting American release, has produced a panic in political circles, and something will have to be done or open warfare between the film world of the United States and that of Britain will result in chaos.

Methods of Operation

Members of the cooperative will probably be arranged into two complete circuits, and subdivided into first, second and third-run members. The runs over the two circuits would be arranged so that members classified as second-runs would be first-runs in the second circuit.

The society would book in bulk, and take 1 per cent of each member's gross receipts. Profits would be divided among the members, after deducting expenditure, according to the amount of business they had done with the society. The society would presumably be free of income tax, like all British cooperative societies, though the present Government may alter that very soon. Shares are divided into units of £10 each and will carry 7 per cent interest. No member is to show films other than those booked through the society unless with the written consent of the society.

Officers will be elected each year by the members.

Robert Ames and Lya de Putti Die Only a Day Apart

Robert Ames, film actor, most familiarly seen in juvenile roles, though 42 years of age, and Lya de Putti, 32, Hungarian actress who achieved fame on the screen for her work with Emil Jannings, died one day apart in New York last week.

Ames was found dead on Friday of natural causes in his suite at the Hotel Delmonico, and Miss de Putti died at the Harbor Sanitarium after pneumonia set in following an operation for the removal of a small chicken bone which had become lodged in her throat.

Ames was buried on Tuesday at Hartford, married four times and was reported engaged to marry Ina Claire. He went to the screen from the legitimate stage, appearing with Gloria Swanson in "The Trespasser," and in "Behind Office Doors," "Holiday," "Madonna of the Streets," "Rebound" and last in "Rich Man's Folly" for Paramount.

Services were held for Miss de Putti on Monday at St. Patrick's Cathedral, after which the body was sent to her mother, Countess Maria Hoyos, of Budapest for burial there.

Bicentennial Unit's Members Deny That Griffith Will Direct

The following was released this week by the publicity department of United Artists at the home office:

"Four days after Arnold Kruckman, director of the District of Columbia George Washington Bicentennial Commission, announced that D. W. Griffith would direct the four-day pageant next June in the national capital, members of the Commission denied that any such arrangement had been effected.

"The original story had been sent out by George Gerhard of United Artists for Mr. Griffith following conferences with Mr. Kruckman of the commission. And in the denial Mr. Gerhard's name was mentioned. But copies of the entire correspondence between Mr. Griffith and the commission are in the files of United Artists, this correspondence including a letter from Mr. Kruckman in which Mr. Griffith accepted the invitation of the Commission to lend his aid. Throughout that correspondence the Commission took the initiative in soliciting Mr. Griffith's services, which, by the way, were to be given at a great personal loss to him.

"The nub of the denial doubtless is contained in the last sentence of a message received by *Motion Picture Daily*, which says:

"'Today's controversy in the George Washington Bicentennial Commission is one of a number in which the officials have engaged.'

"In other words, Griffith and Gerhard apparently are placed on a spot because of internecine warfare within the Commission."

Rogers Will Not Desert Films

Charles "Buddy" Rogers will continue to make two or three pictures a year, in addition to playing in Ziegfeld's "Follies" and radio broadcasting. He is now at work in Paramount's "Second Chances."

Columbia Branches Now in Six Groups

Columbia's exchanges have been rearranged in six groups, effective at once, to expedite distribution.

George C. Naylor, formerly Middle States division manager, will assume supervision of the Western district, comprising Los Angeles, San Francisco, Denver, Portland, Salt Lake City and Seattle. He will make his headquarters in Los Angeles.

Harry Taylor, now in charge of Dallas, Oklahoma City and Kansas City, will also handle Omaha, Des Moines and St. Louis as manager of the Middle States district, with headquarters in Kansas City.

Phil Dunas, Midwest division manager, with offices in Chicago, takes over supervision of Indianapolis in addition to Detroit, Chicago, Milwaukee and Minneapolis.

Morris Safier, Eastern district manager, will handle Pittsburgh, Cleveland and Cincinnati.

Joe McConville and Abe Montague, New England division managers, continue to supervise Albany, Buffalo, Boston and New Haven.

Sam Moscow, Southern district manager, is in charge of Atlanta, Charlotte, Memphis, New Orleans and Washington.

Foreign Film Should Be Foreign: Brecher

An important market exists in this country for the foreign production, declares Leo Brecher of the Protex Trading Corporation, so long as the product is selected according to American tastes, rather than merely because they may promise success abroad. The foreign picture, he states, should be truly representative of life and manners on the other side, rather than foreign replicas of Hollywood product.

Theatres now booking Protex product are located in some dozen different cities, among them Cleveland, Los Angeles, Cincinnati, San Francisco, Boston, Chicago, Milwaukee, Philadelphia, Baltimore and Washington. The first picture of the new season is a German production, "Opera Ball."

Fox To Distribute 40 Films Abroad During Current Year

Fox will distribute 40 feature films abroad during the current season, it is understood. Three originals have been finished, five have been remade from films with English dialogue and six have had dialogue shifted from the original English.

Certain other of the foreign versions are expected to have super-imposed or cut-in titles. Clayton P. Sheehan, foreign department executives, will supervise the distribution.

Capitol Returns To Air

The Capitol, New York, will return its weekly radio broadcast program to the air beginning December 6. The program will last one hour, at 11:30 A. M. over a nationwide NBC-WEAF network.

MGM Buys Four Stories

M-G-M has purchased four new story properties, including "The Wet Parade," "Eskimo," "The Red Son of Carlisle" and "Are You Listening?" All are tentatively set for production next season.

FROM HOLLYWOOD

By LEO MEEHAN

Ears are to the ground along the Fox West Coast Theatres front, where Harry Arthur has begun to use the broom vigorously since his arrival from New York. Although Harry seems as yet unprepared to make a complete statement of changes contemplated, it is rumored that he will eliminate the present divisional system, at least in southern California. House managers will be held responsible for their own operations and budgets, and will report direct to Arthur. E. Port Major will be his chief assistant in charge of policy matters, with Robert C. Frost, former division manager, as a field representative. A number of changes in house managers are expected.

▲ ▲ ▲

Amid flying rumors of salary cutting, production curtailment, theatre closings, and daily air-tight conferences of the industry's leading executives at the Hollywood Hays office, Fox studios issued the real "thanksgiving" statement of the week here. It was said that eight productions would be put into work during the month of December, an unusually heavy program for the holiday month, and the announcement brought cheer to many.

Pictures which will go in at Fox include "Gay Bandit," with George O'Brien, Conchita Montenegro, Linda Watkins, Victor McLaglen and Weldon Heyburn, to be co-directed by Bert Sebell and J. M. Kerrigan; "Disorderly Conduct," with Spencer Tracy and Ralph Bellamy, directed by John Considine, Jr.; "Salomy Jane," featuring Warner Baxter, Joan Bennett and Alexander Kirkland, directed by Raoul Walsh; "Silent Witness," directed by Marcel Varnel and R. L. Hough; "First Cabin," with Thomas Meighan, directed by Hamilton MacFadden; "Lazybones," to be directed by Alfred Wurker, and "Young America."

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Nicholas and Joseph M. Schenck and Earle W. Hammons joined the group of New York executives during the week, and are in on the conferences being held daily at the Producers' Association offices regarding "the state of the industry." MGM contract people smiled broadly when Schenck announced they would not be asked to take salary cuts, which already have been pretty general throughout the colony. With the arrival of these three, the heads of every company member of the Hays organization are here except Fox and Columbia.

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Appendicitis has been ravaging the movies heavily lately, with Tom Mix near death, and two writers, Oliver H. P. Garrett and Fred Niblo, Jr., on the mend after operations. Hope was almost abandoned for Mix, but at this writing it looks as though his tremendous vitality will win the battle. He has been deluged with messages of sympathy from all over the country. Universal will probably postpone his first production until around February 1.

Theodore Wharton, noted old-time director, died last Friday night. Wharton will be remembered by many of those veteran exhibitors as the first director of serials, including those made years ago by Pearl White. This and the deaths in New York last week of Lya de Putti and Robert Ames brought sadness to Hollywood's picture folk.

▲ ▲ ▲

Lila Lee, much restored in health, has returned from a convalescence trip to Tahiti and the South Seas. Expects to resume her picture career shortly.

▲ ▲ ▲

Universal has renewed the contract of William Wyler for another year.

▲ ▲ ▲

While in town conferring with his production chiefs, E. W. Hammons expects to see Tiffany's "Hotel Continental," and Mack Sennett's Moran & Mack comedy feature go before the cameras.

▲ ▲ ▲

Mary Pickford is back from New York. She is studying several stories she brought with her, hoping to work out plans for a new production to be made very soon.

▲ ▲ ▲

Theatreman Alexander Pantages seems to be out of the prison shadows after a long, bitter and costly fight. After debating 65 hours, a jury acquitted him of the charge of attacking Dancer Eunice Pringle, the second time the case was tried.

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Most of the Pathe personnel and some equipment will be moved to the Radio lot early in December. Thereafter the Pathe lot in Culver City will be used only for overflow production and possibly for westerns and short subjects. Contract players such as Ann Harding, Constance Bennett, Helen Twelvetrees, Bill Boyd and Robert Armstrong will appear shortly under the Radio banner. The crowing of the venerable Pathe Rooster is getting pretty weak.

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Helen Twelvetrees and Mary Astor have been assigned to the picture which John Barrymore will do for Radio about January 1. Story selected is an original by Louis Stevens, entitled "State's Attorney." Gene Fowler is assisting the author in preparing it for the screen, under supervision of Radio's new production prexy, David Selznick. Rowland Brown will direct.

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The big matrimonial event of the week was the Constance Bennett-Marquis de la Falaise affair last Sunday in the home of Director George Fitzmaurice. Honeymooning postponed until later, as they are both busy in production activities at this time.

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Joseph I. Breen, assistant to Will Hays, is here to sit in on the executive conferences with his chief and to familiarize himself with the activities of the Coast offices. Expects to be back in New York next week with Hays.

THEY HAVE NEVER
- and your cus

JANET
GAYNOR
in their
DELIC

6 Song Hits by

GEORGE GERSHWIN

Lyrics by IRA GERSHWIN

Story by GUY BOLTON

Directed by DAVID BUTLER

A FOX PICTURE

RECKON WITH

FAILED YOU YET

tomers know it!

CHARLES

FARRELL

new picture

IOUS

with

EL BRENDEL
RAUL ROULIEN

Lawrence O'Sullivan • Olive Tell

Virginia Cherrill • Manya Roberti

FOX FOR PROFIT

DEBUNKING OF TELEVISION SOUGHT BY THE BETTER BUSINESS BUREAU

Investors Are Warned To Use Caution

"Tipster" Methods Being Used to Arouse Public Imagination Are Denounced by Bureau

Get-rich-quick schemers have taken television as the avenue for their next pilgrimage into the pocketbooks of the public. Ever ready to perpetrate fraud in the name of science and its developments, these plotters already have commenced to lay the groundwork of dishonest stock promotion similar to the manipulations which were used extensively in the earlier days of radio and sound motion pictures.

Stock in television companies is being offered by a wide variety of selling methods. Public imagination is being aroused and the National Better Business Bureau, together with its affiliated bureaus and associations, is in receipt of hundreds of inquiries from persons who have been approached on purchase of television securities.

Join in Fighting Dishonesty

Methods of operation and the manipulations of many in the television field were placed under the penetrating spotlight of the National Bureau several weeks ago. Secret investigations have been underway and the aid of reputable interests in the co-related fields of radio-television-motion pictures was obtained to stamp out dishonest or highly questionable practices and definitely establish the stage of developments.

Results of these investigations were made known this week by the Bureau, which states that "some of the companies whose stock is offered are under the management of men who enjoy a reputation for integrity and who themselves undoubtedly believe in the practical value and future success of their companies. In some instances, however, stock in these companies is being sold by stock jobbers who charge considerably more for it than its price elsewhere and who are making claims for television or the company whose stock they are selling that might not be made by the company's officers themselves.

Some Follow "Tipster" Methods

"Some stock is being sold by methods which are typical of those used so successfully by 'tipsters' a few years ago in extracting millions of dollars from the pocketbooks of inexperienced investors," according to the Bureau.

"The National Better Business Bureau has consulted a number of experts and authorities in the radio and television industries in an effort to seek out reliable information.

Is Television Accomplished Fact?

"To estimate the approximate time when television will arrive requires an understanding of what is popularly understood as 'television.' If it is the transmitting by radio of pictures of people or objects in motion and capturing them by some equipment that will in turn reproduce them without great detail so they can be seen on a small screen or through a peephole, then it has been an accomplished fact for some years. If the popular conception of television is the broadcasting of elaborate outdoor events so that continuous images can be observed at distant points in satisfactory detail and large size simultaneously with the action, then, judging from the problems which science must surmount before this is accomplished, television is years away.

"Television satisfactory enough to hold public interest may lie somewhere between these two extremes. Its development must cope with two general problems. One is that of producing receiving sets which can be operated easily and which will reproduce images satisfactory in detail. The other is in producing and transmitting programs that have a continuous entertainment value.

"There is a belief on the part of many authorities that equipment which will find the greatest public favor will not involve rotary scanning discs, delicate hand controls, driving motors, or noisy moving parts. It is also their belief that receiving sets should present images brightly enough to be clearly seen at reasonable distances in a moderately lighted room.

"Laboratory studies in the television industry are sufficiently encouraging to prompt optimistic views regarding production some time in the near future of quiet, easily-operated receiving sets without scanning discs and synchronous motors that will perform with sufficient efficiency to hold continuous public interest. Just when such sets will be announced and what manufacturer will announce them first remains a question.

Broadcasting Television

"The reliable range of any television broadcasting station that now seems commercially practical is roughly one-fourth the service distance reached by sound broadcasting stations or about one-sixteenth the reliable service area covered. There is no known feasible way of sending television programs of the sort that are likely to hold public interest over existing telephone wires as is now done in national radio broadcasting through affiliated network stations.

"Together with this consideration is the enormously increased cost of programs which must involve television material, skilled direction, lighting, changes of scenery and costumes, as well as 'television personality.'

"In spite of these obstacles the leaders of the industry believe that acceptable television will be made practical, but it appears that whatever equipment is found suitable for the purpose must overcome the limitations of television as a novelty and give it the commercial possibilities which alone will make it lasting and practical," the Bureau's statement concludes.

Named Ennis' Assistant

Ralph Gervers has been named assistant director of exploitation for Columbia, under the supervision of Bert Ennis.

The Fiction Buyers Guide

The Best Sellers and Best Renters of the month, based upon the actual count of sales of The Baker & Taylor Company, one of the country's largest retailers of fiction and other types of books, is printed below with the courtesy of The Retail Bookseller, published by Baker & Taylor, as a guide for producers and exhibitors. The October to November period is covered in these reports.

Best Sellers

October 19 to November 16

1. Maid in Waiting, by John Galsworthy.
2. American Beauty, by Edna Ferber.
3. Kerry, by Grace Livingston Hill.
4. Broome Stages, by Clemence Dane.
5. Sparks Fly Upward, by Oliver La-Farge.
6. Return I Dare Not, by Margaret Kennedy.
7. Judith Paris, by Hugh Walpole.
8. A Jade of Destiny, by Jeffery Farnol.
9. A Buried Treasure, by Elizabeth M. Roberts.
10. The Almond Tree, by Grace Zaring Stone.

Best Renters

1. The Ten Commandments, by Warwick Deeping.
2. Red-Headed Woman, by Katharine Brush.
3. Finch's Fortune, by Mazo de la Roche.
4. The Good Earth, by Pearl S. Buck.
5. Shadows on the Rock, by Willa Cather.
6. American Beauty, by Edna Ferber.
7. Judith Paris, by Hugh Walpole.
8. Brothers in the West, by Robert Reynolds.
9. Belle-Mere, by Kathleen Norris.
10. A White Bird Flying, by Bess Streeter Aldrich.

Technicolor Moves Activities From Boston to Coast Plant

Technicolor has moved all its activities from Boston to its Hollywood laboratories, according to Herbert T. Kalmus, president and general manager of Technicolor Corporation. Heretofore, most of the Technicolor prints have been manufactured in Boston.

The move is pointed out as resulting in economy of production time, and will permit production executives to cooperate more closely with Technicolor in inspecting prints. About 40 executives and technical men have already arrived on the Coast.

Circuits Increases Capital

Hughes Franklin Theatres Company, Ltd., Los Angeles, has increased its capital from 4,000 to 6,000 shares, no par value, at State House, Dover, Del.

THEATRE RECEIPTS

A continuance of the increase which marked the theatre receipts compilation last week is again in evidence with the report for the current week. The total this week, ending November 28, showed a total gross figure for 190 theatres in 30 cities of $2,384,543, an increase of $27,037 over the total for the previous week, ended November 21, which reached $2,357,506. Eight new low individual theatre figures were recorded this week as compared with five last week. However, one new high total appears in the present compilation, while none was noted for the last seven-day period. The Avalon theatre in Ottawa attained the new high figure for the week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Heartbreak" (Fox) ..... (5 days)	7,900	"Cuban Love Song" (MGM)..... (6 days)	8,950	High 1-24 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"Wicked" (Fox) ..... (6 days)	5,360	"Son of India" (MGM) ..... (6 days)	5,100	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"Reckless Living" (U.) ..... (6 days)	3,725	"Sidewalks of New York" (MGM) (6 days)	3,900	High 5-2 "Strangers May Kiss"	8,100
RKO Palace....	4,000	25c-60c	"Suicide Fleet" (Pathe) ..... (3 days)	7,900	"Consolation Marriage" (Radio)... (3 days)	7,350	Low 7-11 "Daddy Long Legs"	2,900
			"His Woman" (Para) ..... (3 days)	8,175	"Are These Our Children?" (Radio) (3 days)	9,240	High 10-31 "East of Borneo".....	4,950
Strand	1,900	35c-50c	"The Mad Genius" (W. B.)..... (6 days)	7,950	"Touchdown" (Para.) ..... (6 days)	8,910	Low 6-6 "Party Husband".....	3,190
							High 10-24 "Susan Lenox".....	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-60c	"The Mad Genius" (W. B.)..... (6 days)	4,420	.....		.....	
Europa	267	25c-50c	"The Three Wax Works" (German) (6 days)	800	"A Student's Song of Heidelberg".. (German) (6 days)	1,100	.....	
Hippodrome	2,250	25c-50c	"Men In Her Life" (Col.) ..... (6 days and Sun. midnite show)	12,000	"The Big Gamble" (Pathe)..... (6 days and Sun. midnite show)	14,000	.....	
Keith's	2,500	25c-50c	"Touchdown" (Para.) ..... (5 days and Sun. midnite show)	4,667	"Platinum Blonde" (Col.)..... (6 days and Sun. midnite show)	6,000	High 4-9 "Bachelor Apartment"	16,000
Loew's Century	3,076	25c-60c	"Flying High" (MGM) ..... (6 days)	22,000	"Rich Man's Folly" (Para.) ..... (6 days)	19,800	Low 1-17 "Abraham Lincoln"	4,800
Loew's Parkway	987	15c-35c	"Cuban Love Song" (MGM) ..... (6 days)	5,100	"The Beloved Bachelor" (Para.).. (4 days)	2,800	High 4-11 "Tailor Made Man".....	30,000
Loew's Stanley..	3,532	25c-60c	"Possessed" (MGM) ..... (6 days)	23,500	"The Guardsman" (MGM) ..... (6 days)	18,600	Low 3-21 "Conquering Horde"	17,000
Loew's Valencia	1,487	25c-35c	"Penrod and Sam" (F. N.) ..... (6 days)	2,900	"The Mad Parade" (Para.) ..... (6 days)	3,200	High 1-3 "Follow the Leader"	5,500
New	1,600	25c-50c	"Over The Hill" (Fox) ..... (6 days)	8,500	"Smart Woman" (Radio) ..... (5 days)	6,000	Low 1-10 "Lottery Bride"	3,100
Rivoli	1,982	20c-40c	"Murder at Midnight" (Tiff.) .... (6 days)	4,200	"Sweepstakes" (Pathe) ..... (15c-40c-6 days)	4,000	High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon".....	15,000
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
							High 1-10 "Criminal Code".....	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Suicide Fleet" (Pathe)	23,000	"Are These Our Children?" (Radio)	22,500	High 2-14 "Cimarron"	26,000
Keith-Boston ..	2,500	25c-60c	"Men In Her Life" (Col.)	20,000	"A Dangerous Affair" (Col.)	20,000	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"The Guardsman" (MGM)	22,000	"Sin Of Madelon Claudet" (MGM)	22,500	High 1-10 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"Possessed" (MGM)	23,500	"Flying High" (MGM).....	23,000	Low 7-18 "Up for Murder"	17,000
Metropolitan ...	4,350	35c-75c	"Rich Man's Folly" (Para.)	39,000	"Touchdown" (Para.)	38,500	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"Five Star Final" (F. N.)	13,000	"Sob Sister" (Fox) .....,14,000		Low 7-11 "Indiscreet"	18,000
Scollay Square.	1,800	25c-50c	"Way Back Home" (Radio)	14,500	"The Yellow Ticket" (Fox)	13,000	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"Five Star Final" (F. N.).....	13,500	"Sob Sister" (Fox)	13,500	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel".....	18,000
							Low 11-14 "Yellow Ticket"	12,000
							High 1-17 "Right to Love"	25,000
							Low 11-14 "The Cisco Kid"	11,000
							High 9-26 "Monkey Business"	15,000
							Low 11-14 "Yellow Ticket"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Rich Man's Folly" (Para.)	23,500	"Touchdown" (Para.)	27,000	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"The Mad Genius" (W. B.)	6,900	"Are These Our Children?" (Radio)	7,800	Low 7-4 "I Take This Woman"	19,000
Court Street....	1,800	25c	"The Woman Between" (Radio).... (3 days)	1,300	"Fanny Foley Herself" (Radio).. (3 days)	1,900	High 2-14 "Cimarron"	25,600
			"Compromised" (F. N.) ..... (4 days)	1,900	"The Reckless Hour" (F. N.)..... (4 days)	3,100	Low 4-4 "Mothers Cry"	5,900
Great Lakes ...	3,000	25c-50c	"Sin of Madelon Claudet" (MGM)	18,000	"The Yellow Ticket" (Fox) ..... (6 days)	12,800	.....	
Hippodrome	2,100	25c-50c	"Road To Singapore" (W. B.)	16,800	"Get Rich Quick Wallingford" .... (MGM)	18,700	High 8-8 "Politics"	35,100
Hollywood	300	20c-40c	"Mystery of Life" (U.) ..... (4th week)	1,300	"Mystery of Life" (U.) ..... (3rd week)	1,600	Low 11-21 "Yellow Ticket"	12,800
Lafayette	3,300	25c-35c	"Lady from Nowhere" ..... (Chesterfield)	7,100	"Platinum Blonde" (Col.)	12,900	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
							.....	
							High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Bad Company" (Pathe) ..... (3 days)	3,000	"Lasca of Rio Grande" (U.) ..... (3 days)	3,500	.....	
			"Local Boy Makes Good" (F. N.) (3 days)	3,500	"The Mad Genius" (W. B.) .... (3 days)	3,000		
Carolina	1,441	40c-50c	"Possessed" (MGM) ..... (3 days)	6,500	"Flying High" (MGM) ..... (3 days)	6,000	.....	
			"Touchdown" (Para.) ..... (3 days)	6,000	"Rich Man's Folly" (Para.) ..... (3 days)	5,000		

WARNER BROS. *and* FIRST NATIONAL *will release* 6 STAR HITS *for* JANUARY PLAY DATES

Here they are:—

DEC. 26th (FN)



MARILYN MILLER

in

HER MAJESTY LOVE

with Ben Lyon and the *4 funniest comedians on the screen:* W. C. FIELDS, LEON ERROL, Chester Conklin, Ford Sterling.

Directed by William Dieterle

JAN. 2nd (WB)



MARIAN MARSH *in* **UNDER EIGHTEEN**

First star of the new year in a sure-fire human story. With Warren William, Anita Page, Regis Toomey, Norman Foster.

Directed by Archie (*Bought*) Mayo

JAN. 9th (FN)



LIL DAGOVER *in* **THE WOMAN FROM MONTE CARLO**

The Continental Darling reaches American audiences at last. With Walter Huston, Warren William, John Wray, George E. Stone, Robert Warwick.

Directed by Michael Curtiz.

JAN. 16th (WB)

MANHATTAN PARADE

with

SMITH and DALE

of the Avon Comedy 4.

Winnie Lightner, Chas. Butterworth, Bobby Watson, Dickie Moore.

Directed by Lloyd (*Gold Diggers*) Bacon.

1932's big leg and laugh show! All in technicolor!

JAN. 23rd (FN)

DOUGLAS FAIRBANKS, JR. *in*



UNION DEPOT

with **JOAN BLONDELL**

The year's novelty sensation! Guy Kibbee, Lilian Bond and 5000 players.

Directed by Alfred (*Smart Money*) Green.

JAN. 30th (WB)



WILLIAM POWELL *in* **HIGH PRESSURE**

Fast! Modern! Life!...The kind of role that made him famous. With Evelyn Brent, Evalyn Knapp, Guy Kibbee, George Sidney, John Wray, Polly Walters.

Directed by Mervyn (*Five Star Final*) LeRoy.

BACKBONE PRODUCT!

and 6 *more big ones for* FEBRUARY PLAY DATES

FEB. 6th (FN)

EDWARD G.
ROBINSON



in **THE HONORABLE MR. WONG**

Follow-up hit to "Five Star Final". With LORETTA YOUNG, Dudley Digges, Leslie Fenton
Directed by Wm. (*Night Nurse*) Wellman.

FEB. 20th (FN)

RICHARD
BARTHELMESS



in **ALIAS THE DOCTOR**

Barthelmess' greatest role since "Weary River". With Marian Marsh, Norman Foster, Boris Karloff.
Directed by Michael Curtiz.

FEB. 6th (WB)



JAMES
CAGNEY
in
"TAXI!"

Warner's Red-Headed Wonder crashes through to stardom! With Loretta Young, Geo. E. Stone Guy Kibbee. By Kubec Glasmon and John Bright, the *"Smart Money"* boys.
Directed by Roy Del Ruth.

FEB. 20th (FN)



JOE E.
BROWN
in
FIREMAN, SAVE MY CHILD

A four-alarm comedy riot! With Evalyn Knapp Lilian Bond, Guy Kibbee.
Directed by Lloyd Bacon.

FEB. 13th (WB)

EDNA FERBER'S "OLD MAN MINICK"

One of Edna Ferber's finest masterpieces. With "Chic" Sale Dickie Moore
Directed by Archie (*Bought*) Mayo.

FEB. 27th (WB)



GEORGE
ARLISS
in
THE MAN WHO PLAYED GOD

Another great story as modern and as human as "The Millionaire". With Violet Hemming, Donald Cook, Louise Closser Hale, Hedda Hopper.
Directed by John Adolfi who made *'The Millionaire'*

Book Early And Avoid The Rush At

WARNER BROS. and FIRST NATIONAL

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Possessed" (MGM)	49,000	"Rich Man's Folly" (Para.)	41,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Yellow Ticket" (Fox) (2nd week)	20,000	"The Yellow Ticket" (Fox) (1st week)	25,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Sob Sister" (Fox)	26,000	"Touchdown" (Para.)	29,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Secret Service" (Radio)	25,000	"Fanny Foley Herself" (Radio)	29,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Cuban Love Song" (MGM)	19,000	"The Cisco Kid" (Fox) (2nd week)	14,500	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Suicide Fleet" (Radio)	22,000	"Are These Our Children?" (Radio)	25,000	High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Corsair" (U. A.)	20,000	"Flying High" (MGM)	19,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Platinum Blonde" (Col.)	4,750	"Friend and Lovers" (Radio)	4,600	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"The Cisco Kid" (Fox)	23,895	"Get Rich Quick Wallingford" (MGM)	23,589	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"His Woman" (Para.)	11,766	"The Guardsman" (MGM)	13,005	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Hard Hombre" (Allied) (3 days)	1,343	"Arizona Terror" (Tiff.) (4 days)	2,517	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Convicted" (Artclass) (4 days)	2,494	"Morals For Women" (Tiff.) (3 days)	1,356	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Touchdown" (Para.) (7 days and Sat. midnite show)	12,171	"Are These Our Children?" (Radio) (7 days and Sat. midnite show)	13,033	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Suicide Fleet" (Pathe) (7 days and Sat. midnite show)	13,634	"Rich Man's Folly" (Para.) (7 days and Sat. midnite show)	12,494	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"The Ruling Voice" (F. N.) (4 days)	2,810	"A Dangerous Affair" (Col.)	4,365	High 6-6 "Connecticut Yankee"	5,970
			"Penrod and Sam" (F. N.) (4 days)	1,514			Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Zwei Herzen Im Dreiviertel Takt" (Assoc. Cinema) (2nd week)	2,000	"Flotenkonzert Von Sanssouci" (Ufa) (5 days-2nd week)	1,000		
					"Zwei Herzen Im Dreiviertel Takt" (Assoc. Cinema) (2 days-1st week)	800		
Cleveland								
Allen	3,300	25c-50c	"The Champ" (MGM)	21,000	"Rich Man's Folly" (Para.)	15,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"In Line of Duty" (Monogram) (4 days)	1,500	"Convicted" (Artclass)	2,500		
			"Morals For Women" (Tiff.) (3 days)	1,000				
Keith's	2,200	25c-50c	"The Road To Reno" (Para.)	15,000				
RKO Hippodrome	3,800	25c-50c	"Suicide Fleet" (Pathe)	16,000	"Are These Our Children?" (Radio)	14,000	High 3-14 "Dracula"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Secret Service" (Radio)	22,000	"The Beloved Bachelor" (Para.)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"The Guardsman" (MGM)	21,000	"The Cisco Kid" (Fox) and "I Surrender, Dear" (Edu.)	21,000	High 11-7 "Get Rich Quick Wallingford"	29,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Phantom of Paris" (MGM)	7,000	"Honeymoon Lane" (Para.)	5,000		
Warner's Lake	800	25c-50c	"Blonde Crazy" (W. B.)	5,000	"The Mad Genius" (W. B.) (8 days)	4,200	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Possessed" (MGM)	17,500	"Rich Man's Folly" (Para.)	15,000	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Heartbreak" (Fox) (6 days)	3,500	"The Yellow Ticket" (Fox)	7,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Men In Her Life" (Col.) (6 days)	5,500	"Riders of the Purple Sage" (Fox)	10,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"Local Boy Makes Good" (F. N.)	9,800	"Secret Service" (Radio)	9,800	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Compromised" (F. N.)	2,550	"The Ruling Voice" (F. N.)	3,250	High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Touchdown" (Para.)	8,500	"Alexander Hamilton" (W. B.)	7,900	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Suicide Fleet" (Pathe) (5 days)	6,000	"Are These Our Children?" (Radio)	7,800	High 2-14 "Cimarron"	18,000
			"Frankenstein" (U.) (2 days)	3,000			Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
Paramount	1,700	25c-60c	"Local Boy Makes Good" (F. N.) (3 days)	8,000	"Cuban Love Song" (MGM) (4 days)	8,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"His Woman" (Para.) (4 days)	6,000	"Rich Man's Folly" (Para.) (3 days)	6,000	Low 9-12 "Secrets of a Secretary" and "Transatlantic"	10,000
Strand	1,100	35c-65c	"Mad Genius" (W. B.) (3 days)	2,250	"Cisco Kid" (Fox)	3,800	High 3-21 "Trader Horn"	7,000
			"Too Many Cooks" (Radio) (4 days)	1,300			Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Frankenstein" (U.)	22,000	"Are These Our Chidlren?" (Radio)	18,000		
Fisher	2,300	25c-60c	"His Woman" (Para.) (25c-50c)	25,000	"Touchdown" (Para.)	20,000		
Fox	5,000	25c-50c	"Ambassador Bill" (Fox)	31,000	"Yellow Ticket" (Fox)	32,000		
Michigan	3,000	25c-60c	"Local Boy Makes Good" (F. N.)	30,000	"Rich Man's Folly" (Para.)	30,000		
Paramount	3,450	25c-60c	"The Champ" (MGM)	20,000	"Sin of Madelon Claudet" (MGM) (2nd week)	18,000		
State	3,000	25c-50c	"Sin of Madelon Claudet" (MGM)	9,000				
United Artists	2,000	25c-75c	"Possessed" (MGM) (2nd week)	20,000	"Possessed" (MGM) (1st week)	27,000		
Hollywood								
Chinese	2,500	50c-$1.50	"The Champ" (MGM) (2nd week)	22,500	"The Champ" (MGM) (1st week)	22,180	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Ambassador Bill" (Fox) (3rd week)	5,000	"Ambassador Bill" (Fox) (2nd week)	5,956		
Pan. Hollywood	3,000	35c-65c	"Palmy Days" (U. A.)	11,400	"Susan Lenox" (MGM)	13,998	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Five Star Final" (F. N.) (6 days)	8,520	"Expensive Women" (W. B.)	11,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
			"Compromised" (F. N.) (1 day)	980				

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Blonde Crazy" (W. B.)	4,000	"The Yellow Ticket" (Fox)	4,500	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Possessed" (MGM)	10,000	"Sin of Madelon Claudet" (MGM)	7,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Touchdown" (Para.)	7,500	"Rich Man's Folly" (Para.)	9,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Are These Our Children?" (Radio)	8,000	"Way Back Home" (Radio) (2nd week)	6,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Ambassador Bill" (Fox)	5,500	"The Yellow Ticket" (Fox)	4,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"His Woman" (Para.)	6,000	"The Beloved Bachelor" (Para.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Local Boy Makes Good" (F. N.)	15,000	"Rich Man's Folly" (Para.)	14,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Blonde Crazy" (W. B.)	8,250	"Expensive Women" (W. B.)	7,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Possessed" (MGM)	10,500	"Cuban Love Song" (MGM)	8,400	High 5-2 "Trader Horn"	22,000
							Low 11-14 "Unholy Garden"	7,250
Kansas City								
Liberty	1,200	25c-50c	"Blonde Crazy" (W. B.)	5,000	"Riders of the Purple Sage" (Fox)	5,500		
Mainstreet	3,067	35c-60c	"Suicide Fleet" (Pathe)	15,000	"Are These Our Children?" (Radio)	20,250	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Possessed" (MGM) (7 days and Sat. midnite show)	26,800	"Flying High" (MGM) (7 days and Sat. midnite show)	17,000	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Ambassador Bill" (Fox) (7 days and Sat. midnite show)	16,250	"Touchdown" (Para.) (7 days and Sat. midnite show)	18,000	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"I Like Your Nerve" (F. N.)	6,600	"Never The Twain Shall Meet" (MGM)	6,000	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Ambassador Bill" (Fox) (3rd week)	4,575	"Ambassador Bill" (Fox) (2nd week)	9,007	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Karamozov" (German)	2,800	"Der Hampelmann" (German)	3,142	High 1-10 "El Hombre Malo"	8,000
							Low 11-28 "Karamozov"	2,800
Loew's State	2,418	35c-65c	"Possessed" (MGM)	33,400	"Cuban Love Song" (MGM)	27,692	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Heartbreak" (Fox)	12,100	"Gay Diplomat" (Radio)	9,048	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Are These Our Children?" (Radio) (2nd week)	13,000	"Are These Our Children?" (Radio) (1st week)	12,257	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"Rich Man's Folly" (Para.)	24,000	"Touchdown" (Para.)	22,186	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Friends and Lovers" (Radio)	9,500	"Lady From Nowhere" (Chesterfield)	12,618	High 10-31 "Homicide Squad"	18,000
							Low 11-28 "Friends and Lovers"	9,500
United Artists	2,100	35c-65c	"Around the World in 80 Minutes" (U. A.)	11,400	"Age For Love" (U. A.)	7,428	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Five Star Final" (F. N.)	14,000	"Expensive Women" (W. B.)	12,500	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The Mad Genius" (W. B.)	14,000	"Five Star Final" (F. N.) (3rd week)	22,500		
Milwaukee								
Alhambra	2,660	25c-50c	"Frankenstein" (U.)	12,000	"Lasca of the Rio Grande" (U.)	7,800		
Garden	1,150	15c-50c	"Platinum Blonde" (Col.) (8 days)	9,000	"Leftover Ladies" (Tiff.) (6 days)	7,000		
Palace	2,587	25c-60c	"The Yellow Ticket" (Fox)	10,000	"Touchdown" (Para.)	10,000		
Riverside	2,180	25c-60c	"Suicide Fleet" (Pathe)	14,000	"Are These Our Children?" (Radio)	13,500		
Strand	1,406	25c-50c	"Sob Sister" (Fox)	6,800	"Once A Lady" (Para.)	6,000		
Warner	2,500	25c-60c	"Compromise" (F. N.) (6 days)	8,500	"Blonde Crazy" (W. B.)	9,500		
Wisconsin	3,275	25c-60c	"Ambassador Bill" (Fox)	13,500	"Girls About Town" (Para.)	13,800		
Minneapolis								
Aster	812	20c-25c	"Murder At Midnight" (Tiff.)	1,200	"Women Go On Forever" (Tiff.)	1,200	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Sob Sister" (Fox)	3,000	"Honor of the Family" (F. N.)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Ambassador Bill" (Fox)	22,000	"Rich Man's Folly" (Para.)	18,000	High 6-27 "Daddy Long Legs"	32,000
							Low 11-21 "Rich Man's Folly"	18,000
Pantages	1,500	25c-50c	"The Unholy Garden" (U. A.) (2nd week)	3,000	"The Unholy Garden" (U. A.) (1st week)	4,000		
RKO Orpheum	2,900	25c-50c	"The Suicide Fleet" (Pathe)	13,000	"Are These Our Children?" (Radio)	14,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"A Dangerous Affair" (Col.) (3 days)	1,000	"Friends and Lovers" (Radio) (3 days)	900		
			"Smart Woman" (Radio) (4 days)	1,250	"Fanny Foley Herself" (Radio) (4 days)	1,000		
State	2,300	25c-50c	"Touchdown" (Para.)	9,000	"The Cisco Kid" (Fox)	8,200	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Touchdown" (Para.) and "Beloved Bachelor" (Para.)	13,500	"Local Boy Makes Good" (F. N.) and "Five Star Final" (F. N.)	12,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Confessions of a Co-Ed" (Para.) and "Salvation Nell" (Tiff.)	4,000	"A Lady Surrenders" (U.) and "Neck and Neck" (Tiff.)	3,500	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Mad Genius" (W. B.)	12,500	"Caught Plastered" (Radio)	14,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

Everyone who sees it is a walking 24-sheet for

The newspaper ad (left) comes right out of the press sheet! It is only one of the many smash ads now being used in record smashing campaigns throughout the country.

THE MONSTER IS LOOSE!

A FRIENDLY WARNING
If you have a weak heart and cannot stand intense excitement or even shock, we advise you NOT to see this production. If, on the contrary, you like an unusual thrill, you will find it in "FRANKENSTEIN"

No man has ever seen its like . . . no woman's kiss has touched its lips . . .

A wild, weird, wonderful, fantastic picture of a man who made another "man" from the parts of other men long departed . . . a creature with the strength of a dozen men . . . who lives . . . breathes . . . walks . . . with a mechanical brain but without a soul . . . It looks like a man, but is it?

No thriller ever made can touch it!



CARL LAEMMLE presents
THE UNIVERSAL SUPER ATTRACTION
with
COLIN CLIVE • MAE CLARKE • JOHN BOLES
BORIS KARLOFF • Dwight Frye • Edward Van Sloan • Frederic Kerr. Directed by JAMES WHALE.
Produced by Carl Laemmle, Jr. From the story by Mary Wollstonecraft Shelley. Adapted by John L. Balderston from Peggy Webling's play

FRANKENSTEIN

--THE MAN WHO MADE A MONSTER

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Presented by CARL LAEMMLE

UNIVERSAL SUPER ATTRACTION

They liked it so much they made 2 wonderful

TRAILERS
FRANKENSTEIN

A special 100 foot tease trailer . . . an absolut riot to run TWO WEEK IN ADVANCE.

A remarkable de lux trailer to follow ON WEEK BEFORE OPENING

Both trailers stand them o their ears with excitement an impatience to see the pictur that is socking all record everywhere . . . in BOSTON DETROIT, PROVIDENCE, WASH INGTON, MILWAUKEE, DE MOINES, LAWRENCE, OMAHA KENOSHA, APPLETON, AKRON KANSAS CITY, GRAND RAPIDS MINNEAPOLIS, ST. PAUL, NEV ORLEANS, SEATTLE, SOUTH BEND FT. WAYNE, BIRMINGHAM LOWELL, DALLAS, OKLAHOMA CITY.

Get them both from NATIONAL SCREEN SERVICE

FRANKENSTEIN

Business everywhere is TERRIFIC!!!

BO$TON
Wrecks all known records — — "terrific draw" says Variety.

DETROIT
Riot squad keeps crowds in line. 2nd week's business tops 1st week's record! Variety says "The Wallop of the season with all house records falling." Watch its 3rd week.

WA$HINGTON
Record crowds keep coming 2nd week — — 3rd week hold over.

LAWRENCE, MA$$.
Wrecks 9-year record.

DALLA$
Line 3 blocks long storms box office.

Wrecks "Dracula" record in
LOWELL
GRAND RAPID$
KANA CITY
$T. PAUL
NEW ORLEAN$
OMAHA
$EATTLE
$OUTH BEND
FT. WAYNE and BIRMINGHAM

OKLAHOMA CITY
Doubles house record.

ATLANTA
Greatest number of admissions in history of house.

MINNEAPOLI$
"A Wow," says Variety, "with continuous fighting to get in."

DE$ MOINE$
Tremendous crowds compel extension booking from 4 days to 11 days.

MILWAUKEE
Greatest number of admissions in history of house— —hold over of course. Motion Picture Daily says "$4,000 above average."

Watch Box Office records fall in

CHICAGO	FRI$CO	NEW YORK
State Lake Dec. 3rd	Orpheum Dec. 4th	Mayfair Dec. 4th

PLASTER *YOUR* TOWN WITH THE "FRANKENSTEIN" POSTERS AND ADS - - WORLD'S GREATEST SHOWMAN'S CAMPAIGN.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-50c	"Birth Of A Nation" (Griffith)	4,500	"Ten Nights In A Barrom" (Goetz)	4,500		
Palace	2,600	25c-99c	"Cuban Love Song" (MGM)	15,000	"Susan Lenox" (MGM)	15,000	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"East of Borneo" (U.)	13,000	"Miracle Woman" (Col.) (2nd week)	8,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Smiling Lieutenant" (Para.) and "Murder By the Clock" (Para.)	5,000	"Pardon Us" (MGM) and "Secrets of a Secretary" (Para.)	4,500	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM) (3rd week)	21,040	"The Champ" (MGM) (2nd week)	20,980	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Broadway	2,000	35c-$1.00	"The Deceiver" (Col.)	18,242	"Morals For Women" (Tiff)	13,819		
Capitol	4,700	35c-$1.50	"The Guardsman" (MGM)	74,374	"Phantom of Paris" (MGM)	56,341	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Criterion	850	50c-$2.00	"Strictly Dishonorable" (U.) (3rd week)	11,218	"Strictly Dishonorable" (U.) (2nd week)	12,887	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	9,453	All Newsreel	8,787	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Are These Our Children?" (Radio) (2nd week)	10,100	"Are These Our Children?" (Radio) (1st week)	19,600	High 2-14 "Millie"	44,200
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Touchdown" (Para.) (6 days—2nd week)	45,700	"Touchdown" (Para.) (1st week)	70,400	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,904	40c-$1.00	"Corsair" (U. A.)	24,300	"Unholy Garden" (U. A.) (4th week)	15,000	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Around The World in 80 Minutes" (U. A.)	21,800	"Age For Love" (U. A.)	15,000	High 10-17 "Monkey Business"	57,400
							Low 11-21 "Age For Love"	15,000
Roxy	6,200	50c-$1.50	"Over The Hill" (Fox) (35c-$1.50)	67,700	"Ambassador Bill" (Fox)	55,700	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Guilty Generation" (Col.)	13,625	"Expensive Women" (W. B.) (6 days)	13,521	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Speckled Band" (First Division) (3rd week)	3,853	"Speckled Band" (First Division) (2nd week)	3,898	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"The Ruling Voice" (F. N.) (4th week)	15,439	"The Ruling Voice" (F. N.) (3rd week)	15,055	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Possessed" (MGM)	8,500	"Are These Our Children?" (Radio)	6,000	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Rich Man's Folly" (Para.)	6,500	"Touchdown" (Para.)	7,000	High 2-21 "Cimarron"	15,500
							Low 8-1 "Magnicent Lie"	5,500
Liberty	1,500	10c-35c	"Skyline" (Fox) (3 days)	1,000	"Sob Sister" (Fox)	3,500	High 1-24 "Under Suspicion"	7,200
			"Rebound" (Pathe) (4 days)	1,500			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"The Ruling Voice" (F. N.) (6 days)	4,200	"Ambasador Bill" (Fox)	8,000	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Suicide Fleet" (Pathe)	12,500	"Are These Our Children?" (Radio)	14,000	High 2-14 "Cimarron"	25,550
							Low 6-20 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"His Woman" (Para.)	6,000	"Touchdown" (Para.)	7,500	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
State	1,200	15c-35c	"The Road To Reno" (Para.) (4 days)	1,200	"Get Rich Quick Wallingford" (MGM)	3,600	High 3-14 "Trader Horn"	10,000
			"The Beloved Bachelor" (Para.) (3 days)	900			Low 9-26 "Tabu" and "Children of Dreams"	1,325
World	2,500	25c-40c	"The Cisco Kid" (Fox)	4,500	"Once A Lady" (Para.)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Rogue Song" (MGM) and (2nd week)	1,700	"This Modern Age" (MGM) (3 days)	1,500	High 10-28 "Rogue Song" and "Naughty Flirt" and "The Viking" and "Guilty Hands"	3,600
			"Naughty Flirt" (F. N.) (3 days)		"The Rogue Song" (MGM) (3 days—1st week)	1,300	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
			"The Viking" (J. D. Williams) and "Guilty Hands" (MGM) (3 days)	1,900				
Capitol	2,592	15c-60c	"The Yellow Ticket" (Fox) (6 days)	7,500	"Alexander Hamilton" (W. B.) (6 days)	9,300		
Centre	1,142	15c-60c	"Spirit of Notre Dame" (U.) (6 days)	6,200	"Palmy Days" (U. A.) (6 days)	4,700	High 5-16 "Devil to Pay' "	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Border Law" (Col.) (3 days)	1,300	"The Big Gamble" (Pathe) (3 days)	1,600	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Friends and Lovers" (Radio) (3 days)	1,900	"Sob Sister" (Fox) (3 days)	1,500		
Regent	1,225	15c-60c	"The Guardsman" (MGM) (6 days)	5,900	"Sidewalks of New York" (MGM) (3 days)	2,800	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
					"Waterloo Bridge" (U.) (3 days)	2,700		
Rideau	1,000	10c-35c	"The Star Witness" (W. B.) (2½ days)	2,000				
			"Side Show" (W. B.) (3 days)	2,000				
Philadelphia								
Arcadia	600	50c	"Pardon Us" (MGM) (6 days)	3,000	"Guilty Hands" (MGM) (6 days)	3,800	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"Sin of Madelon Claudet" (MGM) (5 days-3rd week)	10,000	"Sin of Madelon Claudet" (MGM) (6 days-2nd week)	18,000		
Earle	2,000	25c-65c	"Touchdown" (Para.) (6 days)	13,000	"The Road To Reno" (Para.) (6 days)	14,000	High 1-3 "Divorce Among Friends"	26,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Heartbreak" (Fox) (6 days)	27,000	"Ambassador Bill" (Fox) (6 days)	25,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Compromise" (F. N.) (6 days)	5,000	"Beloved Bachelor" (Para.) (6 days)	4,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Cuban Love Song" (MGM) (6 days)	16,000	"Flying High" (MGM) (6 days)	13,000	High 1-3 "Tom Sawyer"	24,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Five Star Final" (F. N.) (5 days-3rd week)	9,000	"Five Star Final" (F. N.) (6 days-2nd week)	19,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Blonde Crazy" (W. B.) (5 days-2nd week)	7,000	"Blonde Crazy" (W. B.) (6 days-1st week)	13,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway.	1,912	25c-50c	"Ambassador Bill" (Fox) (2nd week)	6,500	"Ambassador Bill" (Fox) (1st week)	8,000	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Girls About Town" (Para.)	12,000	"Touchdown" (Para.)	15,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Local Boy Makes Good" (F. N.) (8 days)	5,800	"The Mad Genius" (W. B.)	3,900	.....	
RKO Orpheum.	1,700	25c-50c	"Secret Service" (Radio)	11,000	"Are These Our Children?" (Radio)	13,500	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists..	945	25c-50c	"Possessed" (MGM) (25c-60c)	7,300	"Sin of Madelon Claudet" (MGM)	5,000	High 1-10 "Hells Angels"	12,500
							Low 10-3 "Pagan Lady	3,500
Providence								
Loew's State ..	3,800	15c-50c	"Cuban Love Song" (MGM)	16,000	"The Guardsman" (MGM)	15,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Compromised" and "Local Boy Makes Good" (F. N.)	8,500	"The Mad Genius" (W. B.)	10,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Touchdown" (Para.)	8,000	"Rich Man's Folly" (Para.)	6,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Frankenstein" (U.)	10,000	"Platinum Blonde" (Col.)	5,500	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory ..	1,600	10c-35c	"Men In Her Life" (Col.) and "Beau Hunks" (MGM) (4 days)	700	"Way Back Home" (Radio) (6 days)	1,500	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Ambassador Bill" (Fox)	8,000	"Palmy Days" (U. A.)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Touchdown" (Para.)	6,000	"Once A Lady" (Para.)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum.	2,600	25c-50c	"The Suicide Fleet" (Pathe)	11,000	"Are These Our Children?" (Radio)	12,500	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President..	1,200	15c-35c	"A Dangerous Affair" (Col.) (3 days)	900	"Friends and Lovers" (Radio) (3 days)	800	.....	
			"Smart Woman" (Radio) (4 days)	1,100	"Fanny Foley Herself" (Radio) (4 days)	1,100		
Tower	1,000	15c-25c	"Road To Reno" (Para.)	2,000	"Honor Of The Family" (F. N.) (15c-35c)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"The Squaw Man" (MGM)	13,700	"Bad Girl" (Fox)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 11-7 "Guilty Hands"	12,000
Filmart Foreign Talkies	1,400	25c-50c	"Under Roofs of Paris" (French).	3,500	.....		.....	
Fox	4,600	35c-60c	"Rich Man's Folly" (Para.)	32,000	"Possessed" (MGM)	41,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"Rebound" (Pathe)	12,000	"The Pagan Lady" (Col.)	11,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Are These Our Children?" (Radio) (2nd week)	8,000	"Are These Our Children?" (Radio) (1st week)	8,500	High 2-14 "Cimarron"	20,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Ambassador Bill" (Fox)	19,000	"Flying High" (MGM) (25c-60c)	20,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists.	1,200	25c-60c	"The Age For Love" (U. A.)	6,500	"The Unholy Garden" (U. A.) (2nd week)	7,500	.....	
Warfield	2,700	25c-60c	"Sin of Madelon Claudet" (MGM)	21,500	"Blonde Crazy" (W. B.)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"I Like Your Nerve" (F. N.)	4,000	"Five Star Final" (F. N.) (3rd week)	6,200	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"The Ruling Voice" (F. N.)	5,500	"I Like Your Nerve" (F. N.)	6,500	.....	
Fifth Avenue...	2,750	25c-75c	"Girls About Town" (Para.) (6 days)	12,000	"Touchdown" (Para.)	13,500	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Murder At Midnight" (Tiff.)	6,000	"Wild Horse" (Allied)	6,000	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"Blonde Crazy" (W. B.)	6,500	"The Age for Love" (U. A.)	7,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Ambassador Bill" (Fox)	13,000	"Flying High" (MGM)	11,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum..	2,650	25c-75c	"Suicide Fleet" (Pathe)	13,500	"Are These Our Children?" (Radio)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Once A Lady" (Para.) (6 days)	20,000	"Heartbreak" (Fox) (6 days)	17,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Cuban Love Song" (MGM) (6 days)	13,000	"Sin of Madelon Claudet" (MGM) (25c-75c-6 days)	14,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"Honor of the Family" (F. N.) (6 days)	14,500	"Woman of Experience" (Pathe) (6 days)	15,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Ambassador Bill" (Fox) (6 days)	12,000	"The Dreyfus Case" (Col.) (6 days)	13,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Smart Woman" (Radio) (6 days)	12,000	"Riders of the Purple Sage" (Fox) (6 days)	10,500	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

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Dorothy Dix, Franklyn Pangborn, Edmund Breese

Produced by C. C. Burr

"A real treat"—Hollywood Spectator

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in "HALF HOLIDAY"

Produced by Mack Sennett

"Cleverly handled, with snappy gags, and Andy Clyde as usual is a delight."—Film Daily

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A Mack Sennett Comedy

Another great Sennett Sports Comedy. A laugh touchdown.

"ONCE A HERO"

with EMERSON TREACY

A Mermaid Comedy

"Peppy . . . . swift comedy action."—Film Daily



Scene from "All-American Kickback"



Scene from "Once a Hero"

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in "ONE MORE CHANCE"
A Mack Sennett Comedy Featurette
Radio's sensation of the hour is packing them in everywhere with his screen comedies.

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with BILLY DOOLEY and ADDIE McPHAIL
A Cameo Comedy
Dooley as a goofy detective.

"ACROSS THE SEA"
A Romantic Journey
in Multicolor
A Brown-Nagel Production
"Exceptionally fine"—Motion Picture Herald

"CANINE CAPERS"
Bill Cunningham Sports Review
"Excellent . . . one of the most charming, instructive and interesting studies of dog life that has ever come to the screen . . . a superior short feature."—Motion Picture Herald

"ALADDIN'S LAMP"
Terry-Toons
Produced by Frank Moser and Paul Terry
A modern cartoon version of the Arabian Nights Tale.



Scene from "Torchy Passes the Buck"





Scene from "Half Holiday"





EXCHANGES, Inc.
E. W. HAMMONS, President

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"POSSESSED." Are you looking for a picture that will appeal to the small town? The working classes? The idle rich? The large city? Well, here you have it all rolled into one. And with no less a combination than Joan Crawford and Clark Gable. Plus "Skeets" Gallagher and Wallace Ford. Which ought to settle once and for all the question about some showmanship being used in the selection and treatment of stories on the M-G-M lot. This one will shatter many past records of these two stars, and rightly so, too. It is entertainment of the finest sort, acted in the finest manner and offered as most of our customers want it.

Miss Crawford certainly attains great heights in her performance and Gable gets a break with a part that will win him many more boosters.

There are so many selling angles to a picture like this that we hesitate to embark on any sort of selling plan. Each showman will certainly get the most out of it by capitalizing on the slants and stars, according to the particular community he caters to. A preview, often advocated in these reviews, will help materially, but even if you can't glimpse it before you start selling it, you need have no fears. Play it up as one of the season's best and they'll hardly question any statement to that effect.

The title will prove as strong at the box office as those of most Crawford pictures; throw in the added weight of a grand picture and Clark Gable and what have you! Standing Room Only, or I'll eat my last year's hat.

"Audience" strength is undisputed. They'll love it from start to finish and go out to tell their neighbors to be sure and get to your theatre while you're still playing it.

Best spotted away from the kids or Sunday showings, but otherwise the road is wide and clear for sweet riding to some nice money at the b. o.

▼

"RICH MAN'S FOLLY" is a corking good picture, but they would have been smarter had they named it "Trumbull & Son," or some other title far more impressive for box office reasons than the one they tagged it.

Besides Bancroft, the star, you have only Francess Dee and Robert Ames. Miss Dee can be played up more than usual because she plays a fine part and will win a lot of public sympathy, and besides, you can recall her as the rich girl in "An American Tragedy." For future starring possibilities and what it may mean for the box office, I suggest you play her up a bit more than you might ordinarily. The recent death of Robert Ames in New York eliminates that name from special exploitation. The youngster who plays Trumbull's son is both natural and lovable, he handles a none-too-easy role to perfection and is deserving of some good breaks in the future. Whether it means anything to play him up for the benefit of the kids, is up to you. The others of the cast are competent, but not important for the receipts.

As already mentioned, the title is not "box office" unless you can take hold and build a campaign around it that ties it definitely to the story and the picture. Otherwise, it will be "just another title," no more and no less. Its possibilities lie in the manner you sell the picture and should tend to create the impression that here was a man who was so rich and powerful that he wanted, and usually got, everything he wanted. How or why or who was hurt in his attaining his wishes is the strong vein of the picture and should be your strong vein as well.

Picture is fine for "audience" strength and will hold the patron's interest right through. Trust them to help you sell the picture after they've seen it. So here again you have a fine piece of merchandise with somewhat of a handicap in the form of a title that doesn't particularly help it. So you must make up the deficiency and get those customers of yours so worked up that they won't want to miss seeing one of the nicest evening's entertainments to come out of the Paramount picture factory.

OK for either the kids or a Sunday showing.

▼

"MEN IN HER LIFE" is picture number two that is OK but saddled with a poor title. This one in particular was deserving of a darned sight better name than the one Columbia gave it.

A thoroughly enjoyable story, a trifle slow at the start, but soon gaining in tempo until it carries right on to the end. One that will please the audiences of Times Square and Main Street without question, and one that will send them home very much satisfied with their investment in a ticket to your theatre.

For names you have but Lois Moran (once my favorite of favorites) and Charles Bickford. They give a grand performance and can match anything that's come down the pike for real, sincere acting. Others in the cast won't mean anything as far as box office influence is concerned.

In selling this picture you must absolutely sell away from the title. The title suggests things that just don't fit in with the story and leaves the wrong impression that here is a girl who has had innumerable affairs with men, while on the contrary, she has been involved with but one and you'll overlook that. Bickford's characterization of the retired millionaire bootlegger will win them from the moment he opens his mouth and calls his foreign chauffeur "mugg."

In audience value you have nothing to worry about. Anything you promise them will fall short of what you deliver. The picture is marvelously entertaining and even the most critical will find little to complain about. So try to get a look at this one before you frame your advertising and see where you can best sell it without playing up that title.

It doesn't mean a thing for the youngsters, but is OK for anywhere else in your lineup. Play it up strong along those lines that you believe most salable for your community and then see if it doesn't bring home the bacon.

▼

"SURRENDER" probably looked grand in script form, but whatever they expected of it hardly materialized.

Another kick-back to the war, this one takes you to a German prison camp and centers around a group of Frenchmen who are anxious to escape. Fox comes along with this one only a short time after "Heartbreak," so there must be a weakness in Movietone City for keeping that doggoned fracas alive as long as possible.

Warner Baxter and Leila Hyams are the stars and handle their roles quite satisfactorily, but they cannot make a slow picture fast or interesting. In addition, you have C. Aubrey Smith (if that means anything in your town) and some fine acting by Ralph Bellamy.

Its only selling angles are, naturally, the Frenchman falling in love with the German girl, and with the prison camp idea as the background you must build it up best to suit your local requirements.

The title holds little value at the box office; whatever you make of it depends on the impressive way you sell it, but if you oversell it may prove poor judgment. It would be best to keep within the confines of good showmanship and let them know that while it is not the greatest picture in the world, it is far from the worst. Surrounded by an exceptionally strong program of good shorts, it ought to get by without hurting your usual grosses.

Questionable for kids, but OK for any other spot you book it for. The youngsters may get a certain amount of excitement out of the prison camp slant, but that's about all that would interest them.

"Audience" value is not so good.

▼

"SUICIDE FLEET" contains plenty of thrills, some hearty laughs and enough story to hold the patrons' interest right through. Therefore, being what it is, and having the United States Navy to help it along, it ought to be a money maker for 'most any spot, especially the smaller towns and cities where they love to get excited about the Navy coming to the rescue of the sailors floating on the ocean.

The title packs a grand wallop for the box office and should create enough interest in itself to help put it over as far as receipts are concerned. Back that title up with a real "smash" campaign and you'll have a right smart chance of standing them up for a couple of nights of your run. Names are useful, too, depending on how popular those names are in your own particular community. William Boyd, James Gleason, Robert Armstrong and Ginger Rogers are the quartet whose names can be used for selling purposes.

The kids will eat up the naval scenes and yell for more.

In "audience" value, it is OK. The story will hold their interest and altogether they will spend a most enjoyable time at your house.

It stands to reason that your best selling slants lie in the Navy angle. That angle will work swell for your entire campaign, especially the newspaper ads and outside exploitation. Battleship fronts will also help it along on transient streets, and ballyhoos likewise will do their share.

So, taking all in all, you have a valuable piece of film in "Suicide Fleet," so go out and sell it with a definite view of doing business far above normal.—CHARLES E. LEWIS.

Rich Man's Folly

(Paramount)

Drama

A strong man, mentally and physically, obsessed with a deep belief that his ships are the best ships and that Trumbull and Son stands for the greatest in shipbuilding, is George Bancroft in this dramatic story of an individual with but one idea, whose world collapses about his ears, and who finally see the light.

An S. R. O. crowd at the New York Paramount gave every evidence of being closely gripped by the film from the opening sequence to the final fadeout. Praise was lavish for Bancroft in his portrayal of Trumbull, for Frances Dee as the daughter who is neglected from childhood by an obsessed father, for the late Robert Ames as the young rival shipbuilder who falls in love with Miss Dee, and for

Young David Durand as the son for whom Bancroft held high hopes.

Bancroft's only thought in life is to have a son to carry on the Trumbull and Son fame and fortune in the making of great ships. His wife, Dorothy Peterson, dies in childbirth and Bancroft lavishes all attention upon the child, to the neglect of Miss Dee. Much favorable comment, incidentally, greeted the work of Dawn O'Day, for her appealing and convincing portrayal of the daughter as a child.

David christens a new ship at the direction of his father, but, being a delicate child, the driving rain in which he was forced to stand, proves too much for him, and he dies, leaving the father completely desolated. The daughter meanwhile, neglected and starved for the parental love which is denied her, becomes embittered, and when Bancroft returns with a new wife, married only for the possibility of a son, the girl reveals her bitterness, and leaves the home. She marries Ames shortly after.

Then comes the collapse. Bancroft is left alone; his new wife leaves him, the daughter is gone and he is in financial straits. He has just completed a new ship in competition with Ames and beats the latter to a fat contract. Suddenly seeing the light, he rushes out to the ways and in a highly dramatic sequence which tightened its hold upon the audience, he fights off the men who think he is mad, and sends the still unfinished ship down the ways and to the bottom, Ames getting the contract automatically.

A reconciliation with the daughter and her husband follows, and a concluding sequence shows Bancroft happy with the children of his daughter. Sharp photography and the obvious authenticity of the settings were thought to have added greatly to the effectiveness.

Produced and distributed by Paramount. Directed by John Cromwell. Screen play by Grover Jones and Edward Paramore, Jr. Suggested by the Charles Dickens story, "Dombey and Son." Photographed by David Abel. Release date, November 14, 1931. Running time, 80 minutes.

CAST

Brock Trumbull	George Bancroft
Anne Trumbull	Frances Dee
Joe Warren	Robert Ames
Paula Norcross	Juliette Compton
Brock, Junior	David Durand
Katherine Trumbull	Dorothy Peterson
McWylie	Harry Allen
Kincaid	Gilbert Emery
Dayton	Guy Oliver
Anne (age 8)	Dawn O'Day
Marston	George McFarlane
Jonnson	William Arnold

The Rainbow Trail

(Fox)

Western

Zane Grey's familiar western tale of the same title forms the basis of this film, in which George O'Brien plays the hero who rights the wrongs, outwits the villain and weds the heroine, played by Cecilia Parker; while Niles Welch and W. L. Thorne contrive to be convincing co-villains of the piece, it was thought.

The story was filmed in the beautiful Grand Canyon country of Arizona, and much praise was accorded the photographers for the scenic shots, generally conceded to be beautiful and to have done much in enhancing the ultimate result from the audience standpoint of the film as a whole.

When James Kirkwood is shot from ambush, O'Brien finds him, dying. Before passing away, he tells O'Brien that he was in search of a man, woman and girl who imprisoned themselves in a secret valley years before. O'Brien decided to avenge Kirkwood and find the family. Thorne, however, has already stolen the girl, Miss Parker, from the valley. O'Brien is in danger when he makes a connection with Thorne's outfit. Accidentally, he meets Miss Parker, and she, fearing to tell him who she is, says the girl is dead. O'Brien saves an Indian girl from the attentions of Welch and the Indians befriend him.

They succeed in saving his life when he is about to be tossed off a cliff. Thorne approaches Miss Parker, and when repulsed, threatens to kill the two remaining in the valley. When he leaves, O'Brien appears and the girl shows him the way to the valley, but is afraid to accompany him. He is able to notify the two occupants of the valley that the girl is safe and that he will rescue them. Captured by Thorne, he is again rescued this time by the Indian girl he saved previously. He and Miss Parker are pursued by Welch and his men, but finally succeed in escaping and sending the pursuers to destruction.

The audience gave every evidence of having been well entertained by the western film story, with hard riding and much action held responsible for the audience interest in the film.

Produced and distributed by Fox. Associate producer, Edward Grainger. Screen story from Zane Grey's novel. Adaptation and dialogue by Philip Klein. Directed by David Howard. Photography, Daniel Clark. Sound, Albert Protzman. Art direction, Win Darling. Release date Jan. 3, 1932.

CAST

Shefford	George O'Brien
Fay Larkin	Cecilia Parker
Ruth	Minna Gombell
Ike Wilkins	Roscoe Ates
Venters	James Kirkwood
Paddy Harrigan	J. M. Kerrigan
Dyer	W. L. Thorne
Lone Eagle	Robert Frazer
Abigail	Ruth Donnelly
Willets	Niles Welch
Singing Cloud	Laska Winters
Presbey	Landers Stevens
Jane Withersteen	Alice Ward
Jim Lassiter	Edward Hearn

Suicide Fleet

(RKO Pathe)

Naval Drama Spectacle

Enthusiastic applause given this pretentious production at the RKO Mayfair in New York demonstrated anew the fact that the so-called "war pictures" are not dead provided they are well made, that it is the result, not the theme, that counts.

Written by Commander Herbert A. Jones, veteran in the service of the U. S. Navy, and produced with the active co-operation of the Navy Department at Washington, "Suicide Fleet" tells a story of action at sea and love at home. The romantic element, while woven through the entire story, yet is incidental. Ginger Rogers was well received for her work. And the rough-and-ready "gob" dialogue supplied the comedy.

The term "Suicide Fleet" in reality applies to a clipper ship rigged up for espionage purposes to represent a pseudo-merchantman used by the Germans as espionage contact with the U-boats. In that lies the twist of plot that made the climatic battle scene a different factor in war story.

The "three musketeers" idea is transplanted to the deck of a fighting ship in this production. Bill Boyd, Robert Armstrong and James Gleason are the trio, Boyd and Armstrong being Coney Island concessionaires and Gleason a rubberneck megaphoner. All three are in love with Ginger Rogers.

When the three enlist, Boyd wins the upperhand in the friendly badgering because of his previous service, and is made an ensign. They are assigned to a destroyer.

A tramp ship flying the colors of Norway is boarded by a U-boat commander and the ensuing conversation reveals that the sailing vessel is spying upon American troop movements. Boyd, Dutch and Skeets are in the party sent aboard later to investigate and find valuable documents before the crew can burn the ship. Then comes the unusual turn to the plot which makes good the name "Suicide Fleet." The Navy fits up a duplicate of the dynamited ship to cruise in the same area and make contact with the enemy. Boyd is designated skipper and makes Dutch and Skeets members of the crew. U-boats pop up on both sides. Dutch, pseudo-captain because he's the only one who can speak German, is getting along famously until the U-boat commander who had been aboard before the dynamiting joins the conference. Then the battle starts. Boyd's crew makes several hits with its Navy gun, brought out from concealment, but the odds are too great. The destroyers arrive in time. After the war all are back at the old stand, with one exception: Ginger is Boyd's assistant.

Charles R. Rogers production. Harry Joe Brown, associate producer. Directed by Al Rogell from a story by Commander Herbert A. Jones, U.S.N. Screen play by Lew Lipton. Dialogue by F. McGrew Willis. Art director, Carroll Clark. Musical director, Arthur Lange. Costume designer, Gwen Wakeling. Film editor, Joe Kane. Photography, Sol Polito. Recorder, D. A. Cutler. Assistant director, Jay Marchand. Release, November 20. Running time 87 minutes.

CAST

Baltimore	Bill Boyd
Dutch	Robert Armstrong
Skeets	James Gleason
Sally	Ginger Rogers
Commander	Harry Bannister
Holtzman	Frank Reicher
Kid	Ben Alexander
Capt. Von Stuben	Henry Victor
Schwartz	Hans Joby

Gipsy Blood

(British International)

Carmen Screened

(Seen in London)

Here is the first attempt this side of the Atlantic to screen the opera classic "Carmen." The result is not an unqualified success, though there is some fine singing from Tom Burke and Lance Fairfax. British International might have been more fortunate in their choice of a prima donna to portray the fiery Latin girl of the story, although undoubtedly one of the principal snags was to find a lass with a voice and not too much physique. Margaret Namara, who plays the part, is physically as attractive as any prima donna could conceivably be, but the quality of her voice does not compare overwell with that of Tom Burke, the leading tenor.

The settings are good, though at no time does the story take on an air of conviction: it is a "single-scenic," which will probably make a definite appeal to the operatic fans (by way of change) with a more limited draw on the fans who like pretty things in pictures.

British International deserve to meet with some success, however, in that this represents a departure from the everlasting bedroom farce, and does aim to break new ground. Namara is an American, which with Tom Burke's international reputation in the musical world, should help the picture through an American run.

Produced and distributed by British International. Directed by Cecil Lewis. Photography by Messrs. Wilson, Grindrod and Elder. Recording R.C.A. Musical arrangement, Doctor Malcolm Sargent. Running time, 91 minutes.

CAST

Marguerite Namara	Lester Mathews
Tom Burke	Mary Clare
Lance Fairfax	Winifred Dalle
Dennis Wyndham	Esma Berringer

W. H. Mooring

Men in Her Life

(Columbia)

Drama

Charles Bickford, "he-man," and in this case retired and wealthy bootlegger, shows Lois Moran, in the leading role as a wealthy girl, just what being a real gentleman means, though he lacks the polish and veneer which is popularly supposed to stamp the gentleman as such.

Bickford's efforts at doing the right thing at the right time in the society manner evoked gales of laughter in frequent spots from an audience at the Moss Broadway in New York, where the film played.

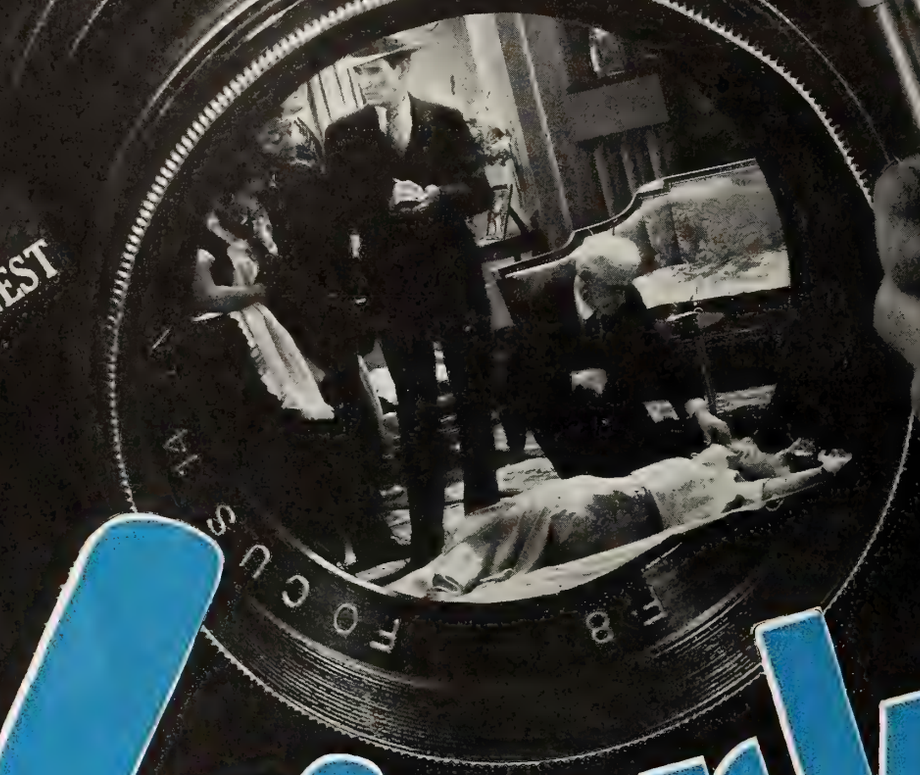
He is touring France in a grand style with a chauffeur, and the rest, when he comes across wealthy Miss Moran, stranded by a bogus count in a country hotel. He had promised to marry her, then disappeared with her money and jewels, leaving her only the bill to settle. Bickford, who recognizes her from pictures he had seen in newspapers, saves her from an embarrassing situation, and she is hired to make him a gentleman.

Later, in New York, just prior to Miss Moran's marriage to a scion of society, the bogus count turns up and demands heavy blackmail

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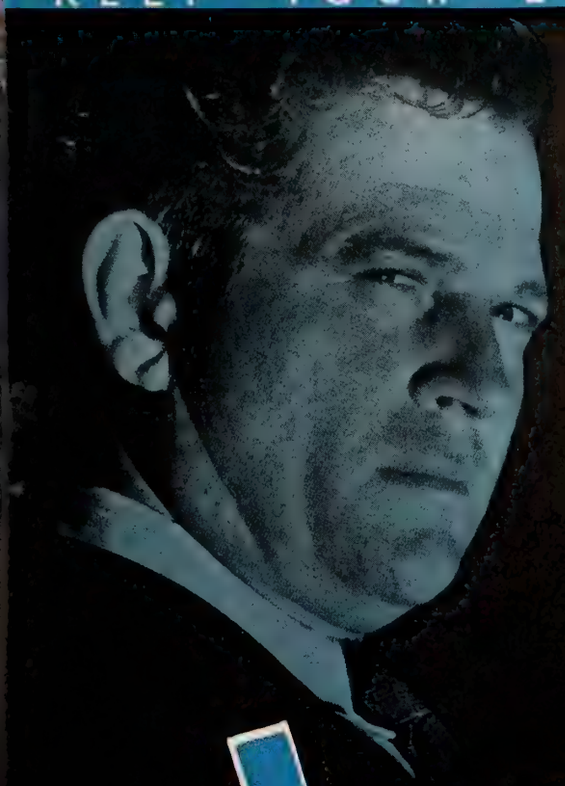
"X" marks

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REPORTER ON BAIL TO TRAIL MURDER CLEWS

KEEP YOUR EYES ON TIFFANY PICTURES

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GAMBLER TRAPPED AS BUTTERFLY'S KILLER

RIGGS GUILTY; HOLDS COURT AT GUN POINT

the Spot

with

LEW CODY

Sally Blane—Wallace Ford
Fred Kohler—Mary Nolan

Directed by **ERLE C. KENTON** *Produced by* **SAM BISCHOFF**

LOSANGELES CALIF

WM SAAL
TIFFANY PRODUCTIONS INC NEWYORK NY
X MARKS SPOT JUST PREVIEWED THIS THEATRE IS A TREMENDOUS DRAMA AND A CERTAIN BOX OFFICE WINNER STOP
CONGRATULATIONS TO SAMUEL BISCHOFF

HARRY COHEN
MANAGER FORUM THEATRE



"X MARKS THE SPOT" SWIFT AND DEVASTATING DRAMA

"The play has a reeling, crashing, headlong plunge that expresses its scene and story with power and truth . . . a swift revealing picture of tabloid newspaper making . . . photography excellent."—HOLLYWOOD HERALD

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for certain letters. Bickford overhears the demand, and going to the count's hotel room at the appointed time, gets the letters, but kills the count, with the latter's gun, in self-defense. Bickford, on trial for his life, refuses to divulge the reason for his presence in the count's room, and the case seems hopeless, when Miss Moran testifies for him and he is acquitted. The court room scene, particularly authentic as to setting and action, held the Broadway audience closely.

Miss Moran's fiance leaves, and Bickford, not having the courage to propose, feeling himself not in the girl's class, is about to depart also, when she takes the matter into her own hands, and there the film ends.

Produced and distributed by Columbia. Directed by William Beaudine. From the novel by Warner Fabian. Adaptation and dialogue by Robert Riskin. Continuity by Dorothy Howell. Editor, Richard Cahoon. Cameraman, Teddy Tetzlaff. Sound, Russell Malmgren. Release date, December 10, 1931. Running time, 75 minutes.

CAST

Julia Cavanaugh	Lois Moran
Flashy Madden	Charles Bickford
Count Ivan	Victor Varconi
Dick Webster	Donald Dilloway
Anton	Luis Alberni
Maria	Adrienne D'Ambricourt
Miss Mulholland	Barbara Weeks
Wilton	Wilson Benge
Blake	Oscar Apfel
District Attorney	Hooper Atchley

The Sea Ghost

(Peerless)

Drama

An audience at Loew's, New York, seemed to enjoy this independent production, which is filled with fast action and several thrilling sequences at sea. Particular commendation went to Alan Hale as the lieutenant in the navy, and Laura La Plante. Claude Allister, providing the comedy spots in the film, appeared to tickle the audience in the right manner.

Burnet Hershey wrote the story, which concerns a lieutenant, Hale, discharged from the navy because he had refused to pursue a German submarine in order to save the lives of those occupants of a torpedoed vessel who were in great danger of drowning. He vows to have it out some day with the commander of the submarine. But when he does finally meet him, he changes his mind, as regards the revenge which had been uppermost in his mind, after hearing the German's story.

Meanwhile, Hale has taken a job as captain of a sailing vessel and is accidentally made aware of a plot to swindle a girl out of a large inheritance, when his ship is hired for diving purposes by the girl's attorney. Hale had previously "sworn off" all women when his fiancée had gone back on her word. The chronic aversion to the opposite sex, however, is broken down when he meets the girl, Laura La Plante. Working with her, they succeed in outwitting the lawyer and saving her inheritance.

Pleasantly, however expected, he comes through successfully in his dealing with the crooked attorney and his feeling for the girl.

Produced and distributed by Peerless Productions. Produced under the supervision of Alfred T. Mannon. Directed by William Nigh. Story by Burnet Hershey. Release date, November 1 1931. Running time, 64 minutes.

CAST

Evelyn Inchcape	Laura La Plante
Lieut. Winters	Alan Hale
Sykes	Clarence Wilson
Percy	Claude Allister
Capt. Ludwig	Peter Erkelenz

Surrender

(Fox)

Drama

A German prison camp in the days of the World War and the adjoining ancient Prussian castle on the shores of the bleak and cold Baltic Sea forms the heavily atmospheric setting for this dramatic effort, in which Warner Baxter plays the French prisoner and Leila Hyams, the daughter of Prussian patriotism who falls in love with the enemy.

The photography in itself, serving as it did to enhance the picture's background, held closely the attention of a crowded house at the New York Roxy, as did the story itself. The verdict of numerous of those present was rather highly commendatory of the fine characterizations throughout. Noteworthy were the performances of Miss Hyams, Warner Baxter, Ralph Bellamy as the commander at the prison; C. Aubrey Smith as the old Prussian general who sends four sons to the war; Alexander Kirkland as one of the sons, engaged to Miss Hyams.

Baxter comes to the camp with a group of French prisoners, and attempts to escape the same night. They fail in the attempt and are put in the hard labor detail. Breaking into the castle during their attempt, Baxter meets Miss Hyams, niece of the old general, and at that moment he and his comrades are surrounded. He blames the girl. Later he is set to wire the castle for electricity, and the romance goes well on its way. The commander of the prison is also in love with the girl, but the attraction is hardly mutual.

The son who is engaged to Miss Hyams returns on leave, and realizing she does not love him, returns to the front, but unfortunately is seen by Baxter in the girl's arms. His comrades attempt again to escape and Baxter aids them. Again they are captured and this time sentenced to death. The girl, overcoming her distaste through her love of Baxter, implores the commander to cancel the death order, which he does. Notification of the signing of the Armistice arrives a moment after the order is rescinded and the girl and Baxter, enemies, are united by their mutual feeling. The commander, badly scarred by the war, kills himself rather than face the future in physical incapacity.

The Roxy audience was held to a tense state of attention throughout the film, indicated by its readiness to grasp the slightest opportunity to laugh, as a means of relieving the tension. It may be duly reported that the attending patrons appeared well entertained by the picture.

Produced and distributed by Fox. Directed by William K. Howard. From the play, "Axelle" by Pierre Benoit. Screen play by Sonya Levien, S. N. Behrman. Photographed by James Wong Howe. Sound, Albert Protzman. Release date, December 6, 1931. Running time, 69 minutes.

CAST

Dumaine	Warner Baxter
Axelle	Leila Hyams
Captain Elbing	Ralph Bellamy
Goulot	William Pawley
Count Reichendorf	C. Aubrey Smith
Dietrick	Alexander Kirkland
Claveric	Howard Phillips
Vandaels	Bert Hanlon
Gottlieb	Tom Ricketts
Dominica	Bodil Rosing
Fichet	Geo. Andre Beranger
Hugo	Frank Swales
Muller	Joseph Sauers
Audemard	Albert Burke
Sylvestre	Jack Conrad

Men Like These—!

(British International)

Submarine Thrills

(Seen in London)

Some months ago when the British submarine Poseidon was rammed in Chinese waters, and several lives were saved by the use of the Davis life-saving apparatus, some stirring tales were told of men who went down with the craft, and had to wait hours at the bottom of the sea, while the water poured into their "steel tomb" before they could with any hope of escape attempt the use of their only weapon against certain death.

Over a year back the Fox company released a submarine picture, "Men without Women," in which trapped men were fired by their companions through the torpedo tubes. That was fantastical, but effective. In this British International picture we have an actual reconstruction of the disaster, produced under the supervision of Admiralty experts, and one or two of the actual survivors of the Poseidon wreck. Maybe as a concession to this official interest, the dialogue has been permitted to take on a strictly national and highly patriotic flavor which will hinder the picture in foreign markets. A good idea might be to tone down some of the material introduced obviously as appeal to patriotic British audiences, for as an unusual film, with amazing realism and heart thumping thrills, this picture has never been surpassed by anything seen by this writer, and should please everywhere.

The interior of the submarine is seen under normal sailing conditions, and then the confusion of the smash, and the terrible hours which followed until the men, equipped with their death defying masks, rose to the sea surface and were picked up by the rescue boats. Walter Summers, its director, and the cameramen, Jack Parker and Horace Wheddon, have made a fine job of this one, which, subject to the qualifications already laid down, ought to hold any audience.

Produced and distributed by British International. Directed by Walter Summers. Photographed by Jack Parker and Horace Wheddon. Running time, 47 minutes. Recording, R.C.A.

CAST

John Batten	Charles Peachy
Sidney Seaward	Valentine White
James Enstone	James Watt
Edward Gee	Chang Fat
John Hunt	

W. H. Mooring

Heroes All

(Imperial Films)

War Scenes

"Heroes All" is made up of carefully selected stock reel shots of the Great War, and offers a piece of propaganda against war in general, meaning to graphically portray its stark and rather gruesome reality as opposed to the glamour which surrounds the universal calamity in the popular conception.

Appropriate sound effects have been dubbed into the shots, with what was conceded to be fair effectiveness. Emile Gauvreau, editor of the New York *Daily Mirror,* renders the accompanying dialogue in a not too prepossessing voice, which, incidentally is often made almost unintelligible by the ever-present sound.

In a preceding sequence Gauvreau is seen in his office in conversation with General John J. Bradley, retired United States Army officer, wherein the two discuss war and the necessity of picturing for the younger generation the realities of modern mechanized warfare, as a means of conveying an idea of its horrors.

Succeeding sequences in the reels which follow show the various allied armies separately marching to the front, fighting and returning from the trenches. Several scenes are outstanding, in particular, that of opposing battalions engaged in a hand-to-hand bayonet struggle in the enemy trenches. Also seen are the several leaders of the Allied forces, including General Pershing, Marshall Haig, Marshal Joffre, Marshal Foch and others. Interesting are the scenes of the famous Alpine troops of the Italian army, who struggled over the snow covered mountain passes on skiis, dressed in white uniforms and hoods as a camouflage.

Presented by William M. Pizor. Distributed by Imperial. Edited by Nathan Cy Braunstien. Prologue by General John J. Bradley and Emile Gauvreau. Accompanying dialogue by Emile Gauvreau. Release date, November 11, 1931. Running time, 58 minutes.

SHORTS

Hotter Than Haiti

(Universal)

Very Amusing

Slim Summerville and Harry Gribbon again, and though the yarn is very similar to most of the others, it doesn't really matter as far as the extremely funny result is concerned. Slim the bugler and the top sergeant, Gribbon, are in Central America this time and, of course, both after the same girl. The warm time is supplied when Slim decides to typewrite a letter to the girl. But the machine is being used as a detonator, and every time Slim strikes a key, a

shack in the vicinity blows up with a great splash. Finally the one in which he sits goes the way of the others. The finish provides a great laugh.—Running time, 21 minutes.

In Wonderland
(Universal)
Good

Oswald saves his grandmother, in this animated cartoon, when the mortgage falls due by planting the magic bean. He climbs the beanstalk and succeeds in getting down and home with the girl and the magic goose who lays eggs of gold. A rather clever idea and well synchronized.—Running time, 6 mintues.

Harem Secrets
(Educational)
Pleasing

Claude Fleming visits the Far East in this number of the Romantic Journeys series. A Multicolor camera aids Fleming materially in extracting some unusually pleasing photographic effects scenically, the colors being especially well blended. It is interesting when the camera takes in the interior of a harem. Brown-Nagel produced.—Running time, 11 minutes.

Believe It Or Not
(Vitaphone)
Entertaining

Robert Ripley, cartoonist extraordinary, in the first of his new series of drawn and otherwise pictured oddities, and a short which is vastly entertaining, interesting and somewhat amusing. Best bit is the origin of the three balls as the insignia of the pawn shop. This short is devoted to scenes picked up by Ripley in Africa. Ripley is the guide for the audience. —Running time, 8 minutes.

Bali
(MGM)
Splendid

One of the FitzPatrick travel shorts made for MGM and a most entertaining and interesting subject. The island of Bali, a South Sea paradise, gently ruled by the Dutch and for the most part left to go its own calm, tranquil and antiquated way. A most unusual spot, and splendidly handled.—Running time, 10 minutes.

Foiled
(Educational)
Suspense

A William J. Burns Detective mystery, recounted by the famous detective and dramatized by a cast. Suspense is there and the manner in which the police discover the murderer of a host at a card party is interesting. Prior to his murder, the host had been forcing his attentions upon a guest. Her husband and several others become suspects, until it is proved that the house detective is the criminal.—Running time, 10 minutes.

Turkey
(Columbia)
Fair

A John P. Medbury Travelaughs number, Walter Futter production, in which important scenes in Turkey are accompanied by Medbury's own style of humor. Only fairly well received on Broadway.—Running time, 9 minutes.

Colorful Jaipur
(MGM)
Fine

A good example of the excellent series of travel films which FitzPatrick has produced for MGM release. An audience at the New York Capitol gave voice to its approval with applause. This number is the camera record of a really colorful spot on the globe, little known but possessed of decided interest to eyes of an audience of the western part of the world. India is always fascinating, this bit is equally so.—Running time, 9 minutes.

Stung
(RKO Radio)
Fair

A surprise in the last spoken words of this short feature is the entire "punch." Without that, the picture would be very little but the routine of a gang film courtroom scene. With it, there is a bit of real comedy. The defense counsel has "fixed" a witless juror to hold out for a manslaughter verdict. He is successful, but explains after the trial that the other jurors wanted to turn the defendant free. Running time, 8 minutes.

Half Holiday
(Educational)
Amusing

Andy Clyde, always the good comedian, handles here the sort of role for which his manner of studied and hurt innocence best fits him. When one of his co-workers urges him to take a Saturday afternoon off and to step out a bit, he succumbs, against his best judgment. Unfortunately for Andy, but to the amusement of the audience, it doesn't happen quite as Andy had hoped, and he trudges back to loving but insistent wife and a routine of homely chores. Clyde, and good as usual.—Running time, 21 minutes.

Ya Don't Know What You're Doin'
(Vitaphone)
Good

Third number of the Merrie Melodies series and one which made rather a decided hit at the New York Winter Garden. Concerns a girl taken to the theatre where anyone who desires may join in the singing. Both the music and synchronization are top-notch.—Running time, 7 minutes.

Voice of Hollywood
(Tiffany)
Fan Interest

Roscoe Ates plays master of ceremonies in this, number 7 of Series B. Stars off the set come in for their share of light attention. The stutterer spends most of the time attempting to have Robert Montgomery, Anita Page, Jean Hersholt and John Miljan write their names on his shirt. Lola Lane renders a vocal number. Fans should be interested.—Running time, 11 minutes.

The Kick-Off
(MGM)
Fair Laughs

One of the Hal Roach-Boy Friends comedy numbers, and the boys do things to a national game in an effort to extract humor from situations built around it. They accomplish their end with a fair measure of success. Mickey Daniels is in the lead. The continuity might have been handled with a bit more care, but the short is amusing.—Running time, 21 minutes.

In Your Sombrero
(Vitaphone)
Good

Rather amusing comedy, when an American reporter is jailed by Central American rebels. A truckload of explosives in cans of vegetables arrives. The reporter's girl friend releases him by hitching the truck to the cell door. They escape in the truck and as the rebels pursue them, the reporter has a great time bombarding them with exploding vegetables of all descriptions.—Running time, 7 minutes.



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SELECTIONS

Made by RITA C. McGOLDRICK

THAT productions qualifying for Rita C. McGoldrick's "Selections" are not limited to a particular type of theme or treatment is evidenced by the titles herewith. Among those commended are travelogues, Westerns, dramas, educational subjects, war pictures, mystery plays and comedies. This month's presentation covers practically the entire range of general picture subjects.

In this "selection of selections," which includes the best from the lists of the motion picture committees of social organizations as well as the personal judgments of Mrs. McGoldrick, the pictures are classified as to family and audience suitability and short features are treated separately.

Family Suitability

AROUND THE WORLD IN EIGHTY MINUTES — *VERY GOOD*
United Artists

An amusing and light-hearted lecture travelogue by Douglas Fairbanks, who recounts on sound film his recent trip through the Far East. The picture reaches a dramatic conclusion among the fakirs of the bazaars of India where we see on the screen the incredible rope trick and the vanishing boy.

CAVALIER OF THE WEST — *VERY GOOD*
Tec Art

Western—A story of the U. S. Cavalry in the frontier days. The plot centers around the efforts of Captain John Allister to protect the Indians from a band of marauders, headed by a traitorous deputy sheriff, with the resultant dashing horsemanship, swift action and heroics. (Stars: Harry Carey, Kane Richmond, Theodore Adams and Maston Williams.)

CHAMP, THE — *EXCELLENT*
MGM

Drama in which Wallace Beery and Jackie Cooper as the rough and ready prize-fighter and his adoring, pug-nosed son, face together the battles of the ringside and the poignant battles of their personal problems. The story is conventional, rather slow-moving in its plot formation and rather peaceful in its long stretches of silent acting. But there is nothing mediocre about the extraordinary acting of the drunken, clumsy ex-champ and a little boy called Ding. Illusion suddenly becomes reality and one's heart strings are twisted by the finest dramatic acting we have seen in a long, long time. (Stars: Wallace Beery, Jackie Cooper.)

COUGAR — *EXCELLENT*
Sidney A. Show

This is a thrilling as well as a splendid educational picture. It tells the dramatic story of the state fight against the ravaging mountain lion, and includes many scenes of courageous combat as well as studies of wild animal life against the natural beauties of mountainous California. This is a picture for all audiences.

EXPLORERS OF THE WORLD — *EXCELLENT*
Raspin Prod.

Harold Noice, leader of the Tariana Italian Ethnological expedition to Northwestern Brazil, has assembled an extremely able and realistic picture of scientific adventures. Using the novel device of gathering a group of noted explorers around the banquet table, he introduces each man, tells something of his deeds and the man in his turn takes up the story with his own camera record.

HEARTBREAK — *GOOD*
Fox

Once more we are shown the tragedy of war bursting into the midst of romance and charm. This time a young American at the Viennese embassy falls in love with an Austrian countess. War is declared and the American kills the countess' brother in combat. The undercurrent motif of the drama is the emotional conflict resulting from the necessity of trying to hate those whom it may be more natural to love. War scenes are few while there are many delightful pictures and glamorous settings. (Stars: Charles Farrell, Hardie Albright, Madge Evans.)

LAND OF WANTED MEN — *GOOD*
Monogram

A Western story of frontier days, with its atmosphere of crude justice; this is acceptable only for those who find something diverting in the heroics and swift action of such pictures. (Stars: Bill Cody and Shiela Manners.)

LOCAL BOY MAKES GOOD — *VERY GOOD*
First National

A comedy adapted from an amusing stage success of several years ago, "The Poor Nut." Joe E. Brown plays the role of the bashful college student, an experimentalist in botany, who because of his love for a girl, inadvertenly becomes a track runner with all the fame of an athletic success. (Stars: Joe E. Brown, Dorothy Lee and Ruth Hall.)

SPECKLED BAND — *GOOD*
First Division

Mystery—Sherlock Holemes' melodrama in which suspense is well sustained. Cleverly produced with fine economy of effect and minimum of conversation. (Star: Raymond Massey.)

TWO FISTED JUSTICE — *VERY GOOD*
Monogram

Western—A story of the Civil War days, in which the citizens stood by Lincoln and kept order on the frontier.

Adult Suitability

DECEIVER, THE — *GOOD*
Columbia

A mystery play in which a father, knife-throwing property man in a theatre, kills the star through his knife throwing prowess in order to save his daughter from the blandishments of the matinee idol playing "Othello." Clever detective work discovers the murderer after all present are suspected. (Stars: Ian Keith, Lloyd Hughes, Dorothy Sebastian.)

A DANGEROUS AFFAIR — *VERY GOOD*
Columbia

An exciting and enjoyable mystery story in which two friends, a police lieutenant and a news reporter in a small town, unravel the mystery. A stolen necklace, a will read at midnight, and two murders in an empty house, are parts of the plot. The noisy police methods seem somewhat overdone, but the entertainment value is good. There is well developed action and comedy. (Stars: Jack Holt, Ralph Graves, Sally Blane, Blanche Friderici.)

HEROES ALL — *VERY GOOD*
Mendelssohn-Young, Inc.

This is the first attempt to make a complete motion picture record of the War as it was fought on every front. Exciting scenes of actual warfare are shown, some of them too vivid for comfort. For the most part, however, the scenes are of the newsreel variety to which we are accustomed. The film was obtained from official allied war sources by Col. Young, vice-president of the production company. It is a vivid reminder of the horrors of war.

RICH MAN'S FOLLY — *GOOD*
Paramount

Drama—An adaptation of Dicken's "Dombey and Son." For a hundred and fifty years there has been a firm of ship builders known as Trumbull and Son, built on tradition and quality, and to each Trumbull the greatest thing in life is the possession of a son to carry on the firm. George Bancroft plays the role of the father who sacrifices his son to his ideal, ignores his daughter, fighting alone to satisfy his greed for power. (Stars: George Bancroft, Frances Dee, Robert Ames.)

SURRENDER — *VERY GOOD*
Fox

Drama—A story of the great war laid against the background of a Prussian prison camp in 1917. War's futility and disillusionment are expressed in the defeat of an old Prussian general and nobleman who, believing in the righteousness of his country's cause, gloriously sacrifices his sons. Warner Baxter is ably cast as the hero, an imprisoned French officer. (Stars: Warner Baxter, Leila Hyams, C. Aubrey Smith.)

Foreign Features

FRA DIAVOLO — *ADULTS VERY GOOD*

A musical film in Italian based on the opera by Auber. Fra Diavolo is one of the revolutionary leaders in revolt against the King of Naples in the latter part of the 18th century. The work of the tenor, Tino Pattiero, is well done. (Stars: Tino Pattiero, Madeline Breville, Armando Bernard, Pierre Magnier.)

IHRE HOHEIT BEFIEHLT (Her Highness Commands) — *ADULTS VERY GOOD*
Ufa

A German film operetta that has to do with the love of a princess and a captain in the Guards. The princess is modern and her escapades are quite up-to-date. The romance is gay, the music pleasant and the photography excellent. A knowledge of German helps in enjoyment of the picture. (Stars: Willy Fritsch, Kaethe von Nagy, Reinhold Schuenzel, Paul Hoerbizer.)

SEIN LIEBESLIED (His Love Song) — *ADULTS VERY GOOD*
Ufa

A story of present day Munich with a charming romance between a school girl and an unknown cafe singer. The photography is good

SELECTION OF PICTURE SELECTIONS

(Continued from preceding page)

and the music gay and tuneful. A few English subtitles help to interpret the story, which is not hard to follow. (Stars: Willy Forst, Paul Otto, Fee Malten, Oakar Karlweiss.)

KEISERLIEBSHEN *ADULTS*
(The Kaiser's Sweetheart) *GOOD*
Tobis

A Viennese musical romance in the days of Empress Maria Theresa. A sentimental tale of a peasant girl who loves an emperor for a brief time, but, through his efforts, finally marries her childhood sweetheart. The production is elaborate and the music pleasant. (Stars: Liane Haid, Walter Janssen, Wilhelm Bendow, Colette Jell.)

Short Features

BEACH PARTY *VERY GOOD*
Columbia

Cartoon—Several animals arrange a beach party. Mickey Mouse takes a dive and is pursued by an octopus. (Synchronized.)

BEAU HUNKS *VERY GOOD*
MGM

A clever parody on "Beau Geste" featuring Laurel and Hardy. As members of the Foreign Legion they help to save a doomed outpost.

BENEATH THE SOUTHERN CROSS
RKO-Pathe *EXCELLENT*

Life among the Samoans of the South Seas. A native wedding in Pago Pago.

BOSKO FOX HUNT *GOOD*
Warner

Cartoon—A fox hunt, with all the animals "view-hallooing." (Synchronized.)

BY THE LIGHT OF THE SILVERY MOON
Paramount *VERY GOOD*

A screen song showing lovers all over the world under the silvery moon. (Synchronized.)

CURIOSITIES *VERY GOOD*
Columbia

Discoveries made by Walter Futter of odd facts about Niagara; a school room paradise in Cochin China; world's largest collection of spoons, etc.

DOG SNATCHER *GOOD*
Columbia

An amusing comedy for children.

EBONY SHRINE, THE *EXCELLENT*
RKO-Pathe

Ruins of ancient Spanish churches.

EX-ROOSTER *GOOD*
RKO-Radio

A Chic Sale comedy. A chicken for a show and a chicken for a stew are in a "mix-up."

BOILED *GOOD*
Educational

A detective mystery, William J. Burns, in which the detective captures the guilty man, with a button as a clue.

GARDEN SPIDER, THE *EXCELLENT*
Fox

With a lecture by Dr. Clyde Fisher, of University College, this explains the intricate details of a spider's web.

HOLLYWOOD HALFBACKS *GOOD*
Universal

The firemen of Hollywood challenge the actors to a football game.

HORSE COPS *GOOD*
RKO-Pathe

An Aesop's fable parodying the raiding of dance halls in the days of the old West.

IDEA OF JUSTICE *GOOD*
Fox

Civics lecture by Professor Holcom, Professor of Harvard University, explaining administration of justice and due process of law.

JACK AND THE BEAN-STALK *GOOD*
Paramount

A Talkartoon modernizing the story of Jack and the Beanstalk.

KICKOFF, THE *GOOD*
MGM

A football comedy that is novel and amusing.

LORELEI, THE *VERY GOOD*
Educational

Animated Terry Toon of the Lorelei in a modern version. German music and words are well synchronized.

MONKEY-DOODLES *GOOD*
Fox

Monkey and several dogs play tricks on people trying to sleep.

MY BABY JUST CARES FOR ME
Paramount *VERY GOOD*

An animated cartoon in which a Krazy Kat puts the old gray mare through some funny paces to the popular tune. A little girl does some clever tap dancing and singing of the tune.

OLYMPIC TALENT *EXCELLENT*
RKO-Pathe

Aspirants for world records, and men and women holding records, are shown in various sports.

ONCE A HERO *GOOD*
Educational

A bank cashier who inadvertently captures a robber becomes a hero.

ONE GOOD TURN *GOOD*
Vitaphone

Ruth Etting and Jay Velie in a pleasing vaudeville skit.

OUT OF BOUNDS *GOOD*
Paramount

An unfortunate golfer taken for a revenue officer.

OVER THE YUKON TRAIL *EXCELLENT*
Fox

Magic Carpet of Movietone series, showing the route of the gold hunters in 1908 along the Yukon to Dawson. Frozen trails of winter are shown as well as a fisherman's paradise in summer.

PACK AND SADDLE *EXCELLENT*
Van Beuren

A hunting trip high up in the Montana mountains. Beautiful scenery and interesting for all audiences.

ROAMING *GOOD*
Paramount

There is a background of a romance for some songs sung by Ethel Newman.

ROAMING IN THE GLOAMING
MGM

Harry Lauder singing one of his best known songs.

SNAPSHOTS NO. 2 *VERY GOOD*

The wedding anniversary of Mr. and Mrs. James Gleason.

SPIDER AND THE FLY *EXCELLENT*
Columbia

A fantastic story of a fly being rescued from the spider's web by other flies. The harp-like chords played on the web are very beautiful.

SPORTING BROTHERS *VERY GOOD*
RKO-Pathe

Rugby in England and football in America; soccer games in England and America. Boys will enjoy this.

STARBRITE DIAMOND, THE *GOOD*
Educational

Authentic William J. Burns' mystery story in which a diamond is stolen at a house party.

STORY OF RAILROADS *EXCELLENT*
Fox

From stage coach to electric engines.

TOY PARADE, THE *VERY GOOD*
MGM

A musical fantasy in which toy soldiers come to life and have quaint adventures. Photography is unusual and children will be amused.

TRAVEL HOGS *VERY GOOD*
Vitaphone

A parody on all travelfilms, with accompanying lecture. Very amusing.

UNCONQUERED AFRICA *EXCELLENT*
Warner

Summary of the preceding episodes in the Adventures in Africa series. Dr. Hubbard gives us pictures in this series of unusual interest.

VILLAGE SPECIALIST *GOOD*
MGM

A funny animated cartoon about the village plumber and his attempts to stop a leak in his neighbor's house.

WALL STREET MYSTERY *VERY GOOD*
Vitaphone

Dr. Crabtree, the detective, solves a murder mystery by showing how a dead man fires a gun. S. S. Van Dine series.

WORDS AND MUSIC *GOOD*
Vitaphone

A young composer takes his songs to a music company. A dishonest employee uses them as his own. Ruth Etting sings the songs, discovers the scheme and helps to clear matters for the composer.

YANKEE DOODLE *EXCELLENT*
Fox

Lecture by Dr. Henry Johnson of Columbia University explaining the derivation of the words "Yankee Doodle."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Feathered Serpent"	Story by Edgar Wallace. Director: Roy William Neill.	H. B. Warner, Walter Byron, Bette Davis, Natalie Moorhead.	Cutting
Untitled (secret service story)	Story by Jo Swerling. Director: John Francis Dillon.	Jack Holt, Constance Cummings, Boris Karloff.	Cutting
"Final Edition"	Director: Howard Higgin.	Pat O'Brien, Mae Clarke, Mary Doran.	Shooting
FOX			
"Circumstances"	Story by Alfred Soutar. Director: William C. Menzies.	Linda Watkins, Alexander Kirkland.	Cutting
"Stepping Sisters"	Story by Howard Comstock. Director: Seymour Felix.	Louise Dresser.	Cutting
"Dance Team"	Story by Sarah Addington. Director: Sidney Lanfield.	James Dunn, Sally Eilers.	Shooting
"Charlie Chan's Chance"	Story by Earl Derr Biggers. Director: John Blystone.	Warner Oland.	Shooting
METRO-GOLDWYN-MAYER			
"Emma"	Original by Frances Marios. Director: Clarence Brown.	Marie Dressler, Richard Cromwell, Jean Hersholt, Barbara Kent.	Shooting
"Mata Hari"	Screenplay by Benjamin Glazer and Leo Birinsky. Director George Fitzmaurice.	Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone.	Shooting
"Tarzan"	Original story by Edgar Rice Burroughs. Director: W. S. Van Dyke.	Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.	Shooting
"Courage"	Original story by Frederick Lonsdale. Director: Robert Z. Leonard.	Robert Montgomery, Madge Evans, Reginald Denny, Roland Young.	Shooting
"City Sentinels"	Original story by W. R. Burnett. Director: Charles Brabin.	Walter Huston, Jean Harlow.	Shooting
"Freaks"	Director: Tod Browning.	Leila Hyams, Wallace Ford.	Shooting
"Arsene Lupin"	From play by DeCroisset and Le Blanc. Director: Jack Conway.	John and Lionel Barrymore, Karen Morley.	Shooting
"Private Lives"	Play By Noel Coward. Director Sidney Franklin.	Norma Shearer, Robert Montgomery, Reginald Denny, Una Merkel.	Shooting
MONOGRAM PICTURES			
"The Law of the Sea"	Director: Otto Brower.	William Farnum, Sally Blane, Rex Bell, Ralph Ince.	Cutting
"The Ghost City"	Story, adaptation and direction by Harry Fraser.	Bill Cody, Andy Shuford	Cutting
PARAMOUNT			
"Second Chances"	Original story by Lewis Beach.	Charles Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles.	Shooting
"Sooky"	Original by Percy Crosby. Director: Norman Taurog.	Jackie Cooper, Robert Coogan.	Shooting
"One Hour With You"	Story by Lothar Goldschmidt. Director: George Cukor.	Maurice Chevalier, Jeanette McDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.	Shooting
"Two Kinds Of Women"	Story by Robert E. Sherwood. Director: W. C. DeMille.	Miriam Hopkins, Phillips Holmes.	Shooting
"No One Man"	Story by Rupert Hughes. Director: Lloyd Corrigan.	Carole Lombard, Allan Vincent, Arthur Pierson.	Shooting
"Shanghai Express"	Story by Harry Hervey. Director: Josef von Sternberg.	Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.	Shooting
RKO-PATHE			
"Bad Timber"	Story by Marion Jackson and Don Ryan. Director: Albert Rogell.	Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth.	Shooting
"Lady With A Past"	From novel by Harriet Henry. Director: Edward H. Griffith.	Constance Bennett, David Manners, Myrna Kennedy.	Shooting
"Prestige"	Story by Harry Hervey. Director: Tay Garnett.	Ann Harding, Melvyn Douglas.	Shooting
RKO-RADIO			
"Ladies of the Jury"	Play by Frederick Ballard. Director: Lowell Sherman.	Edna May Oliver, Jill Esmond, Rosco Ates, Lita Chevret.	Cutting
WARNER-FIRST NATIONAL			
"Honorable Mr. Wong"	Play by David Belasco and Achmed Abdullah. Director: Wm. A. Wellmann.	Edward G. Robinson, Loretta Young, Dudley Digges, Leslie Fenton.	Shooting
"Union Depot"	Adapted by Kenyon Nicholson. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Joan Blondell, Mary Doran	Shooting
"Fireman, Save My Child"	Writers, Robert Lord, Ray Enright and Arthur Caesar. Director: Lloyd Bacon.	Joe E. Brown, Evalyn Knapp.	Shooting
"Alias The Doctor"	Story by Houston Branch. Director: Michael Curtiz.	Richard Barthelmess, Oscar Apfel, Adrienne Dore. Norman Foster.	Shooting
WARNER BROTHERS			
"High Pressure"	Unpublished novel by S. J. Peters. Director: Mervyn LeRoy.	William Powell, Evelyn Brent, Evelyn Knapp, John Wray.	Shooting
"Roar Of The Crowd"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Starting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

You Must Reckon With The Manager Today!

OF ALL the industries that make up the world's activities, none can possibly compare with the peculiar cycles in which ours rotate. Harking back some few years, we all knew that the manager and exhibitor were powerful factors in the industry. They built the theatre, bought the equipment and contracted for the pictures. Naturally, those who had to do business with theatres had to do business with them.

Then we passed through the period when national circuits started to become national in the sense that they were grabbing up theatres as fast as they could possibly close deals. And it was to be expected that under the then popular system of circuit operation the manager did not hold a very important spot. He was "just the custodian of the keys to the cup machine" and a more or less glorified porter.

But that's where the circuits committed their gravest error. An error that has almost plunged some of them into oblivion. And, as was to be expected, the manager took a back seat, so's to speak. He did not cut a large figure in the general make-up of the industry and the man who had something to sell no longer cultivated or bothered with him. They could now deal direct with super-efficient home office or field executives who were the mouth-pieces for the theatre managers. So for a few years the most important cog of a great machine was considered something like excess baggage and given very little of any consideration in the workings of the theatre industry.

But the cycle has made a complete revolution and now again we find that the once scorned house manager is a mighty important factor in this business of selling entertainment and operation of theatres.

He's the first, and quite often the last, word in repairing and replacing of equipment; advertising and exploitation of the product; buying and booking of the pictures. Right on down the line the industry has finally come to realize what an important being this house manager is. Upon his shoulders rests the decision to spend many a dollar in the course of his theatre's operation. And so, once again he has become a most powerful factor and one to be reckoned with in all matters pertaining to the operation of the nation's theatres.

Showmanship, too, as it must be sensibly practiced, is expected of the only person qualified to hold that title; the manager. Producers as well as distributors hearken to his thoughts about what is, or is not, box office product. And ninety-nine times out of a hundred he's right. Which is far from a bad average for any predictor.

All of which is exactly as it should be. The man who drives the automobile is certainly best fitted to steer it. You'd hardly want to ride in a fast moving auto if it were controlled from a point several hundred or a thousand miles away. Then why expect to ride a theatre to profits via the same ridiculous methods. One man and one man alone can be the manager of a theatre. Those in the home office must learn to function so as to assist him in every way and NOT to expect him to run his theatre to suit their ideas and ideals.

As to the ability of these managers to qualify for such responsibility, we can only say that the great majority of them are amply qualified to decide everything that pertains to their theatres. We can assume that if they are capable of managing the theatre they are likewise capable of saying what they need in order to run the house and the kind of product that will get the most money at the box office. Why not? Aren't they right there on the spot? Surely they can sense the reactions of the patron far better than anyone removed from the actual seat of operation.

So now, you Hollywood producers; you manufacturers of theatre equipment; you exchange salesmen and sales-managers; take a tip from one who is in a pretty darned good position to know; in all of your plans for the future; in all of your advertising to sell your product; in all of your activities in your respective lines; remember you must once again reckon with the house manager. Forget those wedges you once thought you had in the home office. Disregard the loud-mouth advisors who tell you that so-and-so can get you orders, or sell your film, or replace equipment. The man you want to appeal to, the man you must convince about your line of goods; the man who will say "yes" or "no", is the man on the firing line, the manager of the theatre.

"CHICK"

LOBBY LAFFS!

By DICK KIRSCHBAUM



Candy—Dishes—Silver—Etc. What Next?

Carl Sherred Put Over Relief Fund Show In Big Way

All Club members will be interested to learn that the first report of a show held for the Unemployment Relief Fund was a great success from every point of view. We refer to the one put over by Carl B. Sherred, manager of the Mishler Theatre in Altoona, Pa. The house was crowded to capacity during the performance, the best of local talent contributed their services and the Mayor of the city acted as master of ceremonies the first half of the program.

There can be no doubt but that every one connected with the affair did their utmost to make the event an outstanding one. The Mayor personally headed the promotion of the show and took an active part not only in acting as M. C., but enlisted the services of a number of women to aid in the selling of tickets. The special programs were donated through the courtesy of a local printer and the bill contained the names of many professional and amateur performers who contributed to the occasion. The newspapers gave whole-hearted support with an ad, front-page stories and photos.

While we have Sherred "on the spot," let us cite an instance of when the two-for-one ticket scheme can be made a lifesaver over a tough situation. In this particular instance there was nothing wrong with the picture, "Waterloo Bridge"; it had plenty of strength, but all opposition was particularly strong. First day receipts were terrible and some kind of a trick had to be turned to save the show. So on Saturday night at 11 o'clock he arranged with the president of the local street railway company to have conductors on all cars hand out a two-for-one ticket made for the occasion which plugged both theatre and railway. Twenty-three thousand of these were given out and the picture went over the top in great style, with the effect of the stimulus in evidence for the next two weeks.

Sherred is not a believer in the use of the above ticket gag, but, as he states, there comes a time when every manager finds himself in a tough spot and is forced to make some radical departure from ordinary procedure in order to come out on top. In this case, his move secured the desired returns and instead of censuring this Round Tabler we think he is to be congratulated for making a display of unusually good judgment.

We are also mighty glad to be able to pass along a report on his relief show so early in the game and hope that other Club members will let us know what methods they used and how matters materialized. If all are as successful as Sherred's, the Fund is in for heavy returns from motion picture theatres.

Schmidt Promoted Two Full Page Ads On Football Film

Two full-page co-operative ads were recently promoted by William E. Schmidt, manager of the Capitol Theatre in Williamsport, Pa., in connection with the showings of "The Spirit of Notre Dame." One of these was devoted entirely to the picture, while the other was tied up with a merchant's advertisement.

The ad stated that all patrons attending the theatre would be permitted to present their admission stub at the store where these would be accepted as a $5 down payment on an electric washer. The other co-op carried ads from 11 merchants, each one featuring a picture and name of the Notre Dame player who appeared in the picture. Readers were invited to correctly list the positions on the team played by the boys. Both co-ops figured importantly in advertising the picture.

The co-op on the football team players appears to be a corker, particularly so if used while the season is still on. With the exception of a few passes the stunt can be engineered at no cost to theatre and it should be the means of attracting much attention from the average football-minded public.

More Evidence Of Floyd Bell's Work At Boston Theatre

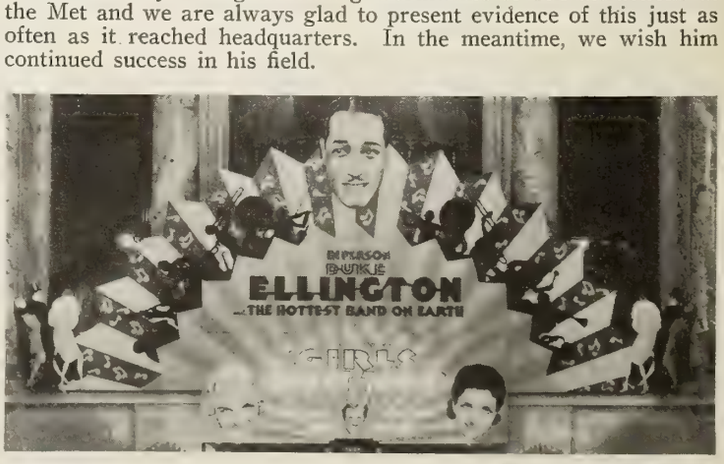
We've often had occasion to let other Club members in on what is going on at the Metropolitan Theatre, the big Publix house in Boston, Mass., where all matters of publicity are under the supervision of that enterprising showman, Floyd Bell. The following briefly outlines two recent advertising stunts.

On the occasion of the 6th Anniversary of the house he arranged for the baking of a huge cake, made by a local baker in the form of a replica of the Metropolitan. The young woman in the accompanying photo is Miss Angeline Maney, assistant to Bell in the publicity department. The building is cleverly reproduced as to outside detail and on the bottom step you can see the six candles.



The other photo shows the Metropolitan's inner lobby and a corking display made for the occasion of a visit paid the house by Duke Ellington and his band, booked along with the feature "Girls About Town." Note the cutout figures of players along the display and the other figures at either side. If any reader is familiar with the proportions of this inner lobby, some idea may be gained of the size of this display. This theatre is one of the largest houses in New England.

Bell is always doing something worthwhile to sell attractions at the Met and we are always glad to present evidence of this just as often as it reached headquarters. In the meantime, we wish him continued success in his field.



Notice to Members:

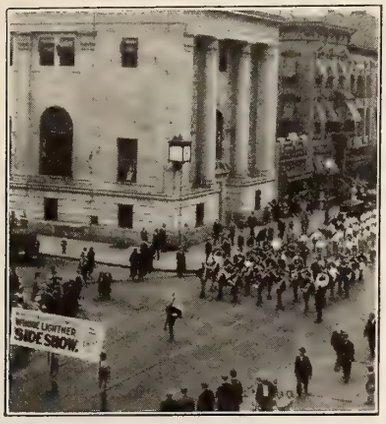
PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Garry Lassman Made Debut In Troy With Big Parade Of Autos

It didn't take Garry Lassman very long to let the Trojans of Troy, N. Y., know that he had been assigned as manager of the Lincoln Theatre in that city, according to some information we've been able to gather concerning this Round Tabler's activities in this up-state city of collars and shirts and what have you. The occasion was "Should a Doctor Tell" and there's no doubt that the locals all knew that the show was in town.

Part of his advance campaign on the above mentioned picture consisted of the running of five two-column teaser ads in a local newspaper two days in advance of opening, an effort that indicated and proved excellent judgment. As another advance move, he also had 10,000 heralds made up and distributed from house to house. These were special heralds which arbitrarily set forth the question of "whether a doctor should tell."



As you will see in the accompanying illustration, his big parade of new automobiles, promoted through the courtesy of a large motor sales company in the city, was the highlight of his campaign. All cars were bannered with copy selling the picture and the parade was led by the band of a prominent local school. Traffic in front of the theatre was held up for a 15-minute period. Four motorcycle policemen escorted the procession as it wended its way through the principal thoroughfares of Troy.

As a good-will stunt, he contacted a local orphanage and invited the inmates to attend the opening matinee, this resulting in a lot of free publicity in local papers on the fine showing of the picture for the children.

The last time Club headquarters saw Lassman he was on his way up-state. Now we know he got there and that he has charge of a first-class house. Keep in touch with your brother showmen regularly, Garry, and we'll pass the good words along.

Lewis Plugged Three Pictures By Tie-Ups With Local Concerns

A newspaper tieup in connection with "Monkey Business" and two bakery tieups with "Palmy Days" and "Skyline," were selling aids used by B. Lewis, manager of the Kettler Theatre, West Palm Beach, Fla.

The newspaper used a reader on page two and made reference to the classified ad page. Here, was a two-column 7½-inch ad on the picture. In the ad was a picture of two of the Marx brothers, with one of them asking a question of the other. Readers were invited to fill in the balloon the answer to the question made by the other brother. However, it was necessary to have this answer tie in with the classified ad section. The theatre donated guest tickets for the answers and the newspaper plugged the stunt for three days in advance with readers and reproduction of the ad on the classified ad page.

The "Palmy Days" tieup with the bakery netted the theatre 3,000 glassine bags of cakes, imprinted with the copy pertaining to picture, theatre and playdates, with caption, "It Out-Whoops Whoopee." The cakes were distributed from the theatre by a special page boy dressed in baker's costume of cap and apron on which was lettered "Palmy Days." This took place during a midnight show for the unemployed and the following morning, the opening day of picture, the remainder of the cakes were distributed store to store by two boys, also in baker's costumes. Entire cost was borne by the bakery.

Immediately following the above tieup a second one was made with another baker which gave the theatre free distribution of 3,000 heralds in loaves of bread as plug for "Skyline." Distribution covered 20 miles to the north and south and 50 miles to the west. It was effected by the usual method of inserting guest ticket notices inside the wrappers.

Lewis is on the job down his way and now that the big season in Florida is coming on we'll expect to hear a lot more about what he's doing to put over his shows.

"The Showman's Calendar"

DECEMBER

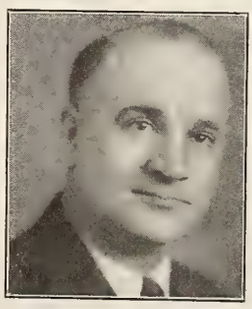
16th	Boston Tea Party (1773)
16th	John Boles' Birthday
21st	Shortest Day of Year
21st	Pilgrims Landed at Plymouth Rock (1620)
24th	Ruth Chatterton's Birthday
25th	Christmas
25th	Washington Crossed the Delaware (1776)
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday (1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

JANUARY

1st	New Year's Day
1st	Paul Revere's Birthday (1735)
1st	Emancipation Proclamation (1863)
1st	Marion Davies' Birthday
1st	William Haines' Birthday
4th	Utah Admitted to Union (1896)
	New Mexico Admitted to Union (1912)
6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday

ROUND TABLE BIOGRAPHIES

In show-business practically all his life, Harry L. Moller started in the game at the age of nine years as an acrobat, aerialist and wire walker. He has traveled with the leading circuses and was for some time an understudy for the late Park-Buyers, the World's Greatest Bounding Wire Artist.



Harry L. Moller

Well, Harry kept bounding along, playing the better time vaudeville and leading road shows during the winter seasons, until at the age of 16 some one told him he could sing. So he henceforth included a song in his act and became known as the "Man Who Sings to Beat the Band."

At 18 years of age he took over the management of his first theatre, the Bijou of Charlotte, Mich., and in succeeding years managed many theatres from Coast to Coast. He is now in his fourth year with the Schine Theatre Enterprises, going to the new Holland Theatre in Bellefontaine from a Schine house in Sidney, Ohio. He was a former resident of Bellefontaine and his present situation fits like the paper on the wall.

Keeping Up With The Times!

By GUY JONES



Says the Manager to the Producer!

F. D. Nance Has A Slant On How Two-For-Ones Can Pay

The practice of issuing Two-for-Ones is frowned upon by many showmen, including F. D. Nance, general manager of Hall Industries Theatres, Beeville, Texas; however, he has hit upon a scheme whereby the greater portion of the curse attached to this custom has been alleviated by use of a simple little gag; namely, making the patron pay a percentage of the cost of the extra admission. He has found this a means of helping a house over many a tight spot during the past year and thinks it might be useful to others to try out over the coming season, should they be in need of such a remedy.

He uses a coupon book with 20 tickets in it, reading as follows: "Admit One—When Accompanied by One Paid Adult Admission—At Any Hall's Theatre. (Void After December 31, 1931.)" These are printed up four to a sheet, and five sheets to a book. The cover reads, "Hall Industries Prosperity Tickets—$10 Worth of Tickets for Only $1.—Good At Any Hall Industries Theatre."

Prior to trying out this method his experience with two-for-ones reflected a lack of enthusiasm on the part of prospective patrons when coupons were issued by a tied-in merchant. In other words, the mere fact that he or she obtained the coupons for nothing, these immediately lost all value. But by charging them a minimum price of $1, value was again in evidence and experience again proved that they would use every one of the tickets in order to effect the saving and secure the entire $10 value. And for every $10 used in tickets, the box office sold $10 worth of admission tickets.

Not long ago we told you how Nance effected considerable saving by using a poster route sheet over the entire circuit of Hall houses and now we learn that quite an extensive campaign on "Dirigible" was handled a la roadshow. The film was booked in consecutive dates and his art department arranged a front on a roadshow scale. The theatre truck was put in use to haul this display, which included a 24-foot electric sign; eight-foot panels of Holt and Graves; cut-out displays with moving dirigibles; stills mounted on panels; balloons, and several dirigible models. The advance campaign consisted of numerous window tie-ups in all towns; teaser campaigns use of mailing lists; personal letters to all city officials; roto heralds in every home on opening day, and a follow-up with "last chance today" heralds.

As a stimulator to all managers on the circuit, he also arranged for a contest on the most effective campaign, offering a cash prize as an inducement. Interest ran high throughout the entire period and many new angles on exploitation were turned in. Competition among the men was very keen and on the whole business on this picture was entirely satisfactory.

Returning to the subject of two-for-ones again, let us reiterate that Nance does not advocate the cutting of prices, nor will he permit any practice that would serve to cheapen theatre policy; but, he does believe that a stimulator such as he has outlined will create that "theatre-going habit" and turn many prospective fans into regular patrons on practically a dollar for dollar box office basis. In these days of shopping for values, the "prosperity tickets" had a psychological reaction, whereas the free distribution had a tendency to lose all value because of "something for nothing."

Beck's Radio Show Went Over Big In Charlotte Theatre

A radio show was recently featured by N. Edward Beck, manager of the Carolina Theatre, Charlotte, N. C., that drew and pleased many patrons. In addition to the give-away of a radio, handled in the usual fashion, a special act was presented on the stage with a huge radio in the background. The act featured twelve girls in line doing routine and solo by a girl in costume, who was apparently hidden in the radio and shown only when the lights were brought up. This was followed by a specialty tap dance which was unusually good.

A girl dressed in an afternoon outfit in the afternoons and in evening dress in the evenings, distributed notices on the radio one week in advance. Salesmen from the radio store were at the theatre at nights to explain everything to the patrons. A display of radios was arranged on the mezzanine, which kept the lobby from being crowded. The radio that was given away was on display in the lobby with modernistic announcement sign in the background, and was taken to the stage on the final night.

The above stunt cost next to nothing for reason that the radio was promoted by Beck and the stage presentation added greatly to the general scheme. Club members who occasionally promote radios to stimulate trade might try the addition of the little act as a change from regular procedure. Still another stunt which is meeting with favor in various theatres is the auctioning off of a radio, usually handled in connection with some benefit show.

EDITOR'S NOTE: Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.



BALLOONS

All sizes. All shapes. All colors. Send your specifications to this Dept. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. The kids will flock in after them, too!

For further information and samples write to Box 503

MANAGERS' ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Perry Spencer And Lew Preston Staged Big Birthday Revue

When a team of showmen such as Lew Preston and Perry Spencer pair-up to put over an anniversary, you can rest assured that box office receipts will show considerably above normal and that the public will be in for a series of stunts to make it sit up and take notice. Preston is the manager of the Academy of Music, a Fox house in New York City, and Spencer is publicity director for Skouras Brothers' New York theatres. This occasion was the fifth anniversary of the house and the event was celebrated for an entire week.

The campaign was started three weeks in advance with special announcement by trailers and careful planning of a well balanced program of stage and screen entertainment. Brooke Johns was sent in by Skouras Brothers to act as master of ceremonies, which really amounted to a reunion between Johns, Preston and Spencer, since this trio has been closely associated with the business of selling shows several years ago. Any one who knows anything about Johns, knows that when it comes to putting over a show he's there with both feet.



One of the photos on this page shows Johns and several girls from the Fanchon & Marco Revue, "Limehouse Nights," gathered around an eight-foot birthday cake which was placed in the theatre lobby. The cake was later taken out in front of the house where Johns and the girls attracted a lot of attention with some amusing capers, to the extent that several policemen had to be called to handle the crowds.

A special tie-up made with the manufacturers of "Life-Savers" resulted in the distribution of 25,000 samples of new product being pushed by the company. The mints were enclosed in small envelopes inscribed with tie-up copy for the company and theatre, the latter featuring "Heartbreak," the Revue and Anniversary Week.

Another stunt that worked out nicely was the old candle-burning gag. A candle measuring six feet in length was secured and placed in a window a few blocks away from the theatre. We believe that most readers are familiar with the methods of handling one of these affairs. The candle is lit at a certain hour and pedestrians are invited to use their skill to ascertain how many hours the candle will burn until entirely consumed. This attraction lasted for about five days and all it cost the house was a few passes, and it had a tendency to bring people back in order that they might find out the extent of their judgment. A great many correct answers were received, testimony that considerable thought was used in computation.



Another lobby stunt that was the occasion of much interest and successfully exploited the coming attraction, "Cisco Kid," is shown by another accompanying photo. It shows a young fellow dressed as Edmund Lowe, sitting in the lobby with a gun in his hands. The sign when first placed on the box read, "I Am Waiting for the Cisco Kid—He will Be Here in Seven Days." Each day the number of days was changed until the picture was due to be shown. Still another ballyhoo that was used outside the theatre was the "upside-down man," another one that most everybody knows how to work out.

Figures express to a greater degree than mere words the success attending the efforts put forth by Preston and Spencer, for we have it on authority that the box office was in a mighty healthy condition at the close of this Anniversary Week.

"I AM STILL RICH"

WE HAVE PASSED THROUGH a panic; we have suffered from a crash on the stock market. But I am still rich.

It may be true that I have much less to live on than I had a year ago, but it is certainly also true I have just as much to live for. The market failed, but nothing else did. Prices went down, but not one acre of land lost its fertility.

All the electrons, atoms and ether waves went on working in their accustomed ways.

When the depression came, I was compelled to take an invoice and soon discovered I was still rich. My $250,000 eyes are just as good as they ever were. Every landscape and sunset are mine if I want them. $20,000 scenes and views are added to my collection almost every week.

My $100,000 sense of hearing is still unimpaired and so I have access to a world of beauty and inspiration.

My million dollar stomach and half million dollar appetite are just as good as they ever were. There is no need for me to eat spinach the rest of my life.

DEPRESSION HAS NOT LOWERED the value of a single friendship. Neighbors still greet us in the same old cordial way; business associates believe in us, our sons hold us in high respect. Our wife's welcome at the close of day has not depreciated in the least, and our daughters continue to lavish their affection upon us in the same old extravagant way.

The prayers my mother taught me and the faith in God instilled in me by a devout Christian, my father, still remain as priceless treasures no depression can touch.

Financial crisis may bring business to a standstill, but character is beyond its reach. It can rob us of all we have, but it cannot affect what we are. The nicest satisfactions of life—those which come from sharing and serving—remain secure.

The investments we make in ambitious youths, in hospitals, in crippled children's homes, in colleges and in service institutions go on paying dividends.

I am still rich because I am independently rich. None of my wealth depends upon business conditions or market reports.

— O. FRED GLASS
(A NEBRASKA EXHIBITOR)

Freedman Made Six Reel Local Picture And Won Out At B.O.

Since coming to Hempstead, Long Island, N. Y., from the Northwest, A. Zack Freedman, manager of the Fox-Hempstead Theatre, has kept things humming out his way with a number of stunts, among which was the achievment of producing a six-reel local film at no cost to theatre. As the result of this, his box-office returns are reported as the highest in the history of the house.

The film was a historical drama depicting the growth of Hempstead over a period of 70 years, with enough romance injected to pep up a subject of this kind. Every scene was shot in the town except the early period shots, which were made from old still pictures. The citizens contributed to making up the cast and a local boy and girl were chosen for the romantic parts. Civic departments cooperated and even the Mayor appeared in the picture. The picture took six weeks in the making and approximately 7,000 feet of film. All production costs were defrayed by town merchants, who also paid for the co-ops used in connection with the stunt. A week before the picture opened, 20,000 circulars were distributed over an area of 15 miles. In addition to regular newspaper ads, three-sheets were also posted at advantageous points.

The picture ran four days to capacity business and the police had to be called out to handle the crowds on opening night. A Chinky restaurant, where one of the "night" scenes was made, did such a nice trade as the result of advertising received that the proprietor is still rendering thanks. Although the picture was a silent one, Freedman gave a running description, a la McNamee, by talking through regular sound reproducers behind the screen.

In many instances the cost of making a film of this kind would be a prohibitive undertaking for a small theatre, but when it can be accomplished at no cost, such as handled by Freedman, the possibility of reviving this popular old stunt becomes apparent to many who may be contemplating a move of this kind. True, there is considerable work entailed, but there is also much to be accomplished for the good of all concerned. We're mighty glad to know that this Round Tabler is getting along so famously in his new location and will look forward to hearing more about what he is doing in Hempstead.

NEW YEAR'S EVE SHOW!

NOW is the time to get started on that special midnight show. Most of the live-wire managers have already made their plans and are probably advertising the big night.

Most of the home-town folk in your community are going to spend New Year's Eve locally; they won't be spending a lot of money for a vacation in the nearby big city. So see that they all know about the Gala Party to be held at your theatre to welcome in the New Year.

Try to dig up some stage talent, professional or local, but if local, be darned sure that they're good or the spirit (?) of the occasion may move some slightly comical patron to start the razzberries. Don't let a good show become spoiled through any oversight on your part. Lay your plans carefully and well in advance, figure out each and every detail of the performance, see that everything is prepared and nothing left to the last minute.

If any sort of novelties or noise-makers are to be distributed, get them ordered long before Christmas and you won't be disappointed. Ditto for the clown outfits for your ushers, etc.

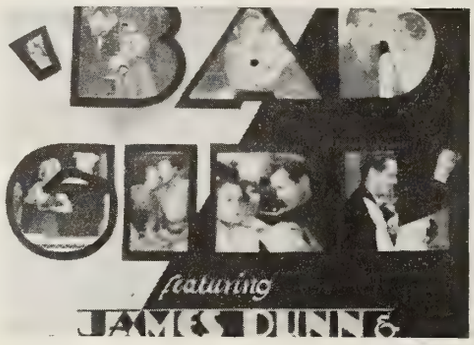
Here's a glorious chance to stage a grand party that will give them plenty to talk about for weeks after. Tie the newspaper into it if you can and get the benefit of their cooperation and publicity.

Don't permit past records to bother you one bit. Make up your mind that there are several hundred dollars to be made on one of these shows and your house can use that dough very nicely.

Dempsey Waged Two Corking Campaigns On New Attractions

The usual brand of fine showmanship is being turned out by J. J. Dempsey, manager of the Strand Theatre in Lowell, Mass., unique lobby displays and result-producing newspaper advertising featuring recent campaigns made on "Bad Girl" and "American Tragedy." Regarding the former, it is quite evident that the sensational angle implied by the title was entirely eliminated from his display ads and the human interest angle played up instead.

Note in the small photo how he used the title of the picture to fashion an attractive display of stills from the picture. Another striking lobby display consisted of advance teaser cards of circular form, each carrying the following copy: "Vivid—In Its Realism; Overpowering—In Its Sincerity; Human — In Its Revelation; Rich — In Its Laughter; Tender — In Its Beauty." The title also appeared on each card, following copy. The other photo shows how he dressed the entrance to lobby.



The preview gag was played up strongly on "American Tragedy" and this netted a fine break from the newspaper. It first appeared in a two-column story, inviting 200 people to submit reviews on the picture, and this was followed by a series of stories listing names of entrants and the published review chosen as the most outstanding. The winner was rewarded in the usual fashion. Special tickets were printed for admission to the preview.



We've also been able to get a line on another Dempsey campaign and this will be published at an early date. In the meantime, we'll get our scouts out and gather up some more information concerning this enterprising Round Tabler's activities. We have just received from this showman a peach of a campaign made on "Spirit of Notre Dame," which contains some mighty interesting slants.

Cox Tied Up With Stationery Stores For Several Plugs

Help from two stationery stores was obtained by Albert G. Cox, manager of the Irving Theatre in Wilkes-Barre, Pa., when he waged his selling campaign on "Secrets of a Secretary."

Inasmuch as the picture played the theatre the week of September 3-9, these two stores used a rubber stamp on all their statements which they sent out the first of the month. Copy on these rubber stamps pertained to the picture, theatre, star and playdates. This stunt gave a direct contact to many stenographers and bookkeepers.

A radio plug stressed the angle of a secretary who saw society as it really existed and found herself caught in the whirlpool of the fast pace that her employer's daughter was leading.

One of the stationery stores distributed a small replica of a stenographer's notebook with the first page printed in shorthand. The second page in print offered guest tickets to the theatre to see the picture for transcriptions sent to the stationery store. These little notebooks were distributed in all stores, offices, banks and factory buildings. The local secretarial school received these little notebooks with a supply sufficient for every student in the school.

Since the stationer received over 300 replies it is quite evident that Cox's little gag had a far-reaching effect, the first two days' business at the theatre showing that the majority of stenographers and secretaries had been covered by the booklets.

GROUPING THE ADS!

Those who must sell via group advertising should look over this layout, which is one of the many employed in the daily papers to sell the shows for Shea's Theatres in Buffalo, N. Y.

While the entire group appear as a unit ad, it must be admitted that no one house suffers from this particular kind of treatment. If anything, it tends to draw the eye of the reader to the big "splash" and thereby give him a good reason to look at what the various houses are playing.

This type of advertising has gained in popularity where more than one theatre is located in the same community or town. Just how some of the others are handling similar situations and advertising will be conveyed from time to time through the medium of reproducing this kind of group advertising.



Excellent Windows Secured By Glaser During Anniversary

In connection with Anniversary Week at the Strand Theatre in Carlisle, Pa., Manager Arthur B. Glaser, arranged for two excellent window displays to advertise the event. One of the displays, made with a drug store, contained incense to play up "Son of India" and was trimmed with special colors of crepe paper with cut-out of the different stars, stills and scenes placed throughout the display.

A large cake was also placed in the drug store window with an art card carrying stills and copy playing up the week's attractions. The public was invited, in the usual fashion, to estimate the weight of the cake.

The display in a jewelry store showed a cut of Novarro giving a diamond to a girl, and people were also asked to name the lady shown in cut. The marquee and front of theatre were elaborately dressed with flags and pennants to help create an atmosphere for the occasion.

While this is Glaser's first contribution to this department, we hope that he'll come through again with further information concerning show-business in his town. The complete plan for his anniversary campaign is lacking, but we've set down all we had at hand and feel sure that success attended his efforts.

ROUND TABLE BIOGRAPHIES

M. A. Malaney doesn't quite know why he entered show business at the age of 12 years, but enter it he did and he's been at it off and on—mostly on—ever since. He was born in Cleveland, Ohio, December 20, 1889, and was educated in grammar and high schools of this city. Further information of a personal nature discloses he is married and the father of three children.



M. A. Malaney

At the mentioned tender age of 12, the lure of a nickelodeon proved too much for him and we next visualize him as a ticket taker and manipulator of a phonograph in one of Cleveland's early "pitcher" shows.

Some time after this flurry in show-business, he took to newspaper work and put in five years of editorial work on papers in Cleveland, Columbus and Chicago. But the show germ was in his system, for he forsook journalism, drifting back into the theatre game via the advertising department of a major film company. It wasn't long after this step that he crashed active theatre advertising and that's what he's been doing ever since. He has never worked for any other concern in this business except Loew's and he's been associated with this firm for 14 years—and we predict he'll carry on for 14 more.

CREDIT C. R. McCOWN

with this one:

"It doesn't take much horse-power to coast along on a level stretch BUT when you come to a steep hill it takes all you've got to keep moving."

Crescent Amuse. Co.,
Nashville, Tenn.

Burrell Made Great Plea For "Bad Girl" In Special Circular

To offset a popular impression that "Bad Girl" was a sensational picture and as a means to present it in its true light, Johnnie Burrell, manager of Shea's Theatre, Geneva, Ohio, had a special circular made up for wide distribution in his town. You will note from the following reproduction of the letter that anything in the way of a suggestive angle was entirely eliminated in the copy.

IF I COULD TALK TO YOU FACE-TO-FACE!

I would tell you about a picture that cannot be described in a regular newspaper advertisement! A picture that has caused hard-boiled showmen to wipe away a tear.

It's Vina Delmar's "BAD GIRL" with Sally Eilers and Jimmy Dunn—a picture that ran for three capacity weeks at the 6,000-seat Roxy Theatre, New York. The picture is far more entertaining than either the book or the stage play. It is not a cheap sensational picture as its title might imply. It is human to the core; all its characters are human; its story is human. Its dialogue is natural and very, very funny! The picture equally divides real laughs with real heart-wrung tears.

The story is about a poor boy and poor girl getting married and having a baby. The same thing that happens in this story is happening to thousands of young couples every day.

This same great picture is now playing to capacity crowds at the Allen Theatre, Cleveland.

It's not often that I so enthusiastically endorse a picture, but I just can't help telling you to see this picture Sunday and Monday, October 18-19.

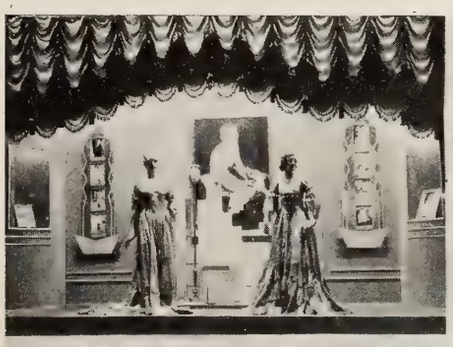
We run continuous Sunday from 1:30 to 11 P. M. The prices are 10 and 30 cents from 1:30 to 6 and 15 and 40 cents from 6 to 11. Attend the matinee if possible as we expect tremendous evening crowds for this attraction. Either make a date or break a date to see "BAD GIRL" next Sunday and Monday.

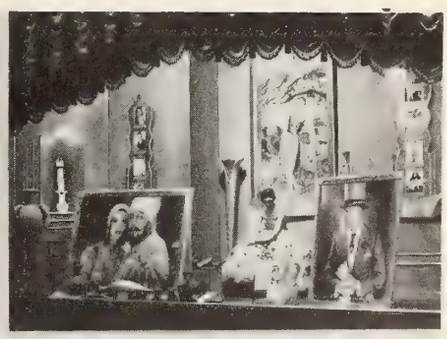
Sincerely,
JOHNNY BURRELL,
Manager Shea's Theatre.

Actual proof that this letter increased trade to the extent of 15 per cent came direct from the box office, not only in cash returns but many patrons told the cashier that the circular brought them in.

DEPARTMENT STORE FEATURED HOLLYWOOD DISPLAY!

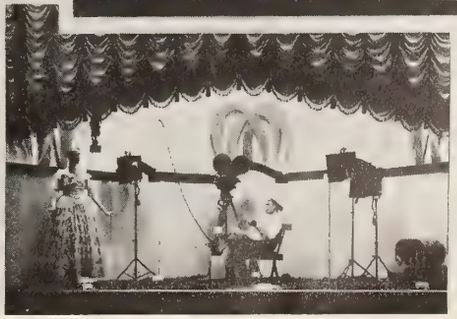
The windows pictured here represent a special exploitation stunt arranged by George Tyson, director of publicity for Warner theatres in the Pittsburgh district. In collaboration with McCreery's, one of the largest department stores in the city, he obtained eleven windows to display a motion picture exhibit sent on from Hollywood. In order to carry out his plans, Tyson had to secure the co-operation of both Warners and First National on the West Coast. Many costumes worn by popular stars were featured in the exhibit, along with sound projection machines of the latest type, an up-to-the-minute camera, sound recording apparatus and other technical material.











NOW READY!
1932
BOOKING CALENDAR

There Should Be One in Every Manager's Office

Sold Only to Accredited Club Members
Postpaid . . . 50c. each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith fifty cents to cover cost of calendar and postage.

Member .....

Theatre .....

Address .....

City ..... *State* .....

Johnnie Ely Offers Advice On Marriage To Clarksvillians

Johnnie Ely, publicity director of the New Lillian Theatre down in Clarksville, Tenn., was the instigator of a program herald of recent issue that was the cause of many a good laugh from patrons of his house. Along with his co-conspirators, Mose Klein and Ralph Goldberg, Goldberg Theatre executives, he got out this program affair with a catch line on the front cover reading, "How to Stay Married—By the famous authors on this subject." The names of Ely, Klein and Goldberg were affixed.

Instructions on the second page listed six rules on making matrimony a success: "No. 1—The only sense of humor you need is a sense of humor. No. 2—Marriage is like an old fashioned melodrama—its tragedies are its biggest laughs. No. 3—If you want to keep kissable—be nonchalant! No. 4—A husband caught on the rebound is like a rubber ball . . . in time he will stop bounding! No. 5—The wife with a smile wins! No. 6—Bring the entire family to see Ina Claire in 'Rebound,' the smart, sparkling comedy for everyone bound for matrimony—or bound by it!" The balance of the spread was devoted to other notes on the picture and the back cover advertised a coming attraction.



For the information of other Round Tablers none of the trio mentioned above are married or ever have been. Everyone in town is aware of this and that's what made the gag go over in a big way. And as Johnnie states, in a town where everybody knows everybody, a little trick such as this will cause a lot of talk. It's easy to see that Ely is still on the job in his sunny Tennesseean city and now that the holiday season is right around the corner, we'll be looking for information on other stunts. The small photo shown above shows how front of the New Lillian was dressed for "Daddy Long Legs." The figure hanging in center of entrance was 20 feet tall and was made of cloth and beaver-board.

Fred Meyer Plugged Two Pictures With Very Good Results

Fred S. Meyer, managing director of the Alhambra Theatre in Milwaukee, Wis., is on the job as usual when it comes to putting over an advertising campaign that brings home the bacon. We will only deal briefly at this time with the type of advertising used on "Mother's Millions" and "Waterloo Bridge," saving some of the most striking ads for reproduction on another page in a future issue. However, each and every one of the ads carried a punch that was well reflected at the box office. Unique features of both campaigns included a strong plug on the personal endorsement angle on "Mother's Millions," and scene mats on "Waterloo," played up dialogue on the part of one of the characters, leaving a blank balloon for the reader to fill in the most appropriate answer by the other character.



Both photos show how the lobby of the Alhambra was dressed for "Waterloo Bridge," the small one featuring an attractive cut-out and frame of testimonials from prominent critics, and the other presenting a good idea of how the entrance was fixed for the occasion. Note the display over the box office and the frames at either side.

When playing "Great Lover," he succeeded in making a tie-up whereby any patron attending these performances became entitled to a free photograph. The most promising of these were selected and sent to the Metro-Goldwyn-Mayer studios in Hollywood, to be judged for screen possibilities. The ad on this stunt and the one on the picture took up almost a third of the page, the studio of course paying for the former. The whole deal was engineered with co-operation from the local M-G-M exchange.

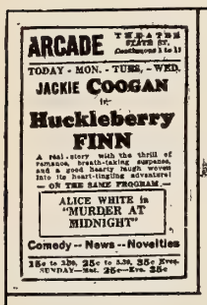


Most photographers can be sold on the idea of getting in on this sort of stunt for reason that practically every one who has their picture taken will not be satisfied with just one. Additional prints help take care of the overhead, and this, with the valuable advertising received, makes it an attractive proposition in most cases.

What with operating the Alhambra and taking care of duties in the M.P.T.O., Fred Meyer is a pretty busy member of this Club; but he manages to find the time to make interesting contributions just as often as possible. We hope that he'll continue the good work and regarding those ads, you'll see some of them in the near future. He's made a promise to contact this department just as often as he can find time to do so and we'll do our best to see that his ideas are passed along to his fellow showmen.

"KASH-IN"
with
"KASHIN'S BOX OFFICE STIMULANTS"
FOR SAMPLES AND FOR FURTHER INFORMATION, WRITE TO
320 FIFTH AVENUE M. A. KASHIN NEW YORK, N. Y.

One Column Newspaper Ads where Space is Expensive



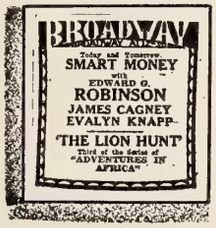






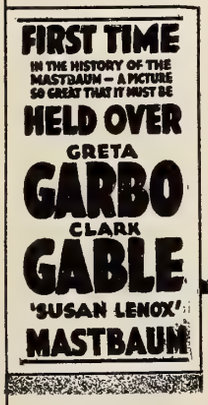










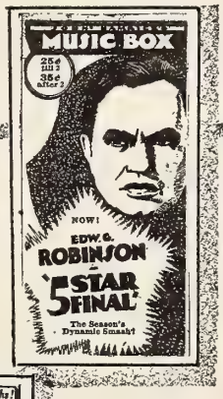


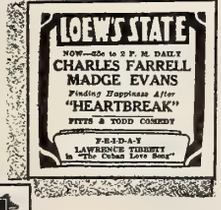
























HOLIDAY TRAILERS AND SHORTS!

To live up to the spirit of the Yuletide you will want some appropriate short subject for the holiday week and, of course, proper trailers with which to greet your patrons.

Due to the limited number of prints placed in each exchange, holiday subjects, or any shorts that tie in with Christmas and New Years must be dated in far in advance. If your booking is handled through another source, get busy and see that they get you set with what you want.

Trailers are necessary and should be secured from whatever company making the type best suited to your type of house and patronage. Most of the trailer companies will be sending out announcements regarding this and will describe in detail the various trailers they are offering. See that you pick the best and have it on hand well in advance of the holidays.

Sablosky Put Over Country Fair Week And Fashion Show

Some time ago we mentioned that the Erlen Theatre in North Philadelphia, Pa., under the direction of Dave R. Sablosky had become a definite part of community life, in view of the fact that this showman had succeeded in enlisting the whole-hearted cooperation of so many merchants whenever there arose an occasion for the promotion of a show designed to promote the welfare of both theatre and stores. At that time, we also mentioned that two outstanding events, a Country Fair, Food Show and Fall Fashion Show, had been scheduled for presentation during September and October and we are glad to announce that both were engineered in a most showmanlike manner.



The Country Fair and Food Show represented an old-time country fair in a modern setting. An entire section of the neighborhood, extending for several blocks, was decorated in true holiday fashion. The streets were arched with thousands of pennants, flags and bunting, draped between the archways.

The food show consisted of a large number of booths in which were displayed the product of many nationally known manufacturers. All modern conveniences, such as electric refrigerators, electric sewing machines, radios, etc., were on exhibition with attendants on hand to impart desired information.

Additional outdoor attractions consisted of a pony track with eight ponies to amuse the youngsters; dog shows for the homeliest, biggest, smallest, best bred, most playful, best behaved and best trained dogs; doll parades for the girls, in which prizes were awarded for the largest, smallest, prettiest, cutest, funniest, most stylish and most complete doll outfits; pie and cake baking contests for the mothers and daughters, and a number of other stunts which reflected the true atmosphere of a country fair. Even a daredevil bicycle rider performed his breath-taking stunt of hurtling down an improvised incline through hoops. Last but not least was the Baby Show, one of the big events of the week. Crowds jammed the sidewalks to witness the parade of babies of every shape, size and variety. While the parents cheered their favorites, the judges exercised their privilege and the winners were announcd at the theatre the same afternoon.



Turning attention to the Fashion Show, more than a dozen prominent merchants of the community were represented when this event was staged. The last word from Paris in gowns, coats, furs, lingerie, pajamas, footwear, hats, pocketbooks and other articles attractive to the feminine eye, were deftly demonstrated by a number of comely models. The services of a five-piece orchestra were also obtained to add color to the occasion and the stage was bedecked with flowers. To sum it all up, the North Philadelphia Fashion Show was a huge success.

We are not able to present any photos of the fashion show, but on this page there are two shots made during the country fair and food show, both showing views of the popular baby parade. Another point we want to bring out is that it is very difficult to dodge the subject of Sablosky's Tab Newspaper, which he edits and circulates all through his section of the city. This is so closely entwined with the policies of the Erlen and all its activities, at the same time being a successful community paper, that we're going to take time off very soon and tell you all about it. In the meantime, we extend appreciation to this live showman for sending along evidence of what's he's been doing down his way and hope that he will continue to keep in touch with this Club.

Myron McLeod Found Adventure Club Was Boost For A Serial

When casting about for a means of building up a clientele for a series of 12 African adventure shorts, Myron C. McLeod, manager of the Patricia Theatre, Powell River, B. C., hit upon the idea of issuing "African Adventurer Club" cards and announcing that everyone who attended the first number in the series would be made a member of the club. Members were also advised that all who showed by their cards that they had attended the entire series of the picture would be granted free admission for two on the Saturday following conclusion of the series.

The above gag worked so well in keeping interest alive on the African films that McLeod has installed the club as a permanent feature of the theatre. Other members of this Club have made somewhat similar moves to boost attendance on serials and this will serve as a reminder that it has generally proven an effective box-office aid.

ROUND TABLE BIOGRAPHIES

It all goes to show what can be accomplished if a fellow sticks to his job.

Take Steve Bennis, for instance. Steve began a career in the business of entertaining folk 22 years ago, with illustrated songs and one-reel features; today he's the owner-operator of the Lincoln and Grand Theatres in Lincoln, Ill.



Steve Bennis

'Course, Steve was born in Greece, and that means something; to be exact, he was born on May 22, 1882. He received his education in public schools of his native country and when he arrived in the U. S. A. he managed to find time during his evenings to attend night school.

He candidly asserts that he chose showbusiness for a career to make money, but that if he had to start all over again he would pick the same field. He was 27 years old when he made up his mind to become a showman, and step by step he made his way until he's now sitting rather pretty; don't you think?

Steve is quite active among local fraternal organizations, being a Grand Knight of the K. of C. a member of the Elks and Kiwanis, and an active director of the Chamber of Commerce. He's married and up to this writing is the father of five children.

Holden Presenting Safety Club Shows With Fine Results

The subject of Safety Clubs has been touched upon by this department at various times and certain angles relating to theatre exploitation have been set forth as extensively as the subject matter would permit. As near as we can recall, these dealt principally with minor phases, such as tying in the safety angle with regular morning matinees for children for which admission was charged. However, it has remained for Earle Holden, city manager for E. J. Sparks-Publix houses in Ocala, Fla., to bring to our attention the promotion of one of these clubs, and its attending program, at no cost to the theatre.



The Local Situation

The population of Ocala did not warrant the organization of a kiddies' club in view of the fact that the existing 10-cent rate at two of the houses was a pretty fair stimulant in this direction. But Holden discovered that the local Chamber of Commerce was working along safety lines and approached this body with the idea of offering a free show at one of the theatres one Saturday morning in each month. Special films, relating to safety for children and others, were to be featured during the performances and when the business men heartily endorsed his suggestion the success of the move was practically assured, with the exception of how to secure the necessary pictures.

Secured Films Gratis

Right off the reel, Paramount co-operated to the extent of furnishing gratis a two-reel comedy and a cartoon for the program and the safety films were secured free of charge from the Department of Agriculture in Washington, D. C., and the Y. M. C. A. Motion Picture Bureau in New York City. (There are many other sources.) Two of these were booked for the first show, making a total of five reels. The program started with a safety reel and was followed by a comedy; then, another safety picture and the show was closed with the cartoon—an ending that delighted the children.

C. of C. Co-operation

Representatives from the Chamber of Commerce were closely associated with the entire scheme. In advance of the scheduled morning performance, the two safety reels were privately screened for two members of the body so that during the regular show these men could deliver a three-minute talk along the lines of thought contained in the films on the program. One week in advance of the show, other members of the C. of C. working in pairs, visited each school in the county and extended an invitation to all students to attend the showing.

His Move Justified

Many theatre managers who are running kiddie clubs will wonder where Holden gets off to promote shows that do not bring any cash returns to the theatre, but we think you will all agree that certain localities justify a move of this nature and that there also is considerable to be gained.

In the first place, no manager can laugh off good will from a Chamber of Commerce, to the extent of having it feel that the theatre is always ready to do its share for the betterment of the community. Then there is additional good will created among the parents of the many children, also proving to them that the theatre occupies a definite and constructive place in community welfare. The shows also brought in children from the country, who, otherwise, would not have come in, and served to familiarize them with Sparks theatres and helped to form the theatre-attending habit.

Additional Value

The value of such a club is also seen in the extensive co-operation given the move by the local newspapers, which gave unlimited support to playing up the safety programs. There was also the word-of-mouth advertising through the schools when the Chamber of Commerce members visited these institutions to stress the point that the shows were arranged through the courtesy of the theatre.

To sum it all up, profit to the theatre was not only reflected as outlined above, but there actually existed a box office return, when taking into consideration the fact that many of the children brought to the city to view the safety show remained over to pay admission for the theatre's regular program.

Box Office Potentiality

The whole scheme was more or less of an experiment as far as Holden was concerned when it was first started, but the success of the initial safety show demonstrated its vast possibilities as a potential box-office influence. It made a big hit with the children, pleased the Chamber of Commerce and school officials and was a means of impressing a large number of citizens with the theatre's standing as an important educational unit. At this writing it is felt that an additional show will have to be provided to take care of the many children who plan to attend the next meeting of the Safety Club. As a matter of fact, there is no telling just how a move of this kind will eventually turn out, for there will be many off-shoots that will merit individual attention.

You Can't Lose!

One thing is certain, however, and that is that there is nothing to be lost and much to be gained by any theatre manager who may be in a position to try out a similar scheme. To any one who may contemplate such a move, it would be well to keep in mind what prompted Holden to try it out. Ocala was not large enough to warrant the promotion of a regular kiddies' club; the theatres were getting a fair amount of patronage from kids; hence, it was necessary to work along different lines.

GOOD NEWS
FOR TIRED BOX OFFICES



Magic Matinees

Kids of all ages are fascinated by magic. Every kid loves to work out a problem. Magic puzzles and tricks satisfy this desire.

How To Use Them: Hold "Magic Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to

Box 504

Managers Round Table Club

1790 Broadway **New York, N. Y.**

Real Neth Splurged With Page Ads When Announcing Book'gs

One of the recent examples of outstanding institutional advertising can be chalked up to the credit of J. Real Neth, owner of the Neth Theatres, the Grand, State, Eastern, Clinton and Cameo in Columbus, Ohio. He took an entire page in the Columbus papers to announce his late October and early November bookings, heading his splurge with the display line across the page, "Here's the Kick-Off." The center of the page was given to "Five Star Final" and flanking this were announcements of the other coming attractions.

True, it cost Neth some coin of the realm to pull this stunt, but he had faith in his bookings and early results proved that the splurge was good business. His five theatres all did lively trade and so we're passing along the idea for other showmen to try out if conditions should warrant making a move of this kind. Neth is a keen showman and while accounts of his work have not been seen among the Club pages for some time, we hope that he will see this little story and that it will remind him that we want to hear more about his show-selling activities.

Wallace Nordby Is Turning Out Many Effective Programs

Among other important details in the management of the Ritz and Indiana Theatres, Indiana, Pa., considerable stress is laid on the turning out of attractive programs.

We have before us several copies of programs edited by Manager Wallace Nordby and published at no cost to the theatre. The weekly edition runs an average of 14 pages and each is bound with an attractive lithographed cover put out by one of the leading program companies. About 5,000 of these are distributed to patrons a week previous to date on cover by a uniformed program boy in lobby of the theatre.



Two other samples of souvenir programs serve to illustrate that there is considerable source of revenue in the publishing of these when the occasion arises for such an issue. Last fall when the Ritz was redecorated one of these yielded a clean-up of $400 for the house. It was very nicely gotten up and in addition to a well scattered assortment of ads contained photos and biographies of every member of the staff, from the general manager down to the porter. When the reader comes to the end of such a booklet one is very apt to have formed the impression that the Ritz is considerable of an institution. On the occasion of the opening of the New Roland Theatre in Phillipsburg, Pa., Nordby issued another souvenir program on which the house made over $200 clear profit from the ads.

The photo on this page shows a float designed by Nordby and his associates which took first prize in a local Fourth of July celebration. It was quite an ornate affair and was apparently designed to represent several sets in the making of a motion picture. The boys in uniform are the Ritz ushers in summer costume, and in the center you will see the program boy we've already mentioned. The total cost of the entire float, including lumber, material and costumes amounted to $175.

We have also had occasion to glance at several ads prepared by Nordby and note that he touches up most of them by means of a special ink and speed ball pen. By means of these some unusual effects in letters and design are gained when applied to etching in the name of theatre and playdates. All required is the ink, pen and some regular bristol cardboard and he tells us that he will be glad to supply further information to Club headquarters if any other member is interested.

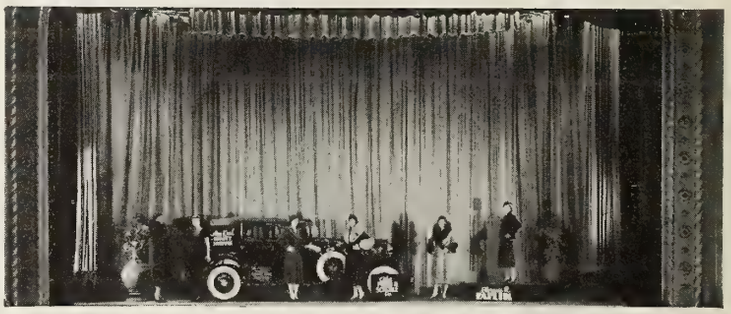
Nordby began his theatre career in '24 as an usher in the Indiana Theatre when this house opened and today he is the manager of the Indiana Amusement Company. He owns a partnership in both Indiana and Ritz and in addition an interest in the Roland Theatre in Phillipsburg, Pa. Taking care of three theatres is a big job for any one man, but we will hope that he will find time to contribute some more ideas to this Club.

Lamm Staged Series Of Fashion Revues; Also Important Tie

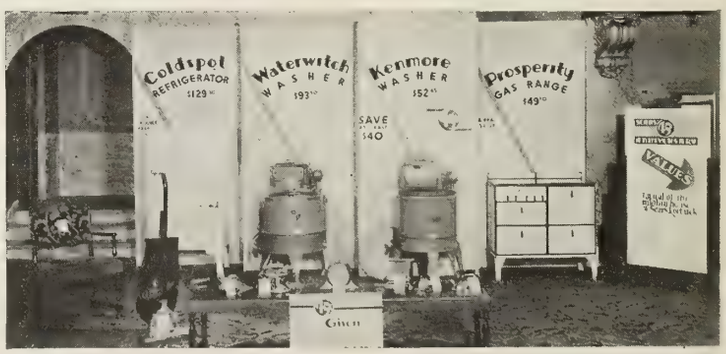
That enterprising showman Julius Lamm, manager of the Variety Theatre in Cleveland, Ohio, of whom you've often had occasion to read about in this department, does things in a big way out in his town. For instance, when the idea strikes him on fashion shows, he holds a series of three; when he ties up with a firm for give-aways, he lines up an outfit such as the Sears-Roebuck Company.

One of the photos on this page will show how the Variety's stage was set for the holding of one of the three fashion shows. The new auto in center of the stage was promoted for the occasion from a local dealer. These shows are promoted among the neighborhood merchants and are held every Wednesday for three consecutive weeks. About 15 minutes is devoted to each affair, during which time the patrons are shown all the latest frills in dress for the coming season.

There are several hundred dollars worth of articles represented in the photo of the Sears-Roebuck exhibit at the theatre, consisting of merchandise any person would be proud to possess. The display, advertising and publicity was all paid for by the merchant and was put over on the strength of the firm's 45th Anniversary. Taking for granted that all readers are familiar with the way these give-aways are handled, we will not go into any detail concerning this end of the deal.



It is also noted that Lamm is not neglecting the Variety's Kiddie Club, last Hallowe'en being the occasion for a big stage party consisting of games, contests and a prize costume affair for the funniest, best dressed and most unique make-ups. During one of the recent matinees the kids gained admission by bringing two mason jars to the theatre, 600 of these being collected for a "Save the Surplus" drive that was conducted in Cleveland. The papers gave this stunt a nice write-up.



This Round Tabler's activities are always interesting to note and particular attention is called to the success he had with his series of Fall Fashion Shows. The idea of staging three of them over a period and not allotting too much time for them on the program, would appear to be a unique method of putting a stunt of this kind over. In addition, it would seem that all concerned would receive a greater benefit, both in publicity and actual returns.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Larry Woodin Tells Secret Of Two-For-One Complimentaries

Several weeks ago when passing along some information on how Larry Woodin sells his shows at the Arcadia Theatre in Wellsboro, Pa., among other things we mentioned that he had a method of making his complimentary tickets do the work of two-for-ones. This subject was not dealt with at that time for reason that detailed information was lacking. Since then Woodin has been deluged with letters from Round Tablers requesting that they be let in on the plan and so he has sent along the dope for broadcasting by this department. The success of the stunt is based entirely upon distribution and a follow-up of the recipient of the ticket. There is no trick copy, as several were wont to believe.

Exacting Conditions

To begin with, his theatre is located in a town of 4,000 population and has a seating capacity of 900. Thus, it will be seen that the house must be strongly exploited in surrounding territory to keep the seats filled. His first move, when assuming charge of the Arcadia, was to sell the idea it was the finest theatre within a radius of 40 miles. When this had firmly taken root, he began to use complimentaries for all advertising placed outside as well as inside the town. He personally distributed these and at the same time carefully sized up each person to whom the tickets were given.

A Very Clubby Idea

If the person receiving the ticket owned a car, he was sold the idea of bringing along a load of his friends. He had his own tickets, his friends would probably buy theirs and also supply gasoline for the trip. The man was checked at the theatre and if he happened to come alone, he was asked why he had not brought So-and-So along. In fact, Woodin has often suggested that some particular person be brought next time and, believe it or not, the people he mentioned would show up. A point was made of asking how the show was enjoyed and this was further discussed the following week when other advertising was distributed.

The Old Army Game

If the person receiving the ticket continued to be delinquent in the matter of bringing in friends and happened to be a local fan, he was jokingly threatened with withdrawal of his privilege unless the theatre reaped some benefit. It has been found that this type of person will usually take the hint seriously and start bringing in some pay customers.

His advertising complimentaries are not figured by the number of sheets of advertising that goes out as too many are wasted. A happy medium is gained by spotting the advertising in such a way that the man next door will ask for some in his window. As a matter of fact, he has a waiting list of people only too glad to donate advertising space and when he finds a privilege being abused, it is passed along to someone else with the understanding that it will be appreciated. This is shown by boosting the theatre and bringing additional business.

No Faith in Outsiders

As far as handing over paper and passes to bill-posters and letting them go ahead on their own responsibility, Woodin thinks the tickets might as well be thrown away. What does get properly placed obtains certain returns but the net result is not worth the passes. He likens the handing out of a complimentary to a business concern's demonstration of some new product or the advertising of a trial offer, and believes that the transaction should receive a like amount of attention. He states that it might be interesting to many to sit in his office on a Monday when, due to some cause, advertising for the week became delayed. Long distance calls come in asking for the matter, proof that the advertiser takes interest in and appreciates his complimentary privilege.

Personal Contact The Answer

Lest the idea be obtained that Woodin is handing around an undue quantity of passes, let us correct this impression. He doesn't give out very many, but those given out are handled in such a way that the passes really act as two-for-ones through his personal contact system. Calling personally on every person who advertises for him, is one of his hobbies. He makes them feel that they have an interest in the advertising that is placed and instills the idea that if business is not good, they will lose the privilege.

And so there you are, Round Tablers, those of you who asked how Woodin made his complimentaries bring in additional business. There's no trick to it but being on the job when advertising is placed and there can be no doubt that his system brings returns. He has sold the idea that the store-keepers, etc., are receiving a distinct privilege and not just another fellow getting something for nothing. Instead of letting a pass appear as something promiscuously distributed by a theatre and letting the impression creep in that it doesn't amount to anything much, theatre and privilege are sold in such a way to reflect nothing but credit to the institution.

IF YOU ARE PLAYING

SUICIDE FLEET	DOUG FAIRBANKS	FLYING HIGH
HER MAJESTY LOVE	TOUCHDOWN	UNHOLY GARDEN
CORSAIR	PALMY DAYS	YELLOW TICKET
AGE FOR LOVE	FIVE STAR FINAL	NOTRE DAME

OUR NOVELTIES WILL INCREASE YOUR BUSINESS

Send for samples on above and many other pictures

ECONOMY NOVELTY & PRINTING CO., 239 W. 39th St., N. Y. City

BENEFIT SHOWS ARE PROFITABLE!

Many local organizations and various other groups can be interested in benefit shows at your theatre. It represents one of the few ways they have to raise funds or replenish their treasuries.

Contact them and offer to tie up with them for a special benefit performance. Specify the particular nights when you can generally stand plenty of extra business. Let them have a voice in the selection of the picture to be shown. But after getting them lined up, be sure that the entire understanding is put in writing and signed by the organization and yourself.

Points to be stressed are: percentage the organization gets according to the number of tickets sold. This can be on a sliding scale; the more tickets sold the larger the percentage. You both benefit by this method.

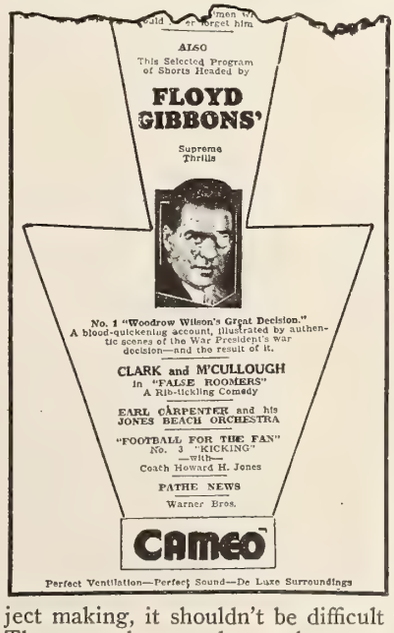
Settlement must be effected twenty-four hours (or any other time you select) before the show. All monies must be accounted for and the theatre advised how many tickets have been actually sold. If possible make your deal read so that you cut in on every ticket sold and not just for those presented at the box office.

Method of selling tickets. This must be clearly understood by all parties. No selling is allowed within a certain distance of the theatre or on the streets. Sale must be confined to personal distribution by members of the organization participating and not in any way that will hurt the theatre's usual business. Naturally, you will expect such benefit shows to bring out patronage that are not regular attendants at your theatre.

Go over each point carefully and have the benefit agreement forms typed out in advance so that each show is run along the same lines. Copies of such forms are available upon request from Club headquarters.

PROFITABLE TO PLUG SHORTS!

As evidence that short subjects are given a strong plug at the Cameo Theatre in Bridgeport, Conn., take a look at the accompanying reproduction of an ad gotten out by Edgar Lynch, manager of that house. It repersents a half portion of an ad that measured approximately 14 x 4½ inches so you can judge for yourselves that he is giving his shorts an equal break with the feature, at least on this occasion. In case you cannot read the small type, the program is headed by one of Floyd Gibbons' "Supreme Thrills" and followed by a Clark and McCulloch comedy, an Earl Carpenter Orchestra number, "Football for the Fan" and a Pathe News.



Many exhibitors stress the value of the short subject end of their programs in newspaper advertising and have found that this has reflected advantageously at the box-office. Lynch has apparently also found that it has paid him for the above is by no means an isolated instance of giving the short a plug. Of course, it's necessary to have something to plug but in these days of smart short subject making, it shouldn't be difficult to line up a strong assortment. Then spot them so that a glance at your ad will give them a break.

SHOWMAN ARMY GROWS EACH WEEK!

LEWIS SHAWHAN is the publicity director of the World Theatre, a big Publix house in Omaha, Neb., and we're mighty glad to announce that he is now a Round Tabler. Shawhan is in a position to contribute some very interesting articles for this department and we hope that he will do so at the first opportunity.

———*Wear Your Club Pin! ! !*———

FRED H. SOURBECK, JR., manages the Coliseum Theatre, a big house out in Detroit, Mich. With his application at hand we'll have to record that Detroit is fast becoming a veritable bee-hive of Round Tablers. Step up and meet the rest of the gang, Fred, and let us all know what you are doing in show-business at the Coliseum.

———*Wear Your Club Pin! ! !*———

WILLIAM J. COSGROVE is in charge of the Strand Theatre, a 1,600-seat Publix house in Scranton, Pa. Now that he has been introduced to this large army of showmen we will expect him to do his bit for the Club and shoot along some ideas which we can pass along for the benefit of other members. On this same page, "Bill," you will find evidence that we've taken care of your request to enroll your assistant.

———*Wear Your Club Pin! ! !*———

WILLIAM L. KAYS helps keep the ball rolling at the Strand Theatre, Scranton, Pa., a house managed by William Cosgrove. It's easy to see that Kays has a good boss and one who has the interest of his lieutenants at heart for we are enrolling Kays at Cosgrove's request. With such a boss to back him up, it's a safe prediction that Kays will soon be winning a promotion.

———*Wear Your Club Pin! ! !*———

CHARLES C. WAGNER has the job of assisting Bernard Cobb with the management of the Ramona Theatre in Detroit, Mich., and just as soon as he can find the time to drop headquarters a line we'll know what he's doing to help his boss keep the Ramona in the black.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

L. I. McCULLEN has charge of the Dickinson and Plaza Theatres, two links in the Glen Dickinson chain in Trenton, Mo. His name has also been added to this ever-growing roster of showmen and we can tell right off the reel that McMullen is going to do his share to keep these pages full of information which will be beneficial to his fellow Round Tablers. He enclosed a snap shot taken in front of his house where several hundred cans of fruit and vegetables were lined up as the result of a special matinee held for the local Charity Union.

———*Wear Your Club Pin! ! !*———

WILLIAM R. LEMKE writes us that he has just taken over the New Princess Theatre in Cayuga, Ind., and that he feels it will be his advantage to become a member of this Club. Welcome to the Round Table, "Bill," and we hope that you will continue to find your brother showmen's ideas helpful. Just as soon as you think up some ideas that others can use, shoot them along.

———*Wear Your Club Pin! ! !*———

GEORGE M. DANA manages the Lafayette Theatre, a Warner house in Batavia, N. Y. We have also received his application for membership in this organization and predict that the Club will soon be in line for some of Dana's ideas about show-business. Many a Round Tabler up your way, George, and now that you've become a member, give a handshake for us when you happen to run across any of the boys.

———*Wear Your Club Pin! ! !*———

LEWIS SCHIENHOLZ is the manager of the Aldine Theatre, down in the famous coast resort of Atlantic City. We are glad to acknowledge his membership application and hope that he, too, will share his show-selling ideas with his fellow theatre managers. He's in a live city where the job of putting over shows never slacks the year 'round and the fact that he's kept stepping ought to pan out well for this department.

———*Wear Your Club Pin! ! !*———

BERNARD N. BISBEE has his time well occupied with the job of assisting with the management of the Lyric and Nile Theatres in New Ulm, Minn., and also looking after advertising for both of these houses. However, now that he has become a Round Tabler we'll expect him to take off enough time to let us all know his part in sending these two houses over the top. A glance at one of his special heralds shows that he has some original ideas in advertising and we want to see other examples of his work.

———*Wear Your Club Pin! ! !*———

WILLIAM E. HARTNETT is in charge of the Gorman theatre in Framingham, Mass., and the Club welcome is also extended to this new Round Tabler. He's another Publix man to join up with the livest aggregation of showmen in the world and we will look forward to his contributions to the art of selling shows. Shoot along some ideas, "Bill," and we'll broadcast them.

———*Wear Your Club Pin! ! !*———

HAROLD M. WRIGHT is at the helm of the State Theatre in Hollister, Calif., a house belonging to the Golden State Theatre circuit. His name will be familiar to many showmen out along the West Coast and now that he's a Round Tabler you may expect to become even better acquainted with this Club member for reason that he intends to make some interesting contributions to this department.

CARTER BARRON manages the Fox Theatre in Atlanta, Ga., and is sponsored for membership in this organization by Lionel Keene, a well known Round Tabler. We are very glad to have Barron for one of the Club's representatives in this live Southern city and will look forward with interest to his forthcoming contributions.

———*Wear Your Club Pin! ! !*———

WILLIAM C. McCREARY is located out in Hibbing, Minn., where he manages the State Theatre, a Publix house devoted to straight picture policy. He has been interested in this department for a long time and now that he has become a member will henceforth swap some of his show-selling stunts with other Round Tablers. Let's go, Bill, we're ready whenever you are.

———*Wear Your Club Pin! ! !*———

CHARLES A. ZINN is at the helm of the Uptown Theatre in Minneapolis, Minn., a 1,200-seat Public house using one change weekly on second run. His name is a familiar one in theatre circles of the Middle West and other points and it's a pleasure to add his name to this ever-increasing army of showmen. He does not have a whole lot of spare time on his hands, due to the fact that this is taken up getting out a community paper. However, he and his associates have promised to make contributions to this department just as often as possible and he may rest assured that we'll be glad to hear from him.

———*Wear Your Club Pin! ! !*———

MIKE GUTTMAN manages the Lyric Theatre in Watertown, S. Dak., and we're also glad to extend the Club welcome to this newest member from his section of the country. His house is one of Publix-N. W. Theatres and now that he's one of the gang he'll have an excellent opportunity to keep in touch with the many other Publix men in this organization. Guttman is a veteran showman, having been in the stock end of show-business since 1924. He only entered picture exhibition about a year ago, but he's in the game with both feet and the Club will be in line for some interesting show-tips from this Round Tabler.

———*Wear Your Club Pin! ! !*———

DAN N. CARTER holds forth down in Carthage, N. C., where he owns and operates the Playhouse Theatre. Dan hasn't any strings attached to him except the business of keeping his house in the black and so we'll expect him to take enough time off in the near future and pen the Club an account of how he sells his shows. Glad to have you with us, Dan, and don't forget to keep your fellow managers posted on your activities.

———*Wear Your Club Pin! ! !*———

W. M. TROXEL is at the helm of the Moon Theatre in Wilbur, Neb., and we're mighty glad to introduce this new member to his host of fellow showmen in this organization. We know that he has found these pages helpful and interesting and that he will now do his part in the task of keeping them that way by contributing some of his own show-selling ideas.

———*Wear Your Club Pin! ! !*———

RUSSELL WEAVER assists Leon R. Shafer with the management of the Riviera Theatre in Rochester, N. Y., and his name is also listed as a member of this Club. Prior to going with Shafer, Weaver worked with Ed May at the Riviera Theatre in Rochester as doorman and his present job is a promotion. His boss states that he's right on his toes all of the time and that it probably will not be long before he'll be stepping out for himself.

J. C. Jenkins—His Colyum

Newport, Ore.

DEAR HERALD:

Rain, rain, rain. Ever since we crossed the Cascades three weeks ago the sun seems to have abandoned this Pacific coast country and the moss is beginning to sprout on our back. When we got to Seattle the boys said, "It's too bad, Colonel, that you didn't get here a couple of weeks sooner, we have been having the most delightful weather," and we said "Oh, yeah." Then when we got to Olympia the boys said, "It's too bad, Colonel, that you didn't get here a couple of weeks sooner, we have been having the loveliest weather," and we said "Oh, yeah." Then when we got to Portland our niece said, "It's too bad, Uncle Jack, that you didn't get here a couple of weeks sooner for the weather was simply delightful," and we said "Oh, yeah," and now the Lord only knows what they will say when we get down to Hollywood, but it is likely they will say, "This weather is very unusual." We like rain but we don't care very much for a flood. Out here they have nine months drouth and three months rain, the balance of the year they say is "delightful," but it's a great country nevertheless and you couldn't dog these Oregonians away from it.

▼

In an editorial in a Chicago daily entitled "West of the Mississippi," the editor sings a swan song in the following language:

"These regions are eccentric because they do not know what the United States of America is all about. They go prohibition in one direction and farm board in another. They seek to express their local habits and their religious dogmas in the federal statutes and to rely upon the federal treasury for their needs. They have no innate restraints rooted in an understanding of the constitutional government in the United States."

Yeah, in other words, the country west of the Mississippi is inhabited by "wild jackasses" as Senator Moses said, but thank God the country "west of the Mississippi" has no Al Capones and Legs Diamonds to contend with that might seem to make it necessary that the country be placed under martial law. Maine started prohibition and there are no two states that have burried their arms deeper in the federal treasury than Illinois and Pennsylvania. West of the Mississippi they give people a fair trial by law before they hang them and every citizen can repeat the "Golden Rule" backwards.

▼

It is reported that a nudist colony has established itself in Carmel, Cal., and that swarms of airplanes from Los Angeles are circling the village every day. It looks like Hollywood might have some competition.

▼

At Longview, Wash., the other day we saw the largest sawmill in the world, owned and operated by the Long-Bell Lumber company. When a log starts through that mill it hardly hesitates until it reaches the finished product stage in one form or another. Even the bark and sawdust is conveyed back to the furnaces and there is nothing wasted. There is enough lumber stored in that mill to build a good sized city. Logs that are seven feet in diameter and forty feet long are handled by the machinery as easily as though they were toothpicks. It's worth driving miles to see this mill in operation.

▼

This town of Newport is right on the banks of the Pacific ocean, or rather on the bluffs. We can look out of our window and see the breakers rolling in thirty or forty feet high and the noise they make would almost drown out a Democratic convention. The guy who discovered this pond and named it the Pacific ocean was full of Spanish garlic, for if there is anything peaceful about it we have failed to discover it.

Every town has some historic spot around which there is some legend. Newport has an historic spot called "Jump Off Joe." It is a high point that sticks out over the beach and is several hundred feet high and the legend is that an Indian maiden and her lover Joe were having a necking party on this point when Joe's enemy was seen sneaking up on him with a butcherknife and the girl hollered to him "Jump off, Joe," and it is said that Joe jumped off but there seems to be no record as to what happened to Joe. Our guess is that that gal framed up on Joe; they do that a lot of times, that's the reason why you can't trust these gals.

We met two very delightful people here in Newport, Mr. and Mrs. W. A. McKevitt who operate the Midway theatre. Mr. McKevitt has been in the theatre business here for some time and was formerly connected with the business as a musician in Pocatello, Idaho. We were a guest at their theatre tonight and witnessed a showing of "The Millionaire" with George Arliss, which was a very delightful picture. Mr. McKevitt reports business very slow with no prospects of much improvement. This town is largely a resort town, and, like all other resort towns, it is affected materially by the depression.

When we went through Oregon two years ago we had a hunch that we were missing something by not going around by McMinnville. Now we know we did, for when we called on W. M. Mattecheck of the Lark theatre he gave us such a welcome that we have been ashamed of ourself for passing him up before. He said that when he learned that we were in Salem and didn't come around to call on him at McMinnville he wanted to shoot us the first opportunity he had.

So What!

We are informed in all seriousness, as the result of a recent radio tube survey, that the radio-listening public is daily the loser of millions of hours of broadcasting at great cost to both public and advertising sponsors of programs. Here's why: of the 10,000,000 a.c. receiving sets in the country, many still use the slow acting tubes, which means that 30 seconds must elapse before the set begins to sputter. Quick acting tubes require seven seconds, we are told. That lost 23 seconds of waiting time amounts daily to 64,000 hours if the sets are turned on but once a day. In man hours, believe it or not, the loss equals man-time enough to keep 100 men busy for three months, and at the chain broadcasting rate, radio program sponsors should lose over 100 billion dollars every day to pay for the lost heating time. Yes, but what of it?

The Lark theatre is all one would expect to find in a town the size of McMinnville, in fact, it is rather ahead of the procession and we judge that under Mr. Mattecheck's management it is the most popular spot in the town. He also reports business dull with little hope of immediate improvement although he says he is getting by, which he considers not so bad when measured by other lines of business. We are very much pleased that we found Mr. Mattecheck at home.

Mr. McKevitt went over to Toledo with us to call on Miss Verne Ross, who operates the Ross theatre at that place. We have heard it said that "Gentlemen Prefer Blondes"; not being a gentleman we can't vouch for that statement, but after seeing Miss Ross we are inclined to think that if they have any sense they do. Miss Ross has been a long time in the business and her experience dates back to the days of John Bunny and Flora Finch, Alkali Ike and G. M. Anderson, and you will agree that is going some distance back. We had a delightful visit with Miss Ross and we see what we might have missed by passing up Toledo. She is 100 per cent for MOTION PICTURE HERALD and no further evidence is needed to prove that she is a lady of judgment. The film business would be a whole lot better off with more exhibitors like Miss Ross.

▼

Toledo is a mill town. It is claimed that the largest exclusive spruce sawmill on the Pacific coast is located here. Just now this mill is operating on one quarter time and this makes business rather slow. This spruce mill was one of the mills taken over by the government during the war to get out spruce to make airplane propellers, which is another instance of saddling a lot of needless expense on the people, because this mill was, and is, able to saw enough spruce in a week to make all the propellers there are in the world and those that will be needed for a generation to come. This goes to prove that when war breaks out, people become panicky and lose their heads. War broke out with us once when a redheaded gyhookas took our girl home from spelling school one night and the next day our mother had to patch our pants and buy us a new shirt so we could go back to school. It never pays to get panicky.

Every state has something to brag about. Oregon claims to have the largest elephant in the world. He is said to weigh ten tons and his name is Tusko. Not long ago when Tusko was in Seattle he took a notion to go out on a sightseeing tour and he wandered into a farmer's yard and out to his barn. When he got to the barn he smelled something that aroused his curiosity so he walked in and helped himself to a couple of barrels of mash that the farmer had for domestic purposes and after that mash got to working on Tusko he decided to put on a whoopee party all by himself, and when the farmer came out and saw his barn being scattered all over the landscape he wondered if he was seeing things, for Tusko was slinging rafters and boards in every direction and then he would stand up on his hind legs and then stand on his head and seemed to be having the time of his life. It is quite evident that Tusko doesn't subscribe to the Eighteenth Amendment. Portland claims to have a whale that was captured in the Willamete river a few weeks ago, and there is nothing left for us to do now but to send for Elmer Gailey of Wayne, Neb., to uphold the reputation of our beloved state. Today we saw the sun for three minutes but we got soaked to the hide before we could get back in the house.

Hurrah for Oregon!

J. C. JENKINS
The HERALD Man

VOICE OF THE INDUSTRY

REFERRING TO YOUR ARTICLE IN your last issue on double billing, I am giving you a few reasons why double billing is a ruinous practice, as I have found in operating hundreds of theatres of all types.

What poison does to the body, double billing does to the theatre.

The downtown theatres are all starving and ready to turn the theatres over for the obligations they owe, all due to double billing.

It cuts the gross in half because people are overfed with pictures, seeing two features for the price of one.

Patrons who have to sit through an ordinary picture waiting to see the feature they really come in for, fall asleep waiting.

Ninety-five per cent of the exhibitors are forced to go double bill because they are afraid the competition is getting all of the business.

Large chain operators have lost their nerve and are afraid to take the lead and stop the doubling. Distributors are afraid they may lose a few dollars and haven't the foresight to see that, indirectly, they are ruining their business.

Zones are created to protect the first-run, but the distributor overlooks the fact that double billing is ruining the first-runs.

No one selling advertised brands in other lines would tolerate the kind of competition that is permitted in the show business.

Double billing does not stimulate theatre business, but rather cheapens it.

The public is told indirectly that the single picture is not good enough to stand alone. It gives the people an overdose of amusement which keeps them away oftener, rather than bringing them back.

It forces film rentals down and encourages cheaper product.

Unless the leaders of our industry act quickly, you will see the beginning of the end for thousands of theatres, and a new type of amusement taking their places.

The downtown theatres in Los Angeles, with the millions invested, are in a dangerous condition due to double billing.

Men that advocate double billing are not practical showmen and are blind to the effect it will have on their business for the future.

This very important problem needs leadership and foresight. Who will take the lead?—J. J. Franklin, Franklin Theatres, Los Angeles, Cal.

A Merchandise Contract

WE FEEL THAT IN FAIRNESS TO other exhibitors the publication of the following incident is worthy of space donated by you.

Several weeks ago a salesman representing himself as connected with the Gillette Safety Razor Company, the Barr Rubber Company of Sandusky, Ohio, the Eastman Kodak company of Buffalo, New York, the Underwood Flashlight Company and several other concerns of lesser importance approached us with a proposition to distribute their merchandise gratis for the advertising they would receive from same. He told how Eastman gave away 100,000 cameras free last year for the revenue he would later derive from films the user might purchase and said that this year these concerns had all gotten together to give their merchandise away through the theatres.

The plan as outlined by him cost the theatre absolutely nothing after 10 per cent of the free coupons (to be given away by the theatres) had been redeemed. The patrons of the theatres were to save these coupons and when they had received 50, mail same to any of these associated concerns and receive free either a shaving set, a camera, a flashlight or other merchandise as outlined.

We signed a contract agreeing to distribute this free merchandise. We decided that 25,000 coupons would be sufficient and agreed to pay $4.50 per thousand for same with the written understanding that this money would be refunded when the goods were distributed, and 15 per cent of the coupons redeemed. As proof of good faith, we gave the salesman a check for $25 which he immediately had certified at the bank.

Upon receipt of the first shipment of coupons and goods, we find that the deal as represented by the salesman and what we received are two totally different affairs. The free gratis merchandise just isn't and the coupons are no good to the customers unless they purchase additional merchandise from the different concerns.

Several others, exhibitors also, signed contracts and law suits are now being arranged against the concern who does business under the name of the Manufacturers' Products, Inc., of Detroit, Mich.

The only place this information appears about the necessity of the patrons purchasing merchandise in order to redeem the coupons is on the reverse side of the sample coupons, which he has stuck into his book.

Trusting that your publishing of this incident will save other exhibitors from losing money as we have.—Langdon R. Barhydt, B. and K. Enterprises, The New Franklin Theatre, Springfield, Mass.

Jaysee "Rings the Bell"

I HAVE JUST READ J. C. JENKINS IN the issue of this week and again this chap that seems so closely in touch with the business rings the bell with his criticisms of titles.

I wish J. C. would sit in the New York offices of some of these producers and give them his good common sense advice about this proposition of titles.

They not only seem to be running out of titles; they are not getting any new stories. We have had picture after picture that did not vary in treatment very much from many others.

What he says is true, that when you get a good picture they will spend their money but those pictures have been all too few and far between this year.

Just about one in five are hitting and the batting average is behind 1930 so far this season, and, from what are apparently in the offing, I cannot see much prospect for any improvement.

Something wrong somewhere, and that something is not all depression. It is the inability of the producers to get the pictures that will hit. The public are picking them this year as they never have before in my experience of twelve years on this corner. More power to J. C. He tells 'em as he sees them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Rita C. McGoldrick Service

VERY BEST WISHES FOR THE HERALD, and by the way, I wish to mention the service your good friend Mrs. McGoldrick is rendering through your paper. She and I agree pretty well as to the morals of pictures. I have been keeping a keen watch on her work, and am booking my Friday and Saturday shows through her comments.—W. W. Landers, manager, Landers Theatre, Batesville, Ark.

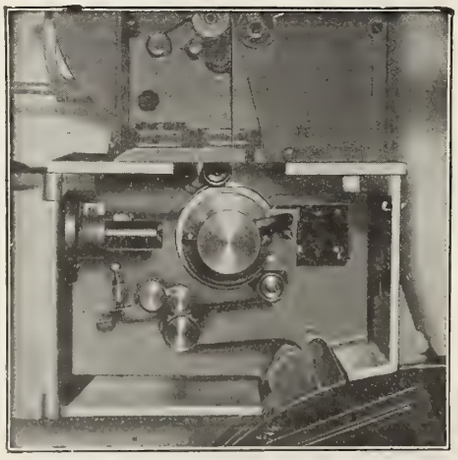
On the Darrow Picture

I AM NOW SHOWING "MYSTERY OF Life," produced to give Clarence Darrow the opportunity to talk on Evolution, and while it is a marvelous work fit for any pre-medic. college course, I cannot understand why any distributing company would go out and sell this picture to theatres. It is very, very misleading, as it is nothing more than a laboratory explanation of tests made in University zoology, and the motion picture public will not tolerate this rendition. We did a large advertising campaign thinking that here was a novelty film that would lend itself to intensive selling. It did bring the business but with it came dissatisfied customers. As I write this a little girl comes from the audience and drops into my office, and this is what she says, "Say, is this the mystery of life or is it just somebody talking?"—Will Brenner, Manager, Cozy Theatre, Winchester, Ind.

Shift Maynard Western Title

Ken Maynard's latest Tiffany western film has been retitled as "The Pocatello Kid." Former title was "Fighting Mad." This is the sixth of the series of eight Maynard is making for the company.

SYNCROFILM



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You hope to make more money by installing new sound equipment. Syncrofilm will make that money for you, just as it has for nearly 1,500 other theatre owners.

You hope to make more money by giving clearer, perfectly life-like voice and sound. Syncrofilm reproduces every mark on the sound-track. Not a tone or inflection is missed or slurred.

You hope to make more money without taking any risk. Syncrofilm is guaranteed to satisfy you. If you aren't satisfied you get your money back without quibbling.

You hope to have no repairs. Syncrofilm is made with all the attention to craftsmanship that goes into a fine machine. Of all the hundreds in use not ten a year require attention. Not one has been returned.

What projection machines have you?

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 107—Of what main elements does the RCA sound amplifying system consist? (B) May all systems of sound recording (35mm.) be reproduced and projected on RCA equipment? (C) Tell us, so far as you are able, the chief points of difference as between WE and RCA equipment.

Answer to First Question No. 102

The first Bluebook question No. 102, *which was: (A) What is the critical frequency of the motor control tuned circuit? (B) Tell us why the motor will pick up speed in the usual manner. (C) What kind of motor is the driving motor? (D) When is the speed of a D.C. motor increased or decreased? These questions have their base in the W.E. motor control box tuned circuit.*

The following made acceptable answers: Lester Borst, Lester Van Buskirk, George Thompson, Chas. L. Goldman, Leroy Bates, Henry Edwards, T. L. Oleson, Wm. D. Hotaling, Bob Taylor, D. T. Wylie, D. H. Prinley, George Richards, Dave Daniels, Larry Tipton, N. D. Garling, Frank Burker, Bill Doe, Thos. McGruder, H. D. Cole, H. T. Jones, Ben H. Robbins, Lon Jeckson, Peter Cermack, Seymour Carroll, J. D. Orlander, Peter M. Davis, James McGuire, P. R. Findley, John Truax, Andy L. Unger, W. D. Samuels, Wm. Bogart, G. L. Doe, Tom Atterbury, Frank F. Famaer, James Lidding, George Porder, T. B. Kay, John Dagg, Tom D. Cermack, Dan Singer, Frank S. Roberts, F. T. Leroy, James Hendershot, Bob Danning, H. T. Goldfarb, H. T. Jones, Dave Sanger, P. R. Simons, K. I. Romd, Frank Oliver, H. D. Schofield, L. Mooring, Tom Habler, J. L. Sanderson, F. L. Kaufman, Dan Jones, Tom H. Gordon, D. L. Williams, P. G. Carnakis, Dan K. Hammitt and Charles L. Goldman.

I have selected the answer of Lester Van Buskirk for publication. He says:

"(A) The Western Electric D.C. driving motor or the A.C. driving motor for projectors, the critical frequency is seven hundred twenty cycles (720 cycles).

"(B) Your 'tuned circuit' is set at seven hundred twenty cycles per second. When starting your motor it will pick up speed, also your small generator is picking up more cycles per second. When the motor reaches twelve hundred R.P.M. your generator is turning out seven hundred twenty cycles per second, letting it pass through the 'tuned circuit,' and this affects the control circuit of the motor so that there will be no further increase in speed.

"(C) There are two kinds of motors, one is for D.C. current, the other for A.C. current. The D.C. motor is a compound wound of the regular type and has a special speed regulating winding. The A.C. motor is the repulsion type; this motor has two windings, the stator winding and the rotor winding.

"(D) The speed of the D.C. motor is increased when the field current is weakened and decreases when it is strengthened."

On a separate sheet brother Van Buskirk says:

"That Kansas City, Mo., projectionist who thinks there are no perfect answers to the questions you ask should buy a Volume Three of the Richardson handbook of projection, turn to page 1041 and read that small saying at the bottom of the page. It fits that projectionist well."

SHARON—NEW CASTLE

The drive from Williamsport to New Castle is charming, though we were disappointed by the fact that the first 60 miles were almost entirely blotted out by impenetrable fog. The roads are excellent.

At Butler, we stopped for a few minutes at one of the theatres (unfortunately I do not sense its name) and found that the men of that city intended to be present at the meeting in New Castle.

Projectionists' local 451 covers both Sharon and New Castle, the two cities being about 30 miles apart. The meeting was to be held in New Castle, because there are five theatres in that city and only three are in Sharon—that is to say, there are eight theatres in New Castle and five in Sharon, but three of the New Castle and two of the Sharon theatres are just now in darkness. The local has 25 members.

Business Representative B. M. Freeborne reports that up until lately working conditions have been quite satisfactory, but the hard times have given them the same jolt every one else has received. Some of the managers of New Castle were hit personally by hard luck, too. A week or 10 days before our visit, three of them motored down to Pittsburgh to attend some sort of testimonial dinner. On the way back the motor went haywire, car turned a somersault or two and the three managers were pretty badly shaken up, but I understand they are all out again—with testimonial dinners off their list.

Freeborne reports all men working—with the word "fortunately" appended to this statement. There are 18 men in New Castle and nine in Sharon, all working.

The president of the local is John Brogan. Other officers are: Stephen Hardy, vice-president; Howard L. Boyd, business representative of Sharon; N. D. Freeborne, business representative of New Sharon; George Ferguson, secretary, and Walter Lichensteine, financial secretary.

After the long mountain drive your editor crawled into the hotel haypile to rest before the lecture. When they awoke me at midnight it was raining and said I to myself, said I: "Small meeting; no managers; no men from outside towns." In all of that I was in error. There were not only several managers present, but also men from Butler. Beaver Falls, Ambridge, Sharon and Meadville, Pa. Incidentally, Meadville is more than 50 miles away, and, as I said, it was raining. Butler and Sharon are about 30 miles away and Beaver Falls is 20 miles.

I have seldom had a more wideawake, appreciative audience. After it was over, many came up, shook hands and expressed themselves well pleased. One man said: "I drove 50 miles tonight to hear you, but that's nothing. The first time I heard you I drove 250 miles and, Rich, it was worth it."

My compliments to local number 451. It handled the meeting "job" well. That hard "cider" they handed me before the meeting had quite a snap to it.

WABASH AVENUE

CHICAGO

The big noise last week was the opening of "The Champ" at the McVickers. Wallace Beery and Jackie Cooper packed 'em in double rows along the sidewalk in a way that would convince any skeptic that "happy days are here again." If you think the dear public is fed up on films take a stroll around to McVickers. The sight is pretty sure to give you a thrill.

▼

A local branch of the Ultraphone Company has been established here by Ted Karatz, vice-president of the company. Among those appointed to the sales force are W. A. Kent, Oscar Florine, A. Dengler and A. Williams. The branch will cover Illinois, Indiana and portions of Missouri and Michigan.

▼

Bill Weinshenker, Tiffany manager, has gone in for home pictures, his first effort being a film he made on the occasion of the wedding anniversary of his parents.

▼

Among the notables who stopped over to shiver for the newspaper photographers last week were Tom Meighan, Jules Brulatour and his wife, Hope Hampton.

▼

Reopening of the Bugg theatre at Irving Park boulevard and Robey streets last week recalls to mind a stunt pulled by this house several years ago. It was opening night for the big new North Center theatre just a block away. There was the usual opening night excitement, the streets for blocks around were jammed with people while searchlights lit up the neighborhood. Weaving through the mob was a hearse bearing a sign, "Bugg Theatre—Not Dead Yet."

▼

Tom Delaney, well known along the row, is offering theatres a line of candy as a business stimulus for the holiday trade.

▼

Among home office executives to visit here last week were F. Franke, Universal auditor, and Herman Goldberg of Warner Bros.

▼

The Ogden theatre at Ogden and California Avenue has opened after remodeling and installation of new sound equipment. The house seats 600 and is operated by J. Kaufman.

▼

M. J. Kassel, formerly with Radio Pictures, has been placed in charge of the office force of RKO Radio.

▼

Southtown theatre, newest Publix-Balaban & Katz house at Sixty-third Street and Wallace, is scheduled to open Christmas Day. The house, imposing and pretentious in Spanish architecture, was designed by Rapp & Rapp.

HOLQUIST

Standard Sound Studios to Make 13 Multicolor Shorts

Standard Sound Studios in Hollywood will produce a series of 13 musical prologues, one reel each, in Multicolor, the Howard Hughes process.

Producers recently returned after filming in color include the Brown-Nagel company, Roy Eslick, Robert Bruce, John Boyle.

Janet Gaynor Goes Abroad

Janet Gaynor, her husband, Lydell Peck and her mother sailed from New York Saturday for Europe, where she will take a vacation of two or three months.

SHORTS ON BROADWAY

Week of November 28

ASTOR
- Sharks and Swordfish ..... MGM
- Jaipur ..... MGM

B. S. MOSS'S BROADWAY
- Little Beezer ..... Columbia
- Chris Crossed ..... Columbia
- Curiosity ..... Columbia
- Screen Snapshots ..... Columbia
- Wonder Trail ..... Educational
- Who's Who in the Zoo ..... Educational
- Torchy Passes the Buck ..... Educational
- Wrestling Swordfish ..... Educational

CAMEO
- A Peep In The Deep ..... RKO Radio
- Moose Hunt ..... Columbia

MAYFAIR
- Stung ..... RKO Radio
- Canine Champions ..... RKO Pathe

PARAMOUNT
- Jack and the Beanstalk ..... Paramount
- Screen Souvenirs No. 3 ..... Paramount

RIALTO
- East Is Vest ..... Paramount
- Puff Your Blues Away ..... Paramount
- Jazz Reporter ..... Paramount

RIVOLI
- Puff Your Blues Away ..... Paramount
- Beau Hunks ..... MGM

ROXY
- The Fox Hunt ..... Columbia

STRAND
- The Week-End Mystery ..... Vitaphone
- A Tip To Paris ..... Vitaphone

WARNER
- The Musical Mystery ..... Vitaphone
- Bosko's Soda Fountain ..... Vitaphone
- Sportslants ..... Vitaphone

WINTER GARDEN
- Mediterranean By-Ways ..... Vitaphone
- Relativity and Relatives ..... Vitaphone
- Horace Heidt and His Californians ..... Vitaphone

Takes RCA Denver Agency

R. J. Garland, former Columbia exchange manager in Denver, has taken over the Denver agency for the RCA portable sound equipment.

FOR RENT

WILL SUBLEASE AT SACRIFICE 1,100 SQUARE FEET OF HIGHLY DESIRABLE SPACE IN EXCLUSIVE STRAUS BUILDING, 565 FIFTH AVENUE, NEW YORK.

Address Box 89
MOTION PICTURE HERALD
1790 BROADWAY, N. Y. CITY

NEWS PICTURES

FOX MOVIETONE NEWS—No. 19—New York honors Dino Grandi—Bathing beauties out in Florida—Another prodigy makes his bow—Notre Dame takes first defeat in three years—Lindbergh soars South again—British pay homage to hero dead.

FOX MOVIETONE NEWS—No. 20—Uncle Sam seizes Christmas cheer worth $500,000—Amateur boxers in fast New York bouts—First pictures of the German kaiser in exile—British colonials down Londoners in rugby—Franz Lehar's dog likes composer's music.

HEARST METROTONE NEWS—No. 218—Exiled kaiser filmed in Holland—Rum raiders make $500,000 haul of holiday "cheer"—Vienna produces one-man band—Colored gals get football fever—Paris thrilled by "victory parade"—Amateur boxers battle it out at New York's Garden.

HEARST METROTONE NEWS—No. 219 — Six-day bike race on again at New York's Garden—Child health crusaders besiege Capital—Mountain herds caught in western blizzard—Mayor Walker in San Francisco on Mooney case—78,000 see Notre Dame lose final game to West Point—Holiday monsters visit Broadway in parade—French mobilize huge tank army.

PARAMOUNT SOUND NEWS—No. 35—Fast boxing in New York Garden's amateur bouts—King's ceremony marks opening of Parliament—Lindbergh pilots largest amphibion on maiden flight—Snow plows at work in High Sierras of California—Victor Emmanuel III honored on 62nd birthday—Hollywood Baby Orchestra gives hospital inmates a treat.

PARAMOUNT SOUND NEWS—No. 36—Thousands jam Shanghai track for running of big autumn feature—Senator Borah calls arms cuts "economic suicide"—New stability features tailless airplane of Massachusetts inventor—Gotham gasps as gigantic goblins parade its streets—Mayor Walker in California to plead for release of Mooney—Army trips Notre Dame in New York: 12-0.

UNIVERSAL NEWSPAPER NEWSREEL—No. 96—Federal agents nab record liquor cargo—Billionaire heirs wed kin of Sultan at Nice—Prize horses die in wreck of special in Missouri—News paragraphs—Sheep flocks feared lost as storms hit Northwest—Huge demonstration marks 21st anniversary of Mexican revolt—Gleeful children revel in New York's annual grotesque parade.

UNIVERAL NEWSPAPER NEWSREEL—No. 97—Victor collapses at close of gruelling 10 mile walk—Austrian throngs hail government on 13th birthday—News paragraphs—Rites attend traditional society fox chase in Maryland—80,000 see Army take Notre Dame 12-0.

Mines Bureau Prepares Films On Auto and Allied Industries

The United States Bureau of Mines, Department of Commerce, has prepared a series of educational motion pictures depicting the automotive and allied industries, with the cooperation of various manufacturing concerns.

The films are produced under the technical supervision of the staff of the Bureau, the continuity being prepared in such a manner as to be entirely intelligible to the average layman. The films are loaned without charge and are used by many leading educational institutions, clubs, societies and like organizations.

Educational Completes Two New Comedies on the Coast

Production was started this week on two new comedies at the Educational studios, "The Galloping Ghost" and the fifth Torchy comedy, "Torchy Raises the Auntie."

Glenn Tryon has finished "For the Love of Fanny," directed by Al Christie. Claude Fleming and Curtis F. Nagel contemplate a trip to Havana for one of the Romantic Journeys numbers.

Sportlight Series Filmed

Jack Eaton, production supervisor of the RKO Van Beuren Grantland Rice Sportlight series of shorts, has returned from an extensive southern trip during which fox, wildcat and other hunting films were completed.

MUSIC AND TALENT

STAGE SHOWS

Brooklyn Paramount

Week ending December 3

The whole stage-show this week features and is built around that radio favorite, Russ Columbo. Though there are other good performers on the bill, no one else is mentioned and each does his bit and exits with a smattering of applause. It is Columbo the audience have come to see and hear and they never seem to get enough of him.

He works throughout the show, singing through a "mike" the songs that have gained him a nationwide popularity, leading the band, which is on the stage, and making whatever announcements are necessary.

Among the performers on the bill are Costello and Lee, tap and eccentric acrobatic dancers, Ramon and Ruth, rhumba dancers, Armida, screen and stage star, the Six Candreva Bros., cornetists, and the 16 Dave Gould Dancers.

Outstanding among these is the work of Armida and the Six Candreva Bros.

One of the most beautiful finales ever presented here was built around Columbo and Dick Burton, the band's drummer. It was the story of drums, told by Columbo, and acted by the entire cast, as Burton played the necessary bits. As the curtain lowered, the Dave Gould girls formed a drum ensemble. The stirring beats of many drums outshone all the other instruments in the band, just as Columbo finished his musical story.

This young fellow is personable, and, though famous as a singer, is a good showman as well. It looks as if Brooklyn has taken him to its heart.

Denver Denver

Week ending November 25

The Fanchon & Marco "Montmartre" Idea, a jumble of 'most everything that might be found in the Latin and artists' quarters in Paris, was well received by the Denver audience.

All the scenery depicts spots in Paris, and opens with Apaches, flower girls, artists and others strolling about doing their stuff as James La Marr sings. Just back of the flower girls is what appears to be a huge flower pot—it comes to life as the flowers prove to be the hats of the 12 girls of the line. They do several dances and La Marr sings again. The Duval Sisters distribute large colored balloons to the line which they use in a number, also for bouncing as the Duval Sisters do a dance number. The next backdrop has a round opening for the screen on which is thrown a travelogue of Paris. The line do their routine with tambourines, a fast number and requiring hard work. The third backdrop has names of famous Paris resorts and cafes in lights, and the Duval Sisters return for another twin dance. Dolores, Eddy and Douglas do some clever adagio work, including hand and foot balancing. In the third routine the line with their grotesque false faces present a weird sight. Joe Jackson does his dance and come-apart bicycle act without saying a word and the audience got a laugh out of it. The finale takes place in front of the Latin quarter with part of the line riding a merry-go-round that really runs.

EARL ABEL



"Author of one hundred sure flop solos. Writer of unpopular songs. Personality—Bust. Guaranteed Disappointment.

"For proof, ask the managers of the Congress, Chicago, the Paramount, Los Angeles, and the Paramount, Brooklyn."

The above picture is of Earl at the console of Publix Texas theatre, San Antonio, where he is playing his fourth return engagement.

The gag that starts this caption is a sample of Earl's Scotch humor. He uses it at the top of his personal letterheads, but he really is just the opposite of those things and a regular fellow.

Organist Comeback Starting in Canada

The organs are coming back in Canada. In various moving picture houses of the Dominion the consoles are being dusted off and once more the pipes are being heard at regular performances.

For instance, a pipe organ solo is being featured at the Uptown theatre, Toronto, a 3,000-seater. At the Imperial theatre, the organ has been used recently as special musical accompaniment for both talking features and comedies, the organ being played by Kathleen Stokes during appropriate sequences.

Cantor To Continue On Air

Eddie Cantor will continue to be heard regularly over a National Broadcasting Company coast-to-coast hook-up through the month of January, NBC announces. The arrangement is by special plan, considering his film contracts.

STAGE SHOWS

Baltimore Century

Week ending November 26

Judging by the applause given every act featuring Benny Davis and his "Future Broadway Stars," tabloid revue, this attraction should go over big anywhere. It was introduced by Al Hornig, Century organist, playing "I'm Happy When You're Happy," with words on the screen about everyone being happy that Benny Davis is back with his gang. With the band upstage, Benny Davis sings "I Should Worry." Sunny O'Day goes into novelty tap work. Next comes Norma Tooney and Jimmy Bell, doing tap steps. Jackie Heller next accompanies himself with guitar, singing "Dream Your Troubles Away," encoring with "I Don't Know Why I Love You Like I Do." Benny, with comedy, turns over the baton to Jackie who became M. C. He introduces Billy Severn, doing novelty tap work with handsprings and somersaults. Next Nora Tooney and Jimmy Bell again, in a comic collegiate dance number. Heller brings Martha Ray down stage and Martha sings "Minnie, the Moocha," to very big applause and encores with "I'm Guilty of Loving You." Vilma and Buddy Esson do novelty comic dance duet. Benny Davis returns singing "I'm On the Right Side of the Right Girl Right Now."

Cincinnati Albee

Week ending December 4

The current bill will not send the reviewers searching through the office thesaurus for new adjectives; it is nevertheless judiciously diversified and entertaining. Merinoff's Russian canines occupy the opener with a little two-scene playlet, working from a miniature stage with special drops, props and costumes, executing their clever tricks "on their own" without a trainer in sight, although a marionette supplants the human element in some of the stunts.

Ewing Eaton opens in full evening male attire for a violin number during which she executes a novel dance, following with a song, then more dancing while playing a saxophone. Changing to feminine attire on the stage, she repeats the combination violin and dance turn, finally changing to scantier costume for additional string harmony. For an encore, she does a lively acrobatic dance.

Hugh Skelly, with Helen Honan and Virginia Smith, together with an unbilled femme and male assistant, offer a skit, "A Bad Guy Out for a Good Time," which is a hodgepodge of songs, tap, acrobatic and various other types of hoofing, the entire routine being punctuated with hokum by Skelly, which has its moments.

Holding the headline billing and on next to closing is Gus Van, formerly of the stage team of Van and Schenk, who does a repertoire of songs in straight, Irish, Jewish, Italian and Negro dialects of which the customers did not seem to get enough. For an encore, he offers "Just a Gigolo" in German, together with a number of other German songs.

Eva Puck and Sam White close the show in "Bits of Their Hits." These former stars of Ziegfeld's "Show Boat" have much the same act as seen here on their previous visit, although it goes over just as big. Their travesty on the old-time melodrama is still good for continuous laughs. They were the applause hit of the show, taking five bows and an encore, "The Girl Friend," their own creation.

UP AND DOWN THE ALLEY

HELLO EVERYBODY!

Here after, slides of the songs from the firm of **Davis, Coots & Engel** are to be procured from **Marie Adam** of **Leo Feist.** . . . A sort of amalgamation of the slide department. . . . It must be true, I got it from four sources, **Marie Adam, Nathan Feist, J. Fred Coots** and **Harry Engel.** . . .

* * *

Lynn McReynolds, better known as "The Muse of the Organ," and still better known as "**Mack,**" is not only the featured organist at the Egyptian, Scottsbluff, Neb., but is also the staff organist for station KGBY and broadcasts three times daily. . . . The recent acquisition of orchestras in the Pennsylvania towns of Pottsville and Hazelton has worked out very successfully and they may even put organists in these houses around the first of the year.

* * *

Wild Oscar (Lloyd Hill) now has a stooge and his name is **Egon Daugherty.** Kidding aside, these two organists are great pals and Oscar has a lot of fun telling people Dougherty is his stooge. . . . **Floyd Wright** is the new organist at the Fox California, Berkeley, Cal. . . . **Hal Beckett** has taken **Ron & Don's** place at the Brooklyn Fox. . . . Hal was house organist and it is his first chance at solo work. . . . **Ron & Don** are to be transferred to another **Skouras** house.

* * *

Dropped in to see **Will Rockwell,** the Beau Brummell of **Harms,** the other day. . . . Will is just as debonair as is usual with him, and he has taken on some weight. . . . Incidentally, **Les Santly** has also taken on some weight and it becomes both of them. . . . **George Nyklicek,** perhaps one of the finest organists on the West Coast, but practically unknown to Easterners, has been staff organist for KPO, San Francisco, for the past year. . . .

Many organists are plugging that fine new tune of **Witmark's,** "Right Across the Way." . . . The reason they are is because **Norman Foley,** head of the **Organ** and **Slide** department, is on the go from morn to night, seeing many of them and writing to the others. . . . Foley is a hustler and an asset to any firm. . . . **Bill Wiemann,** sales manager for **Marks,** has the distinction of being a music man who calls on the trade via airplane. . . . It happened that a sudden change in schedule decided Bill to get from **Wichita** to **Denver** in a hurry, so he and **Mrs. Wieman,** who accompanies Bill on most of his trips, grabbed themselves a handful of "crate" and flew the 680 miles. . . .

ED DAWSON

EGON
DOUGHERTY
A PERMANENT FEATURE AT THE ORGAN
Community Singing Now an Institution at
LOEW'S
TRIBORO THEATRE
ASTORIA, LONG ISLAND
NEW YORK CITY



STAGE SHOWS

San Antonio Majestic

Week ending November 18

This was a unit show and there was not a dull moment in the entire program.

First was George Tapps' Revue with the two comics, Stuart and Lash, billed as the "Believe It or Nuts." George did some clever tap dancing with eight girls in the background, beating drums. Stuart then wisecracked and undertook his duties as M. C. The second frame brought out the tenor, John Steele, who did "Hosanna," "Come to Me" and "Marcheta." Then some more clowning and spieling by one of the comedy pair, who got serious for once and introduced Steele again as the deacon who comes out in the next scene called "Harlemania," or, in other words, Broadway after nightfall. Ida Shilbey does a nifty fight and turns to walk up a flight of stairs. One of the girls "shoots" her and she makes a splendid fall down the stairs. The parson then bursts forth into song. Helen Johns and Her Band appears with the same eight young women in the orchestra. Two of the girls do a violin trio with the M. C., who goes into a song with a megaphone.

The "nit-wits" are out again and do some clowning with a clapboard gag, and one fair girl. Later Miss Shilbey offers another acrobatic and eccentric dance which is a knockout. The comedians do "Harry, the Harmonica King," with Stuart on the mouthorgan and Lash strumming the guitar.

Seattle Orpheum

Week ending November 18

The "Two Birds of Paradise" in their gorgeous costumes proved to be the most winsome young twins who headed the stage show. They were formerly featured in the Berlin Revue of "Herman Haller," the Ziegfeld of Germany. They are the celebrated Dodge Sisters and they put on their novel dance routines and many clever European songs. Sammy Cohen, famous comedian of stage and screen, also went over nicely. The Forum Boys offered a group of syncopated harmony numbers with their own guitars' accompaniment, while Kluting's animal stars completed an exceptionally strong stage bill. Especially clever exploitation ideas with tieups for the Misses Beth and Betty Dodge were found in the leading hotels and shoe shops.

Stage Show Missing; Saenger Patrons Miffed

Disappointment prevails among the thousands who are regular patrons of the Publix Saenger theatre in New Orleans over the non-arrival of Publix vaudeville which has been a source of enjoyment for many years.

True, the features are superb, the orchestra among the finest and the gigantic organ under the manipulations of Herbie has its many devotees, but there is something missing. However, rounding out the program this week are Lou Forbes' classical and semi-classical bits, supported by the soprano voice of Alice Gottschalk, who is wellknown to New Orleans radio audiences, and the organlogue by Herbie, which also received a big hand.

Vaude at Nashville Princess

The Princess theatre at Nashville will present four vaudeville acts in conjunction with a picture program, the new policy in effect November 20. The vaudeville will be a full-week stand.

Milwaukee Wisconsin

Week ending November 26:

Del Chain, in the role of mailman, serves as master of ceremonies during Fanchon & Marco's "Holiday Greetings" Idea. The first episode is built around the birthday greeting and features Dorothy Thieme, singer; the Collenette ballet and John and Harriet Griffith. "Sweet Sixteen" is sung by Miss Thieme, while John and Harriet Griffith dance in an entertaining manner to "When You and I were Seventeen."

Jimmy Clemins offers a clever dance bit as well as a vocal selection, "Goodbye Broadway, Hello Montreal."

The next episode represents Easter greetings with the Collenette ballet performing before an Easter setting. Buster and Brown, eccentric dancers, clown about in great fettle and make a hit with the audience.

Del Chain offers "Way Down upon the Swanee River," and the "Anvil Chorus," on a pocket size xylophone. The final two episodes include Valentine and Christmas greetings. The same entertainers perform in connection with each episode, with Miss Thieme singing "Silent Night, Holy Night."

The work of the Collenette ballet is especially good and in each episode use is made of a small turntable to produce unusual effects. In the first scene, four of the dancers are garbed in costumes representing a quarter section of birthday cake, each with four candles. They unite on the table to form the entire cake. In the Christmas greeting scene, four of the dancers unite to form a large Christmas tree, upon which the lights are lit in the grand finale.

This Organist Performs Outside the Show Hours

An organist who is engaged to play in the theatres only outside of performance hours and when there is no one present but the scrub women, is the newest and most unusual position to be created in New Orleans. When United Theatres, Inc., let organists out of its 16 subsequent-run houses in this city, a decision to retain the organs and keep them in condition was reached. To this end an organist is engaged to make the round of the houses during the week and play a specified time on each organ.

Calloway at Warner House

Cab Calloway has been signed by the Warner artists' bureau to appear at the Stanley in Jersey City, week of December 18. It will be Calloway's second Warner engagement.

Plays Give Opposition

Stage opposition is opening up in Oklahoma City. Warner Players, stock, got off to a flying start at the Warner theatre, replacing RKO vaudeville and pictures. Russell Taylor is the new manager.

Use solos that hit "the spot"
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ORGAN SOLOS

BILL MEEDER (Richmond Hill RKO) presented a comedy solo this week entitled "Sense and Nonsense." The laughable and entertaining solo was thoroughly enjoyable. But it is not the titles or even the stories attached to his solos that the audience look for, it is his playing of the organ, the rhythmic style and pleasing combinations he uses, that have earned him his enviable reputation and popularity. Their appreciation of the work of the true artist is shown many times during a solo, and it is this, the true artist, which means so much to this audience. Interspersed with gags and specials were the three featured numbers "Faded Summer Love," "Call Me Darling," and "Roll On Mississippi."

KEN WRIGHT (Rhinelander Lloyd's State) presented an outstanding and original microphone novelty this week which was a takeoff on a radio broadcast. The announcements were as if some trick announcer were blabbing from station NUT. Many local names and places were used in conjunction with gags. This kept the house in a continual uproar. Songs featured in the solo are from motion pictures and musical comedies and the audience sang all of them. This solo received much comment and applause.

DAN DANIELS (Green Bay Fox) presented a timely organ solo called "Depression, Who Said So?" that went a long way in helping the audience forget their troubles. Special lyrics to "Wanna Sing About You" told the audience that the way to end depression was to sing a song. At the show caught, the audience certainly tried their best (by singing loudly) to end it, and undoubtedly many went away with a happier feeling after listening and singing to this entertaining solo. First song was "Guilty," followed by "Now that You're Gone," German lyrics to "Two Hearts," "Bend Down Sister," and "You Call It Madness," as the community-singing songs. Other popular songs were used with special lyrics for singing and notes for whistling. Solo did so well that the audience requested an encore, and would not stop applauding until Daniels played "Call Me Darling," and they sang it.

"Dan" has earned a great popularity since he came to that theatre and he certainly deserves it because he works very hard to please everyone.

JOHN HAMMOND (Brooklyn Strand), the new organist at this house, is featuring an original and topical novelty called "Singing the News Away," for his opening solo.

Heretofore the organ was in the pit; now it is on rollers on the stage, which really seems to be the place for this particular organ. Not only does it looks better but it gives the organist a chance to be seen and work easier to his audience. Hammond answers some of the questions asked in the "agony" columns of a newspaper by playing tunes with special lyrics. The first is "Million Dollar Baby," followed by "Many Happy Returns." As an interlude, Hammond offers his own arrangement of "Waters of Minnetonka," which he plays beautifully in concert style. Following this, he surprises the audience by singing in a distinctly novel conversation and whispering style a popular number entitled "Right Across the Way." For closing the audience sang "Shine On, Harvest Moon."

GAYLORD CARTER (Hollywood Hollywood) presented as his organ solo this week the same "Radio Popularity Contest" which has been reviewed in this column as done by other organists. Carter, however, added a few original twists. In place of the famous artists given in the original version, he injected names of local favorites, which really gave it more of a punch. As a whole, this solo was mediocre, considering the fact that Carter is an unusually clever organist.

WILD OSCAR (Brooklyn RKO Albee) offered a community-singing solo this week which was not up to the entertainment standard set by this organist. Apparently it was because of lack of time. Nevertheless the audience sang well. Three popular songs, two choruses of the first two and one of the last, were sung, with Oscar leading the singing nicely.

PAUL MILLER (Gowanda Hollywood) proved his good taste and playing ability in his recent "Memories of Autumn" solo, which was outstanding for its beautiful registrations, combinations and lighting effects. Songs offered were "Memories," "Trees," "Faded Summer Love," and "Shine On, Harvest Moon." The entire solo was centered and rendered around registrations, harmonizing with clever lighting effects.

OVERTURES

HAL SAUNDERS (Cincinnati RKO Albee), who succeeded Sam Freed, Jr., three weeks ago as conductor of the 15-piece orchestra, is rapidly gaining in popularity with the local fans both from a personal and musical standpoint. He possesses a pleasing personality, and finished technique, paying meticulous attention to every little detail which is emphatically reflected in the overtures.

For the week ending December 4 the orchestra presents old compositions of Walter Donaldson, such as "My Blue Heaven" and "Yes, Sir, That's My Baby." However, instead of offering these erstwhile favorites as a straight medley, Saunders has worked them up into the form of a William Tell overture, and the novelty found an unusually hearty response on the part of the audience.

FRED SCHMITT (Denver Denver) and his orchestra, in their "Memories of 1918" overture, give another reason why so many Denver people are regular Denver patrons week after week. There are many salsmen making this territory whose time does not permit them to stay to an entire show, but who make it a point to hear this orchestra whenever possible. The "Memories of 1918" was presented because of Armistice Day and included many favorites of that year: "Over There," "Roses of Picardy," "Madelon," "My Buddy" and "When You Come Back." For the finale the curtain was raised showing two huge American flags with a large picture of Woodrow Wilson in the center, and pictures of heroes of the World War around the edges of the flags. An effective overture and finale.

LOU FORBES (New Orleans Saenger) offers another overture of popular numbers this week which gets over in fine style. Forbes opens with "Lady of Spain," finely orchestrated and having a vocal refrain accompanied by a muted trumpet; then comes a "Goodnight Sweetheart," which is drawn out into too many choruses to give the various orchestral soloists a chance. Violins carry the melody at first, followed by a vocal solo, then trumpets and trombones blowing through white megaphones, a bell and vibraphone arrangement and another vocal solo accompanied by the orchestra humming through clenched teeth. The singer finally goes into a paraphrase of "Goodnight Ladies," accompanied by strings, reed and the organ's vox. As a closer is introduced "Nobody's Sweetheart," which is the perennial "Somebody Stole My Girl" back under another name. This is rounded out in a sure-fire jazz finish. The audience liked it.

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra turn to modern composers this week and offer "Rhythms of the Day," a medley of compositions that have had more than passing popularity. These are tied together in symphonic style, which enhances their beauty. Included among the numbers are "With a Song in My Heart," "A Garden in the Rain," "Falling in Love Again," "I Kiss Your Hand, Madam," "Two Hearts in Waltz Time" and "My Heart Stood Still." Joaquin Garay offers as a vocal solo the radio theme song, "You Call It Madness."

SAMUEL BENAVIE (Detroit Fisher), Detroit's best-loved orchestra leader, turns out another of his musical smashes this week. Sammy directs his thirteen artists through a medley of favorite Victor Herbert selections, beginning with "March of the Toys." Then follow "Sweethearts," in which the organ joins under the fingers of Arsene Siegel; "The Fortune Teller," "When You're Away," with a trumpet solo by Horace Houck; the "Wooden Shoe" dance; "Sweet Mystery of Life," with a violin solo by Samuel Bistritzky, and finally selections from "Mlle. Modiste."

PHIL FABELLO (New York Coliseum) and His Entertainers presented a group of "eye" numbers which were offered in a good style and built up into a pleasing overture. Fabello makes all announcements himself and leads his orchestra to perfection, never hogging the spotlight when one of his boys is doing a solo bit and is always the showman. This aggregation of musicians is extremely popular here and mean as much to the house as a name attraction.

DAVE SMASON (San Antonio Majestic) and His RKO-Lians offered a special arrangement of "At Your Command." Smason had them play this popular number several different ways. Then came a violin trio with David, Frank Hernandez and Gene De Mattis doing the honors, accompanied on the organ by Mac Bridwell. Smason put the musicians over in fine style.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplies by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Shoulders	Tom Santchi	Oct. 1	66	
Without Honors	Harry Carey	Jan.	2,'32	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Hell's Valley	Wally Wales	Mar. 18	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows		6 reels	
Blazed Trails		6 reels	
Dance Hall Kisses		6 reels	
Desert Spawn		6 reels	
Devils Decoy		6 reels	
Diamond Mystery		6 reels	
Guns and Saddles		6 reels	
Highway Raiders		6 reels	
Human Targets	Buzz Barton	6 reels	
Lure of the Range		6 reels	
Mark of the Spur		6 reels	
Midnight Prowlers		6 reels	
Railroad Mail Limited		6 reels	
Rip Roaring Broncs		6 reels	
Rio Grande Raiders		6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dirigible	Holt-Gray-Wray	Apr. 4	93	Mar. 14
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That..(Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10		
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9
Texas Ranger, The	Buck Jones	Apr. 10	61	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Deadline	Buck Jones	Dec. 3		
Feathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Fighting Marshal, The	Tim McCoy	Dec. 18		
Final Edition				
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Maker of Men	Jack Holt - Richard Cromwell - John Wayne			
One Man Law	Buck Jones	Dec. 4		
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' For Justice	Ruck Jones			
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror By Night")	Dec. 15		Oct. 17
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
(Untitled)	Jack Holt - Constance Cummings			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Finger Points, The	Barthelmess-Wray	Apr. 11	88	Mar. 21
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
Hot Heiress, The	Lyon-Munson	Mar. 28	78	Jan. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 3
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess			
Fireman, Save My Child	Joe E. Brown			
Honorable Mr. Wong	Edw. G. Robinson	Feb.	6,'32	
Safe In Hell	Dorothy Mackaill	Dec.	12	
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan.	23,'32	
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan.	9,'32	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan Carries On	Oland-Churchill	Apr. 12	69	Mar. 28
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Doctors' Wives	Baxter-Bennett	Mar. 15	82	Apr. 4
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Surrender	Warner Baxter-Leila Hyams	Dec. 6		
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
3 Girls Lost	Wayne-Young	Apr. 19	71	Apr. 18
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-Linda Watkins-Marian Nixon-Ralph Morgan-H. B. Warner	Feb.	7,'32	
Circumstance	Violet Heming - Ralph Bellamy-Alexander Kirkland	Jan.	17,'32	
Dance Team	James Dunn - Sally Eilers			
Delicious	Gaynor-Farrell	Dec.	27	
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan			
Good Sport	Linda Watkins-John Boles	Dec.	13	Nov. 14
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail	Geo. O'Brien-Cecilia Parker	Jan.	3,'32	
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan.	10,'32	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglen-Helen Mack	Jan. 24,'32		
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5		Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31		Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr	Nov. 14		Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Just a Gigolo	William Haines (Reviewed under title "The Lullaby")	June 6	67	Apr. 25
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21		Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12		
Secret Six, The	Beery-Harlow	Apr. 18	83	Apr. 25
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "Dancing Partner")	Oct. 24		Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11	73	Mar. 21
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)			
Big Parade	John Gilbert (Re-issue - Sound)	Dec. 19		
Boarding School	Madge Evans-Jordan-Page			
City Sentinel	Walter Huston-Jean Harlow			
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Hell Divers	Beery-Rambeau	Dec. 5		
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mata Hari	Greta Garbo-R. Navarro	Dec. 26		
Sky Scraper	Madge Evans-Rbt. Young			
Tarzan	Johnny Weismuller-Maureen O'Sullivan			
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28		Aug. 22

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec. 1		
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Galloping Thru	Tom Tyler	Dec. 5	6 reels	
Ghost City	Cody-Shuford	Dec. 10	6 reels	
Law of the Sea,	All Star	Dec. 15	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18	80	Apr. 11
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25	88	Mar. 21
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	66	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheat, The	T. Bankhead	Nov. 28		
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
His Woman	G. Cooper-C. Colbert	Nov. 21	75	
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes	Nov. 28		
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Gary Cooper - Sylvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	R. Arlen-C. Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Sky Bride	Carole Lombard-Rich'd Arlen			
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26		
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Through the Window	G. Bancroft-E. Boardman			
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 23,'32		
Wayward	Nancy Carroll-Richard Arlen	Jan. 23,'32		
Woman Against Woman	Tallulah Bankhead			
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1		
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20		
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Big Shot, The	Eddie Quillan	Dec. 18		
Lady with a Past	Constance Bennett			
Partners	Tom Keene	Dec. 18		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Dove, The	Dolores Del Rio-Leo Carillo			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Lost Squadron	Richard Dix			
Men of Chance	Mary Astor-Ricardo Cortez			
Peach O' Reno	Woolsey-Wheeler			
Secret Service	Dix-Shirley Grey	Nov. 14		Nov. 14
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fote Film	Sept. 30	55	Sept. 26

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film		85	June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Michael and Mary	Edna Best	Gaumont-Gainsborough		85	Nov. 21
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon - Lloyd Hughes	Headline Pic		72	Nov. 14
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15	60	Apr. 11
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Plc			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Plc		69	Mar. 7

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanished Legion, The	Harry Carey-Edwin Booth	June 10	12 episodes	July 25

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1	10 episodes	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28	12 episodes	Oct. 8
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24	12 episodes	Aug. 1
Heroes of the Flames	Tim McCoy	June 2	12 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July 15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 1	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8		
Leftover Ladies	Claudia Dell-M. Ramboau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20		
Nevada Buckaroo	Bob Steele	Sept. 27		
Race Track	Lee Carrillo	Nov. 1		
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Mad	Ken Maynard	Dec. 6		
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13		
Luxury Girls		Mar. 30,'32		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26		Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Oct. 7		
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Nov. 14		
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Reckless Living	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Seed	John Boles-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Jan. 3,'32		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Beggars Opera, The	Rudolph Forster	June	14	
Blonde Crazy	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Captain Thunder	F. Wray-V. Varconi	Apr. 26	67	May 16
Children of Dreams	Margot Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct.	63	Nov. 21
God's Gift to Women	Fay-LaPlante	Apr. 25	75	Mar. 14
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	56	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan. 2,'32		
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32		
Man Who Played God	George Arliss			
Old Man Minick	Charles "Chic" Sale			
Roar of the Crowd, The	Cagney-Blondell			
Taxi!	James Cagney-Loretta Young	Jan. 9,'32		
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 221	May 25	1 reel	
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Kings or Better	May 1	8	May 30
Last of Moe Higgins	May 22	1 reel	
Red Men Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Sweetheart! Darling!			
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Disarmament Conference	Apr. 27	1 reel	
Hash House Blues	Nov. 2	1 reel	
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Swiss Movements	Apr. 4	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa		9	Apr. 25
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	1 reel	Oct. 17
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Castaways, The	Apr. 6	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20	1 reel	
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Streets of Cairo	Apr. 14	7	May 30
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 3	1 reel	May 2
Mother Goose Melodies	Apr. 17	1 reel	May 9
Spider and the Fly	Oct. 16	1 reel	
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	
Shopping With Wife			
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J.			
DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2		
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Strangler, The	Mar. 29	12	June 6
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
BAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-June McCloy			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	

Title	Rel. Date	Minutes Running Time	Reviewed
HODGE-PODGE			
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Lure of Hollywood	July 5	20	June 27
Brooks-Chandler			
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 20
Patricola-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
Cow Catcher's Daughter	May 10	22	Apr. 4
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Ghost Parade	May 24	22	May 2
Clyde-Gribbon-Beebe			
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff	June 7	21	
Beebe-Murray			
In Conference	Apr. 26	21	Apr. 11
Clyde-Gribbon-Wilson			
Monkey Business in Africa	June 21	22	July 4
Clyde-Beebe			
Movie Town	July 5	17	
Sennett-Beebe			
Poker Widows	Sept. 13	19	
Slide, Speedy, Slide	July 19	18	
D. Pollard-T. Dugan			
Speed	Sept. 27	22	Apr. 11
Clyde-Beebe			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
Back Page, The	May 24	20	Apr. 11
Chandler-Brooks			
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
Windy Riley Goes Hollywood	May 3	21	Apr. 11
Jack Shutta-Louise Brooks			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	
TERRY-TOONS			
Aladdin's Lamp	Dec. 27		
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Clowning	Apr. 5	6	Mar. 28
Day to Live, A	May 31	6	
Fireman's Bride, The	May 3	5	Apr. 11
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	
Sing Sing Song	Apr. 19	8	Mar. 28
Sultan's Cat, The	May 17	6	May 2
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
Bride and Gloomy	Mar. 22	20	
Bert Roach-Eleanor Hunt			
Don't Divorce Him	May 31	18	May 2
Clyde Cook			
What a Head	July 26	20	
Duffy-Rondell			
VANITY COMEDIES			
College Racket	June 14	20	June 6
Glenn Tryon			
For the Love of Fanny	Dec. 27		
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 The Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Air Tight	May 9	17	May 2
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	
Love Fever	Apr. 11	20	
Let's Do Things	June 8	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
Sultan's Camp of Victory	Feb. 28	10	
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	
One of the Smiths	May 23	20	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloe	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Bozo	Nov. 7	21	
COLORTONE REVUES			
Ambitious People	Mar. 21	17	
Devil's Cabaret	Mar. 7	17	
Geography Lesson	Mar. 28	17	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The			
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32		
Laughing Gravy	Apr. 4	21	
Our Wife	May 16	21	Apr. 11
One Good Turn	Oct. 31	21	Nov. 21
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
African Dodger, The	Apr. 4	10	Mar. 14
Tom Howard			
All for the Band	Apr. 4		Mar. 14
Eddie Younger			
Backyard Follies	Dec. 12		
Haig Trio			
Beauty Secrets from Hollywood	Sept. 5		Mar. 14
Technicolor Novelty			
Beach Nut, The	Oct. 3,'32		
Herb Williams			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Climbing a Sale	Apr. 18		
Harry Richman			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Crazy Compositions	Apr. 11		
Fuzzy Knight			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddle	Oct. 17		
Borrah Minnevitch			
Helping Hand	June 27		
Sally Ward			
Hudson and Its Moods	Apr. 11		May 12
Leslie Stowe-Speed Young			
I'm Telling You	Mar. 7		
Willie and Eugene Howard			
Jazz Reporters			
Charles Davis & Gang			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Laugh It Off	Feb.	14	May 9
June MacCloy			
Lesson in Love, A	Sept.	26	Sept. 19
Helen Kane			
Let's Stay Single	Mar.	14	
Frances Williams			
Miscast	Mar.	21	
James Kelso-Dolores DeMonde			
More Gas	Oct.	24	
Solly Ward			
M'Lady	Mar.	28	
Irene Bordoni			
Musical Justice	Dec.	26	
Rudy Vallee			
My Wife's Jewelry	Aug.	22	Sept. 12
Tom Howard			
No More Hookey	Aug.	29	
Haig Trio			
Once Over, Light	May	23	May 16
Burns and Allen			
One Hundred Percent Service	Aug.	1	Sept. 5
Burns and Allen			
Pair of French Heels, A	Nov.	14	
Mitchell & Durant			
Pest, The	Mar.	14	
Tom Howard			
Plastered	Nov.	22	
Willie West & McGinty			
Puff Your Blues Away	Oct.	31	Nov. 28
Lillian Roth			
Real Estators, The	May	2	May 23
Smith & Dale			
Roaming	Nov.	28	
Ethel Merman			
Taxi Tangle	Dec.	19	
Jack Benny			
Tongue Tied	Dec.	13	
Lulu McConnell			
Tune Detective, The	Apr.	25	June 13
Dr. Sigmund Spaeth			
Two A. M.	May	2	
Tom Howard			
Via Express	July	4	Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 8—Jesse Crawford. Ruth St. Dennis—Lowell Thomas	Apr.	4	1 reel
No. 9—Harmonies of the Harp; Facts and Fancies insports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel 1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around	May	30	1 reel
Any Little Girl That's a Nice Little Girl	Apr.	18	1 reel
Betty Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov	14	1 reel
Gallagher & Shean	Aug.	29	1 reel
I'd Climb the Highest Mountain	Mar.	7	1 reel..June 13
Kitty from Kansas City			
Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Russian Lullaby	Dec.	26	1 reel
Please Go Way and Let Me Sleep	Jan.	10	1 reel
Somebody Stole My Gal	Mar.	21	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy.	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
No. 5—Old Time Novelty	Dec.	5	1 reel
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	1 reel
Bimbo's Express	Aug.	22	Sept 12
Bimbo's Initiation	July	25	1 reel
Bum Bandit, The	Apr.	4	1 reel
Dizzy Red Riding Hood	Dec.	12	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel 1 reel
Jack and the Beanstalk			
Male Man, The	Apr.	25	6 May 23
Mask-a-Raid	Nov.	7	1 reel
Minding the Baby	Sept.	26	1 reel
Silly Scandals	May	23	1 reel May 9
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Oct.	17	
Weismuller-Kruger			
Bullmania	Aug.	15	
Billy House & Co.			
Cab Waiting	June	20	17 May 16
Jack Benny			
Elmer Takes the Air	July	18	Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur, Away	Oct.	3	Sept. 5
Smith & Dale			
Gents of Leisure	May	9	
Chester Conklin			
Headache, The	Mar.	14	June 13
Billy House			
He Was Her Man	Mar.	25	
Gilda Gray			
It Ought to Be a Crime	Sept.	12	
Ford Sterling			
Lease Breakers, The	Sept.	5	
Dane & Arthur			
Mlle Iren, The Great	Nov.	7	
Al St. John			
Mysterious Mystery, The	Jan.	9,'32	
Johnny Burke			
Nothing to Declare	Aug.	8	
Lulu McConnell			
Out of Bounds	Nov.	14	
Billy House			
Retire Inn	Sept.	19	
Billy House			
Shove Off	Oct.	31	
Dane & Arthur			
S.S. Malaria	June	6	
Smith & Dale			
Studio Sap	Sept.	28	
Chester Conklin			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Dec.	26	
Dane-Arthur (Reviewed under the title "In the Good Old Summer Time)			
Taxi	Apr.	11	
Chester Conklin			
13th Alarm, The	July	4	
Chester Conklin			
Thou Shalt Not	May	23	May 2
Billy House			
Twenty Horses	Dec.	19	
Ford Sterling			
Unemployed Ghost, The	Nov.	12	
Tom Howard			
What Price Pants	Aug.	22	
Smith & Dale			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	9	
Cinderella Blues	April	8	Apr. 11
College Capers	Mar.	1 reel	Mar. 21
Cowboy Cabaret	Oct.	1 reel	
Family Shoe, The	Sept.	7	Oct. 10
Fairyland Follies	Sept.	8	Oct. 31
Fisherman's Luck	June	10	July 4
Fly Guy, The	May	7	June 6
Fly Hi	Aug.	9	Oct. 10
Fun on the Ice	July	8	Aug. 8
Horse Cops	Oct.	1 reel	
In Dutch	Nov.	1 reel	
Love in a Pond	Aug.	8	Sept. 19
Mad Melody	Apr.	1 reel	May 2
Making 'Em Move	July	9	July 25
Old Hokum Bucket, The	Mar.	7	Apr. 4
Pale Face Pup	June	9	July 4
Play Ball	May	10	May 30
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	2 reels
Julius Sizzer	Sept.	7	20 Sept. 5
Messenger Boy, The	June	29	22 July 25
Promoter, The	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class	May	31	2 reels. May 16
Open House	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels. Mar. 7
Half Pint Polly	May	3	2 reels
CHECKER COMEDIES			
Chasing Trouble	Apr.	26	2 reels. May 9
Disappearing Enemies	Mar.	1	2 reels. Apr. 4
FARRELL GOLF SERIES			
Getting on the Green	Mar.	22	1 reel..Apr. 11
Under Par	Mar.	15	1 reel..Mar. 28
Winning Putts	Mar.	1	1 reel..Apr. 4
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The	May	17	2 reels. May 2
Parents Wanted	Mar.	15	2 reels. Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	2 reels
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	2 reels
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	2 reels
Gigolettes	Apr.	18,'32	2 reels
June First	July	27	20 July 4
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 18
Blue Grass Kings	June	20	1 reel..July 4
Canine Champions	Nov.	16	1 reel
Diamond Experts	May	17	10 May 23
Floating Fun	Sept.	7	10
Hunting Thrills	Apr.	21	1 reel..Apr. 11
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel..May 31
Pack and Saddle	Oct.	19	11
Pinskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley	Nov.	2	1 reel
Sink or Swim	Mar.	22	9 Mar. 28
Speed Limit	Mar.	8	1 reel..Mar. 14
Tennis Topnotchers	Apr.	4	1 reel..June 6
Timing	Oct.	5	10
Younger Years	June	29	10 July 4
Water Bugs	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels. Aug. 8
Frozen Face	Apr.	19	2 reels. Apr. 18
Oh, Marry Me	Nov.	2	18 Nov. 21
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands	June	15	20 May 30
Wide Open Spaces	Dec.	28	2 reels
MELODY COMEDIES			
Not So Loud	May	3	2 reels. May 2
Twisted Tales	Mar.	29	22 April 4
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Lemon Meringue	Aug.	3	20 June 6
Mother-in-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules	June	6	19 May 23
Three Wise Clucks	Apr.	12	2 reels. Apr. 18
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win	Dec.	21	2 reels
Slow Poison	Oct.	19	21 Oct. 24
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	2 reels
That's My Line	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Call of Mohammed	Apr.	7	1 reel..Apr. 4
Children of the Sun			1 reel
Fallen Empire	July	27	10
Hurricane Island	April	21	1 reel..Mar. 28
Song of the Voodoo	Oct.	19	9 Oct. 31
Shadows of the Dragon	Mar.	8	1 reel..Mar. 14
Thom the Unknown	Mar.	22	1 reel..Apr. 4
Through the Ages	Nov.	16	1 reel
Utmost Isle, The	Sept.	21	11 Oct. 3
WHOOPEE COMEDIES			
All Gummed Up	May	23	2 reels. May 16
Rough House Rhythm	Apr.	5	2 reels. Mar. 14

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18
Ex-Rooster			
Hurry Call, A			
Many a Sip			
Pop Goes the Weasel			
DANE & ARTHUR SERIES			
Lime Juice Knights	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Save			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can	Oct.	24	19
Clark & McCullough			
Melon Drama, A	Nov.	6	20 Sept. 5
Clark & McCullough			
Trouble from Abroad	Aug.	22	20 June 20
F. Sterling-L. Littlefield			
LIBERTY SHORT STORIES SERIES			
Double Decoy			
Endurance Plight			
Ether Talks			
She Held Him			
Stung			
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
Itching Hour, The	Feb.	1	22
Second Hand Kisses	Mar.	29	19 Mar. 2
MICKEY McGUIRE SERIES			
Mickey's Helping Hand			
Mickey's Sidelines	Dec.	19	
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting			
Strife of the Party, The	Oct.	17	16½
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C, The	Oct.	31	21
Swift Justice			
ROSCO ATES SERIES			
Clean up on the Curb, The	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The	Aug.	8	20 July 25
Never the Twins Shall Meet			
Use Your Noodle	Oct.	31	20
TOBY THE PUP			
Toby the Bull Thrower	June	7	7 May 27
She Went for a Tramp	Mar.	15	20
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Polar Pals	Sept.	5	7 Sept. 19
Swiss Trick, A	Dec.	19	
Trouble	Oct.	10	7
Wot a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL			
Land of the Shalimar		17	Nov. 21
FALCON PROD.			
Knights In Khaki		22	May 23
IDEAL			
Birds of a Feather		8	Apr. 4
In the Good Old Summer-Time		8	Apr. 4
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
Sacred Elephants of India		8	Mar. 21
Some Wild Appetites		8	Mar. 21
Spring Is Here		9	Mar. 21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — German's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Old Songs for New Bob Welsh		9	Sept. 5

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Plays Cupid	Apr. 1	6	
Alice Rattled by Rats	May 1	6	
Alice Solves the Puzzle	Apr. 15	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	
No. 8—Monte Blue	Oct. 11	11	Nov. 21
No. 9—Pat O'Brien	Oct. 25	11	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 7	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Dec. 7	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
In Wonderland	Oct. 26	1 reel	
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 27	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Butter in Yegg Man	May 6	2 reels	Apr. 11
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Bless the Ladies	Dec. 9	2 reels	
Here's Luck	May 20	2 reels	May 2
Hotter Than Haiti	Nov. 11	22	
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Gaieties	June 17	2 reels	Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System Notre Dame Football	Sept. 14	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	11	
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 14	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Summerville	Dec. 9	2 reels	
Fast and Furious Daphne Pollard Don Brodie	Oct. 14	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks Summerville	Dec. 23	2 reels	
Hotter Than Haiti Summerville	Nov. 11	2 reels	
Models and Wives Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping	Oct. 28	16	Nov. 7
Peckin' in Pekin Summerville	Jan. 1,32	2 reels	
Running Hollywood		2 reels	
Sold at Auction Daphne Pollard	Jan 15,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		1 reel	
No. 2		1 reel	
No. 3		1 reel	
No. 4		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		2 reels	
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Corley			
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weldoeft		1 reel	
No. 4—Horace Heidt and His Famous Californians		1 reel	

Title	Rel. Date	Minutes Running Time	Reviewed
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
A Trip to Tibet Scenic		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
Grand Dame, The Patsy Kelly			May 9
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chason		9	Nov. 28
Twixt Love and Duty Howard-Graham			May 2
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigole Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—Free and Easy Edgar Bergen			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		1 reel	
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	
No. 5—Javenese Journeys		1 reel	

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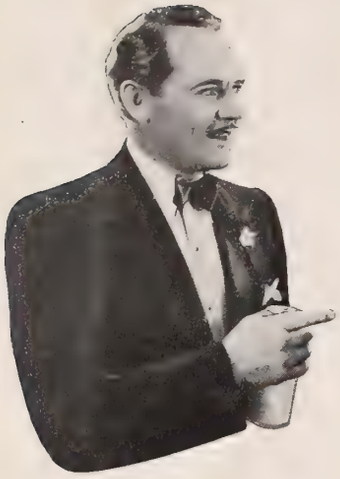
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PARAMOUNT

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Terry Ramsaye discusses

"ARROWSMITH"

Leo Meehan writes about

"DELICIOUS"

Rita C. McGoldrick's School and Screen:

"BEN-HUR"
"SECRET SERVICE"
"EXPLORERS of the WORLD"
"SURRENDER"

Charles E. Lewis' showman's evaluations:

"FRANKENSTEIN"
"ARROWSMITH"
"THE CUBAN LOVE SONG"
"HIS WOMAN"

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MOTION PICTURE HERALD

Vol. 105, No. 11 — December 12, 1931

Pictorialization

THE other day a considerable reverberation of protest arose among cameramen in Hollywood because the recent award for photographic honors of the year by the Academy of Motion Picture Arts and Sciences went to the photographer of a glorified scenic production, "Tabu." There is considerable merit in the complaint. Given any reasonably good camera, a piece of gauze and some panchromatic film, any cameraman beyond the amateur stage can pluck down sentimentally backlighted clouds, rippling waves, waterfalls sparkling in the green murk of the jungle, and the like. Several large photographic reputations have been made in that simple manner.

It is possible by the application of that formula even yet to pull the critics out of their seats with exclamations about masterful photography. The industry, outside the studio, the critics and the public are all alike pictorially illiterate. They all respond to good pictorial composition and quality of rendition, but they are unaware of it unless the picture includes Mauna Loa exploding in pink flames against the green Pacific with sun-shot storm clouds in the background.

Hollywood camera technique steadily improves. It has acquired vastly from the Germans and the Russians, and it is now assimilating rather than copying.

It is curious, and unfair, that a cameraman has to go out in the big open spaces to get pictorial fame, when the hard labor, the difficult problems are within the confines of the studios. The able out-of-doors men's names are familiar enough to the industry; immediately come to mind Van Scoy, Bruce, Cavalieri, Flaherty, Shoedsack, and justly enough are they known, but such notable studio contributors as Karl Struss, Cronjager, Freund, Garmes and Howe are just names on the credit title.

Improved recognition of the studio cameraman's contribution is one step toward the restoration of pictures to motion pictures. In spite of a lot of talk there are about as many eyes as ears in the audience yet.

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Publicity

THE motion picture industry could do with a deal less publicity. Its products, motion pictures, can do with considerably more.

No other industry in this large oblate world is so beset by self-appointed experts and amateur advisers, all of whom cheerfully and joyously leap into the columns of the local paper with opinions and advice on picture finance, picture art, picture morals, studio and theatre operation. Every week press and pulpit and sewing circles and the Sons-of-What-Have-You present decisions, adopt resolutions and initiate cosmic movements about everything affecting the industry except the manufacture of the raw stock and the shape of the film cans.

In part the industry itself is responsible, through paying too much heed to petty pestiferators and snarlers. Every letter to the papers, every adverse editorial, every bitter sermon does not require a reply.

Also, considerably more in Hollywood than in New York, there is evidence of a failure to discriminate between what is the proper interest of the motion picture business press serving the industry, and the interest of the Paul Prys collecting, evolving and inventing material for the gossip columns of the public press.

And, yet, an amazing condition has been reached under which no publicity office in these days even purports to purvey the news of the corporation, with the one notable exception of the Eastman Kodak Company. Recently when there was a mishap in the Eastman Rochester plant costing a number of lives, the story was put on the wire to the properly interested publications long before reporters had heard of it. The story told the news, even the bad news, flatly, briefly and with accuracy.

In these days of stress the motion picture is more than ever under the eyes of the public press, and here and there are evidences of a developing new policy, conspicuously in the case of RKO, where twice within the month officials of the concern have invited the news writers into audience sessions in an endeavor to get the news across without incurring the chip-on-shoulder attitude that reporters assume when they have to dig for material.

Presently perhaps the motion picture will not be so good a story, and motion pictures will be better stories.

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"A Friend in Need"

THE committee in charge of *Film Daily's* Annual Relief Fund this week set in motion the machinery of a campaign for the collection of money in the Eastern sector of the motion picture to be used to aid the needy, the sick and the unemployed of the industry in this region.

For the last several years this fund has been in operation, giving aid to hundreds, feeding hungry families, halting evictions and buying fuel and clothing, paying hospital and medicine bills. It is apparent that this year the demands upon this fund will be greater than before.

The proceeds of the collection are expended solely and exclusively in the industry. Checks should be sent to Mr. Jack Alicoate, *Film Daily*, 1650 Broadway, New York.

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A Jersey Record

A REMARKABLE achievement in able showmanship has been recorded in the performance of sixteen Jersey City theatres which raised $31,178.40 for the unemployment relief fund at midnight performances on Thanksgiving eve. This is nearly a third as large as the total attained in New York City. In Jersey City Jack Keale of Skouras theatres was chairman and George Drummond of Loew's Jersey City theatre was treasurer.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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WHAT THE PRESS SAYS

OHIO vs. N. Y.

THE TIMES-STAR of CINCINNATI, despite the fact that it is somewhat misinformed concerning RKO in two respects, presents an editorial which is a significant reflection of an attitude toward New York held by many communities, usually less articulate. It says:

Hard upon the failure of the country's biggest theatrical enterprise, the Shubert Theatre Corporation, which owns, controls or operates 70 leading houses in this country, comes the announcement of an application for a receivership by the RKO movie theatre combine, largest of its kind, with seven houses in Cincinnati and a multitude elsewhere. It is said for the Shuberts that the exorbitant joint demands of the unions of stagehands and musicians nullified economies which business depression required, and that, unable to shorten sail, they could not ride out the storm. Perhaps a program of expectations and outlay based upon fat years and not fitted for lean ones explains the parallel plight of RKO.

Friends of stage and screen, which means about everybody, will regret both major misadventures in the field of amusement. Yet there may be a lesson to be learned from each. It is the oldest lesson in history that when anything gets too big it falls apart. Perhaps the amusement field has become too centralized, and a measure of decentralization is the way out. Why, for example, should Cincinnati houses feel the shock because there is unsatisfactory theatre patronage on the Atlantic or Pacific Coast? In politics, Ohio has control of its own government as completely as New York does. In entertainment, why should it be merely a province of New York City? For both stage and screen, the metropolis undertakes to do all the thinking in matters of amusement for the rest of the country. It tells every city what it ought to like, and houses here and elsewhere take what is sent to them.

Not so long ago theatre managers in each city made this choice themselves. Why shouldn't they be the best judges?

The answer is, obviously enough, that neither Cincinnati nor any other one American city, including New York, can alone support an amusement policy expressed in terms of the motion picture. It takes the buying power of the nation. Also Broadway is not a street in New York; it is rather the midway of a continent.

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DEFENDED

THE CATHOLIC REGISTER of KANSAS CITY makes a brave defense of the motion picture, both its art and its morals, in an editorial saying:

According to officials of the Chicago public library the people have gone Victorian in their literary tastes. It may be that there has been a revival of reading aloud in the family circle. This would create a demand for novels that are reasonably safe for such reading.

The Victorian novels were dreadfully long. In English there never has been a novel just like Thackeray's "Vanity Fair." For humor and pathos Dickens has no superior. These novelists were the giants of days that are gone. Modern fiction is written primarily for the screen. Despite all the unkind things said of the movie directors they usually improve any story they undertake to photograph. They leave out enough to make graphic that which originally was only banal. We may criticize the films but as a rule they are more wholesome than the books from which they are extracted.

This may explain a return to the Victorian novel for reading. Criticism of the film today does not always mean criticism of those who take part in the production. We know that many of the men and women appearing in our movies are morally superior to those who wrote the filthy books from which some of the productions are taken.

This Week

Industry prepares for concerted fight on proposed 10 per cent tax on all admissions *Page 9*

Author Sinclair Lewis likes film version of "Arrowsmith" *Page 10*

Thirty-three producers in Germany agree on program of economies and cooperation *Page 11*

Efforts for continuance of RKO reach climax at Baltimore *Page 12*

Divestment of theatres and production of fewer films are recommended by owners *Page 13*

Milton Silver on Kenneth Collins' notion of advertising *Page 14*

Present studio executives of Fox will stay with Winfield Sheehan as boss, says Edward R. Tinker *Page 17*

Use of advertising in newsreels brings bitter debate in Britain *Page 18*

Three companies will make a total of at least 20 short features of three and four reels within next few months *Page 25*

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ARE YOU SMART?

THE TIMES of NEW YORK solemnly reports in its news columns on the latest scientific opinion concerning laughter, as follows:

Newark, N. J., Dec. 3.—Laughter was a sure index of a man's intelligence, Professor Carl G. Gaum of the Rutgers University Extension Division declared in a talk here tonight at the Management Institution, conducted by Rutgers.

"Tell me what you laugh at and I'll tell you your mental age," he said.

"A moron, a half-wit, even an idiot, can laugh at other people's mishaps; the man who can laugh at a superstition, a custom, a tradition, an institution, must be an observer; but the man who can genuinely laugh at himself is truly intelligent."

The business depression had caused the rediscovery of satire in America, Dr. Gaum said. "Is it is the expression of disillusion, yet not without its salutary effects.

"I consider this bitter humor of the day, evident on stage and screen, in book and magazine, a natural accompaniment of the deflation period. A play satirizing Hollywood, a picture making the gangster a posing fool instead of a hero, will go a long way toward clarifying our attitude toward these two American products."

▼

WORDS FOR MARIE

The NEWS INDEX of EVANSTON, which is next door to Chicago, presents an outgiving by Watler Kerr, in which he observes:

This week the MOTION PICTURE HERALD, leading trade journal of the films, made known the results of its yearly research into the box office successes of the past year. The theatrical year 1930-31 (judged from August of 1930 to August of 1931) had its usual percentage of outstanding films, although there is a tendency to discover in the so-called "big money" films that, of themselves, were not noteworthy, but were made profitable through popular names. . . .

Marie Dressler was evidently the outstanding single drawing power of the past season. Three pictures in which she was starred are to be found on the list: "Min and Bill," "Politics" and "Reducing." Whether or not she had Polly Moran or Wallace Beery with her does not seem to make much difference; Marie Dressler is the name that has brought the crowds to the theatre. . . .

One notable case of a very mediocre picture succeeding through strong "name draw" and heavy advertising is that of "Check and Double Check." When Amos and Andy were coupled with the nation-wide advertising campaign, it made little difference whether or not the picture itself was any good. These movies!

INDUSTRY READY TO BATTLE PROPOSED 10 PER CENT TAX ON ALL ADMISSIONS

Exhibitors of Nation Are Expected to Make Concerted Effort to Prevent Enactment; Pettijohn Going Into Action

By FRANCIS L. BURT
Herald Washington Bureau

Return to war-time conditions faces the motion picture theatre industry under the Hoover Administration's tax plan as submitted to Congress this week by the President and by Andrew W. Mellon, Secretary of the Treasury.

Affecting millions of theatregoers, the outstanding recommendation in so far as the industry is concerned is a proposal to tax all admissions 10 per cent. Specifically, admissions of 10 cents and above were mentioned. The present tax law levies an impost of 10 per cent only on tickets costing $3 or more.

Netted $90,000,000 in a Year

While individuals and concerns in the industry will also be affected by the higher rates on income of individuals and corporations and by the excise taxes proposed, interest centers around the admission tax under which, with a similar exemption of 10 cents, nearly $90,000,000 was collected in a single year a decade ago.

If the President's tax program is put into effect January 1, as he hopes, the higher taxes would prevail for 30 months, repeal of the proposed revenue act being promised for July 1, 1934, by which time it is hoped the economic situation of the country will have returned to normal.

Hopes that the admission tax would not be as severe as Secretary Mellon recommends were expressed following the reading of the President's budget message to Congress, in which he advocated a return to the revenue act of 1924, with such changes as might be necessary in the light of altered conditions. That bill carried an admission exemption of 50 cents and under it, in the following fiscal year, taxes on box office sales totaled $29,991,812.

Price Level Higher Now

Details of the tax plan, the President told Congress, would be made known by Secretary Mellon and reference to the latter's report disclosed that wartime practices were to be imposed upon the theatres of the country. The tax will be far more severe than it was 10 years ago, it is declared, because of the fact that the level of admission prices today is considerably greater than it was then, although profits are admittedly lower.

Secretary Mellon's recommendation for a 10 per cent tax on all tickets came as a surprise. It had been expected that an impost of some nature would be recommended, but few within the inner circle of motion picture executive ranks familiar with the workings of Washington expected that a 10 per cent fee would be recommended on practically all theatre admissions. The report, they concluded, is a most vivid indication of the extent to which the finances of the country have been affected.

Charles C. Pettijohn, of the MPPDA and leader in the industry's battles against adverse legislation, will again take up the cudgels in a fight to be staged at Washington when and if Secretary Mellon's proposal finds its way into bill form. The most widespread battle against the tax ever staged by the industry is expected, with exhibitors of the entire country joining in a concerted effort to prevent its enactment. It is felt within the industry that theatres are not netting sufficient profit to pay the tax, which fact would compel passing the Government revenue-getter on to theatregoers.

Not only will the theatre operator have to account for his admission taxes, but he will be subjected to severe taxes personally. The normal income tax rates are to be increased from 1½, 3 and 5 per cent to 2, 4 and 6 per cent, and personal exemptions are to be reduced from $1,500 to $1,000 for individuals and from $3,500 to $2,500 for heads of families. The corporation tax rate is to be increased from 12 to 12½ per cent and the present exemption of $3,000 granted corporations with net incomes of $25,000 or less is to be eliminated.

Other Taxes Proposed

A stamp tax of 2 cents is to be imposed upon each check and draft; a tax of 5 cents on telephone, telegraph, cable and radio messages costing from 14 to 50 cents and 10 cents on messages costing in excess of 50 cents; the rate of postage on first-class mail is to be increased probably to 2½ or 3 cents; taxes on tobacco and its products, except cigars, will be raised one-sixth of the present rates; the stamp tax on capital stock sales and transfers is to be increased 1 cent; a stamp tax is to be imposed on conveyances of realty of 50 cents for each $500 of value in excess of $100, and the rates and exemptions of the estate tax are to be returned to their 1921 levels. Manufacturers' sales taxes are to be imposed on automobiles, trucks and accessories, radio and phonograph equipment.

Figures on the revenues anticipated from the miscellaneous taxes have not been made public by the treasury department, but the imposts on admissions, tobacco, automobiles, phonographs, conveyances, checks and telephone messages for the first six months of next year would return about $205,000,000 and for the following fiscal year $514,000,000.

"We are now face to face with a situation where for a time the current revenues of the Government under our existing laws have fallen below the amounts required to meet the absolutely necessary expenses," President Hoover declared in his budget message. "This brings the question directly before us of the course that shall be pursued. We cannot maintain public confidence nor stability of the federal government without undertaking some temporary tax increases.

"I recommend that Congress provide for an increase in taxation for a definite limited period and upon the general plan of taxation which existed under the revenue act of 1924 with such changes as may be appropriate in the light of altered conditions. It is proposed that this increase shall be definitely terminated in two years from next July. This plan, it is estimated, will realize $920,000,000 next year and thus balance the budget for the fiscal year 1933 except for the statutory debt retirement. It would balance the budget including debt retirement in the fiscal year beginning July 1, 1933. It would provide about $390,000,000 for the current year.

Members' Attitude a Question

"The plan of approximately re-enacting the revenue act of 1924 has the great advantage that the Government is equipped by experience with similar legislation for its systematic and economical collection. The public has paid such taxes in the past and has found them not intolerable and has found that they do not prevent increased prosperity. By providing a definite date for termination of the temporary increase it will allow taxpayers to look forward to definite relief."

Sufficient time has not yet elapsed for members of Congress definitely to determine the attitude they will adopt with respect to the Administration's program. Many of the recommendations made by Secretary Mellon were already embodied in measures among the more than 5,000 bills introduced in the opening days of the session. Sufficient time has not been given for the new line-up of the house of representatives, where the Democrats have a majority, to develop how Administration proposals will be affected.

The tax program will have to be considered by the ways and means committee of the house, this year under Democratic leadership. Before any bill is reported, carrying tax legislation, it is possible brief hearings may be called.

WHAT PROPOSED TAX WOULD DO

All theatre admissions of ten cents and over would be taxed 10 per cent under the Mellon plan.

Assessment would be in effect for 30 months, repeal being promised for July 1, 1934, in Hoover's program.

Similar tax raised $90,000,000 decade ago. New proposal called more severe on theatres due to higher admission level though profits are lower.

Exhibitors also would be subected to severe assessments personally, under income and corporation tax charges.

Proposed Levy Declared More Severe Than Ten Years Ago Because Level of Prices Is Much Higher Than Before

EVEN AUTHOR LIKES "ARROWSMITH"

"Who Is Dreiser?" Asks Sinclair Lewis, Who Says He Cried Real Tears Over the Picture Made From Own Story

Sinclair Lewis, Nobel prize winner and the discoverer of American "Babbittry," which comprises so large a sector of motion picture fandom, and author, among other works, of "Arrowsmith," has suddenly found himself mightily intrigued by—of all things—a "movie." The movie is Mr. Lewis' own "Arrowsmith."

"Arrowsmith" not only intrigued Lewis; it delighted him. Delighted him so much, in fact, that immediately after it was thrown on a New York screen for the first time, he permitted Lynn Farnol, obliging United Artists' publicist, to gather up a bevy of reporters and dramatic critics at the Lewis menage in East 90th street. There, for two hours, Lewis, the iconoclast, spoke as one dyed-in-the-wool movie fan to his fellows, discoursing on the undoubted merits of "Arrowsmith," the motion picture.

And in the pauses between his exclamations reporters managed to ask and obtain answers to a few—a very few—questions around which they hoped to build a yarn. But each interruption was met with increasing annoyance by Lewis, until, once, when a question which had just been answered was put to him by a girl reporter who, obviously, had difficulty in concentrating, the author upbraided the young woman.

"Darling," he reproved her, "you are not paying attention, else you would never have asked if this were the first story of mine to be filmed. I was just saying there were many others, but this is the first that ever 'got' me—the first with which I was completely satisfied."

Still another interruption was dealt with just as severely. A two-year-old youngster competed, vocally and gymnastically, with the head of the household for attention, and finally succeeded in so annoying her elder with interruptions of his praise of "Arrowsmith" that he was forced into action.

"Get that representative of the *Chicago Tribune* out of here," he commanded a secretary.

This done, he settled himself once more in the softly cushioned easy chair he occupied—easily the most comfortable in the room—and returned to his subject.

"'Arrowsmith'," he repeated, "is the first 'grown-up' picture." This pronouncement later became a refrain. "I am thoroughly satisfied with it just as it is. Nothing vital either to the story or to the picture has been omitted or eliminated. Even the ending is as ironic as the book's, and in this 'Arrowsmith' departs from the accepted movie treatment of popular novels."

Some one suggested at this point that Mr. Lewis' reaction to the screen version of "Arrowsmith" was in sharp contrast to the fuss kicked up by Theodore Dreiser in his outraged artistry over the finished production of "An American Tragedy."

"Dreiser?" queried Lewis. "Who is he? What does he do?"

"I realize," said Lewis, resuming, "that I am not a good critic because I'm just a kid

(Continued on page 12)

"ARROWSMITH," the Sinclair Lewis novel, done into screen drama by Samuel Goldwyn for United Artists, went before Broadway's most expertly critical audience Tuesday night, and triumphed.

This production in its extraordinary competency is a significant realization upon the possibilities of the sound screen, likely to long rank high in the art.

"Arrowsmith" by sheer force of its intelligence of content and execution is not a "showman's sensation." It is more important than that. It is a motion picture of high emotional content, yet escaping the proclamations of the obvious and the bathos so painfully typical of what mentally adult persons call "movies." This picture and its like can be used to vastly increase the screen audience in its upper strata and to importantly improve the status of the art.

One outstanding aspect of "Arrowsmith" on the screen is the consistent maintenance of mood and strong cohesion with a straight line flow in narration. Mr. Lewis' intensity of pursuit of the single-effect so essential to clean-cut drama, whether by word or picture, has been achieved on the screen. More than any other production of the talking screen this picture gives the impression of having been made the way all good works are done, by one man with an unclouded conception of what he was doing. The typical lacunæ which mark the scars of cutting room revisions and transplantations are not to be found. The technology and machinery of picture making, involving many hands and minds as it does, makes this an achievement of exemplary value.

In one instance only, the use of an all too obvious device of a contaminated cigarette to communicate disease, does the picture become "movie." Both its use in narration and its implications, in view of the scientific nature of the story, are implausible and jarring.

Despite all the perfection of its mounting and the excellence of the photography, this picture, like nearly every other production of the talking screen, leaves one with the sensation of having been played rather too much inside of four walls. A village long shot in the earlier sequences, a dash of sea and jungle in later ones, would have given the picture elbow room and would have preserved for it some of the restful scope of vision which so importantly contributed to silent pictures.

The casting of "Arrowsmith" is too satisfactory to require comment. No mediocre performance, in even the most minor role, mars the piece. Ronald Colman is quite at his best, and Richard Bennett is delightfully perfect. I have now seen Mr. Bennett die on the stage and screen in six languages, of everything from 1915 in "Damaged Goods" to 1931 in "Arrowsmith," and that is always a pleasure. TERRY RAMSAYE

Stellar Lights at "Arrowsmith" Show

United Artists world premiered "Arrowsmith" at the Gaiety theatre in New York on Monday night with the most important galaxy of stellar lights in attendance at a Broadway opening this season.

Samuel Goldwyn and Mrs. (Frances Howard) Goldwyn led a large group of United Artists officials which included General Sales Manager Al Lichtman, Arthur Kelley, in charge of foreign operations, and Harry Buckley and Lynn Farnol, who handled the opening. Marilyn Miller was there with Mervyn LeRoy, and Lilyan Tashman with Edmund Lowe. John Emerson and Anita Loos attended and so did Helen Twelvetrees, Armida, Flo Ziegfeld, Warren Hymer, Buddy Starbuck and a host of others, including Norman Douglas, Dr. Paul de Kruif, author of "The Microbe Hunters," and collaborator in scientific details of "Arrowsmith;" Arthur Hornblow, Jr., Jack Alicoate, publisher, and George Blair of the staff of Film Daily; Paul Burger, United Artists; Major Fred Herron and Frank Wilstach, of the MPPDA; Terry Ramsaye, editor of MOTION PICTURE HERALD, and James P. Cunningham of the same publication; Berthold Viertel, Paramount director; William Gaines, Associated Press; Sam Shane, of Variety; Alice Shay, Paramount player; Charles Hynes, *Motion Picture Daily;* Mordaunt Hall, *N. Y. Times.*

The initial screening was presided over by Author Sinclair Lewis as honor guest. His attendance differed from that by his literary-brother, Theodore Dreiser when Paramount premiered "American Tragedy," in that Lewis offered no objections to Samuel Goldwyn's interpretation of the medico-science profession as novelized by Lewis, whereas Dreiser evidenced resentment at the treatment accorded his "Tragedy." When Dreiser later brought the matter to court, Paramount was upheld.

Operators Settle Differences

A settlement has been reached in Birmingham, Ala., between operators and the Birmingham Theatrical Amusement Company, Inc. Terms are $58.50 per week, with three men instead of four in two larger houses and one man in the suburbans.

GERMANS READJUST INDUSTRY TO MEET PROBLEM AS IN U. S.

Stars' Salaries Reduced at Least 20 Per Cent; Technical Staffs' Wages Cut; Lower Recording Costs Are Also Sought

By Staff Correspondent—Berlin

Germany's motion picture industry, confronted by problems generally identical, if less in dollar magnitude, with those which the worldwide depression has imposed on Hollywood, is now at work on a well oriented plan aimed at economies, improved efficiencies and more closely knit cooperations for the well-being of the whole cinema structure here.

The German plan, which has been progressively going into active operation since a memorable meeting of the leaders of the industry October 26, is under close observation by representatives of American concerns here and reports are going forward to Times Square and Hollywood.

In Berlin a considerable curiosity is evidenced among executives of German companies concerning the apparent deliberation with which Hollywood reforms and realignments are taking place.

Salaries Cut 20 Per Cent

Following out the terms of the extraordinarily far-reaching agreement made at the meeting of representatives of 33 companies in Berlin, stars' super-salaries have been reduced at least 20 per cent. Wages of the commercial and technical staffs—directors, cameramen and musicians among them—also have been pared.

Efforts to obtain from Tobis Klangfilm a reduction of license costs for the use of recording equipment and of royalties for domestic and foreign distribution have not fared as well. To date the negotiations with representatives of the sound equipment company have not been productive of results.

Meanwhile theatre owners, members of the exhibitors' association of Germany, not only approve of the readjustment steps undertaken, but also have determined to boycott the pictures of producers who do not live up to the agreement.

Situation Still Embarrassing

In spite of these developments the producing industry in Germany is still in a most embarrassing set of circumstances, due to the currency difficulty in Central Europe. Emergency laws prohibit payments except in native currency, which in turn cannot be sent out of the particular country in which it is issued.

The situation of German exhibitors also is serious, due in part to unemployment, double feature programs and reduced admission prices.

There are sufficient German productions available to meet the present demand, but a shortage of pictures suitable for first-run theatres is expected by February.

Unanimous opinion of producers that studio costs must be cut down, if the industry were to meet present economic needs, prompted the gathering of representatives of the producing organizations. All obligated themselves unconditionally to put into practice the following principles:

1. *Salaries of stars are to be put back on a reasonable basis.*
2. *Actors' salaries are to be reduced at least 20 per cent under the salary last paid.*
3. *The services of such managers, secretaries, representatives and others who have been active as intermediaries shall be completely eliminated.*
4. *The wages of technical and technical-artistic personnel shall be reduced to the proportions of regular wages paid in other branches of industry. Under this list come directors, cameramen, architects, operators, bands and musicians, sound monitors, cutters, costumers, hair dressers, property people, photography directors, and others.*

To insure application of these regulations to the producers' staffs, a department is being organized in the Spitzenorganization of the German motion picture industry, which will be instructed and authorized by all producers to issue figures on the wages last paid, costs of photographic apparatus, electric licenses, and so on, to the other producers and companies which adhere to that decision. The office of the Spitzenorganization is to be kept constantly informed of new contracts. In addition, a commission is to be appointed which, together with the Spitzenorganization, will test and supervise the adjustment of salaries of stars, actors and others and direct operation of the plan. Dr. Walter Plugger, president of the Spitzenorganization, has taken over direction of the project.

Seek Lower Sound Costs

Companies adhering to this decision bind themselves to make known the salaries paid by them also in the open market, as well as the charges for photographic apparatus and electrical licenses.

To obtain lower license costs for the use of photographic apparatus and reduced exploitation licenses, negotiations were opened immediately with Tobis-Klangfilm with the hope that these companies, too, will give consideration to the general situation in their prices and at least give immediate effect to promises given.

General reduction of the level of wages and raw material requires also lower prices for raw stock and negotiations to this end are being opened with the standard companies. The copying plants also are being approached regarding a reduction of prices for developing and printing.

Negotiations now in progress with studio owners anticipate a reduction in studio rentals.

The Spitzenorganization was requested, in conjunction with the unions associated with it, particularly the distributors and theatre owners, to do everything possible to put these principles into operation and to enact a resolution by which films produced contrary to these principles shall be excluded from exploitation.

33 Signers

The entire motion picture industry stands behind the readjustment program now in progress after the Berlin conference. Following are the names of the 33 producing companies which signed the agreement:

Aafa
Aco
Allianz-Tonfilm G.m.b.h.
Atlantis-Film
Atlas-Film
Chronos
Cicero-Film
Cinema-Film
Deutsches Lichtspiel Syndikat
Elite-Tonfilm
Ellen-Richter-Film
Emelka
Felner & Somlo
Froelich-Film
Greenbaum-Film
Hisa-Film
Itala-Film
Karlheinz-Wolff Production
Lamprecht-Film
Lothar Stark
Majestic-Tonfilm
Mayfilm
Matador-Film
Messtro-Orplid
Nero-Film
M.-R.-Film
Richard-Oswald Film
Tempo-Tonfilm
Terra-Film
Thalia-Film
Transocean-Film
Universum-Film (Ufa)
Zentralfilm-Fett

Exhibitors Will Boycott Pictures of Producers Not Living Up to Agreement Entered Into by Entire Industry at Berlin

Licht Bild Bühne Approves

Licht Bild Bühne, Berlin daily motion picture publication, said editorially under the heading "Solidarity":

"That which the *Licht Bild Bühne* has been preaching for years has become a fact: The motion picture producers of Berlin sat in common at the roundtable. Difficulties in foreign and domestic business which threatened the existence of production have brought it about that definite decisions were reached to which the imposing entirety of the German film industrialists has put its name. The production front is closed. Late, but not too late.

"Not too late—if the decisions invited by economic logic are followed by the will to execute. To the solidarity of the producers, the solidarity of the distributors, which in general are identical with them, and the exhibitors must be bound in closest community of fate. The communique of the Industrialist Association indicates where the lever is to be applied; whoever seeks to attack from behind the much needed unity of the German motion picture industry in its efforts for reductions shall see how he may in the future exploit his films in Germany. The inter-relationship of the program of rationalization with admissions—that is, the carrying capacity of the theatres—is undeniable. The intelligence of the motion picture trade will stand behind the regulations of the industry, and everything depends on the centralization of determination, whose source of strength is our Spitzenorganization.

"The idea of solidarity must, above all, gain a foothold among the artistic, technical and trade coworkers of the film industry." We are confident that Germany's motion picture creators will see that the salvation of German films demands during this most critical period a mutuality of interest which each one must make his own."

STRUGGLE TO CONTINUE RKO REACHES CLIMAX IN BALTIMORE

Fuller Consideration Asked by Widow of One of Founders of Orpheum Circuit—Senator Dill Will Ask Inquiry

The struggle for the continuation of Radio-Keith-Orpheum Corporation reached its climax this week as officials and stockholders of the company prepared for the decisive meeting in Baltimore, Thursday, at which was to be presented to stockholders the company's plan of refinancing, on the acceptance or rejection of which, according to Hiram S. Brown, president, hinges the future of the company.

There was no indication that a postponement of the meeting would be asked up to shortly before the appointed time for its opening. On Wednesday, B. B. Kahane, RKO vice president and general counsel, predicted that approval of the plan was assured as the number of voting proxies on hand neared the required two-thirds. Kahane was prepared to leave for Baltimore where he was to be in readiness to preside at the stockholders' meeting in the event Hiram Brown found it impossible to attend.

Following the settlement of differences between the RKO Stockholders Protective Committee and the RKO management, which resulted in a reduction of the proposed $5 cash payment for each share of stock owned to $2.50, as recommended by the Protective Committee, new opposition to the management's financing plan was voiced by Caroline L. Kohl of Chicago, widow of one of the founders of the Orpheum Circuit and holder of 4,900 common A shares of RKO, and about 1,000 shares of Orpheum Circuit preferred. In a letter drafted by her attorney, George L. Schein, Mrs. Kohl asked that the meeting be adjourned for fuller consideration of the company's financial needs.

Dill to Ask Inquiry

Part of the letter sent in behalf of Mrs. Kohl to the management and Class A stockholders stated: "It is my opinion that the serious action contemplated should not be taken without greater deliberation and a fuller knowledge by the stockholders themselves of all of the facts. It does not seem, in view of the opportunities and tremendous amount of property of the corporation, that a receivership can be seriously considered or that immediate precipitate action is necessary."

Following a conference with RKO officials in New York on Wednesday, Schein was reported to have waived objections to disposition of the financing plan at Thursday's meeting in the event sufficient voting proxies to approve the plan were on hand at that time.

Senator Dill, Democrat, announced Wednesday in Washington that he would ask the senate to authorize an investigation of the refinancing of the RKO corporation. Dill has charged that the corporation, contemplating a refinancing program, required stockholders to contribute on a pro rata basis to $11,600,000 of corporation debentures.

Although expressing optimism over probabilities of collecting a favorable number of proxies in advance of the meeting, Kahane said that proxies only slightly in excess of 1,000,000 in number had been collected by Wednesday. Approximately 1,600,000 voting shares are required to approve the plan which would bring $11,600,000 in new capital into the company. Kahane said that RKO was privileged either to postpone or adjourn the meeting if it deemed such a procedure advisable.

Its Author Likes "Arrowsmith" Too

(*Continued from page* 10)

at the theatre. I cried real tears over my own story last night in the theatre. But I think it will be a box office success. I think it will mark a new era in honestly made pictures which will be box office successes."

It was learned that, despite the very pleasant results attained in "Arrowsmith," Lewis has no desire "to write something exclusively for the screen."

"No, no," he said. "I will write my stories and if they prove to be picture material, so much the better. I have no desire to work for Hollywood."

"Laughs at Offers"

"Why," emphasized his middle-aged secretary, a brittle, self-contained woman who sat across the room from the author, "Red receives plenty of offers from Hollywood, but he just sits back and laughs at them. He wouldn't consider any of them."

" 'Arrowsmith' is the first picture," Lewis again resumed, "that hasn't made me just a little sick watching 'him' getting 'her.' It shows that Hollywood has the talent capable of making intelligent, 'grown-up' pictures. I think it will be a success, although it means nothing to me financially whether it is or not. The story is sold and paid for."

An attendant broke into the room at this juncture with another interruption.

"Al Smith on the phone," he announced deliberately, so that there could be no mistaking the words.

In the interim Lewis must have had a premonition that he would be branded a "movie" fan in the morning papers, for, on his return to the room, he announced to the assembled guests: "Mind you, I am not praising the movies—only this one picture. It is the first I have ever seen that 'got' me, and I have seen numbers of others that were made from novels and short stories of mine."

He enumerated a few of them, "Main Street" among them. His "Elmer Gantry," he said, had been looked upon favorably by several producers until a specific ban was placed upon it by Will Hays.

"It's agin' God," he explained. "Offensive to too many."

Then a photographer stepped into the room and without asking permission or even a simple by-your-leave, set up his camera and focused it on the author, reclining comfortably in the softest chair in his living room. He took two flashes of Lewis alone and then asked that the "representative of the *Chicago Tribune*" be recalled to pose on papa's knee, for a third.

"There is a novel that has never been written," said Lewis, regarding the cameraman. "The story of the American newspaper photographer. Ordering senators around. It reminds me of my old days as a Washington correspondent. I was a good one, too," he added.

Mr. Lewis went on to envision a new era of adult motion pictures.

"Thirty years ago," he said, "a young man named George Horace Lorimer came along with a new and startling idea. He proposed to print magazine fiction which had something else beside sweet talk for Aunt Maria. And your Uncle Lorimer went on to make his magazine one of the most important literary molds in the country.

"Perhaps Samuel Goldwyn may be doing the same thing for the movies. The novelists have been writing honestly for the last few years, writers like Bill Faulkner and Hemingway. The movies may be starting to catch up.

"Sam Goldwyn or somebody in charge of the picture said, let's do something honest, and the movie is honest. I had nothing to do with the film, but it seems to me about the only movie I've seen which wasn't written down to Mother Goose, down to the moron.

"The Negro doctor in it, I think, is the first one of his kind on the screen who failed to come out as a quaint and curious character. I know the character. I've met dozens in Trinidad and the Barbados. I presented him honestly in my book. And the movies have miraculously presented him with the same honesty."

The guests arose to depart.

"Believe me," Lewis told them as they headed for the door, " 'Arrowsmith' is a fine picture. I am thoroughly satisfied with the way it has been handled. All of you who haven't seen it should run right over to the theatre before you write a word of this interview."

Industry Leaders Return From Coast After Studio Meetings

Will H. Hays led a large delegation returning to New York this week from Hollywood, where executives of all important companies participated in conferences regarding a new economic scheme in production.

Accompanying Hays was Joseph Breen, his executive assistant. E. W. Hammons, president of Educational, likewise returned, and so did Harry M. Warner and Sam Goldwyn.

Nicholas M. Schenck, president of MGM, and Felix Feist, Metro's sales chief, arrive in New York later this week.

DIVESTMENT OF THEATRES, FEWER FILMS RECOMMENDED BY OWNERS

Vincent's Continuing Committee Asks Hays and Other Leaders to Call "Council of War" to Alleviate Overseating

Believing overseating to be the most serious problem of the motion picture industry at its present "most crucial stage," the exhibitors' national Continuing Committee will ask President Will H. Hays of the MPPDA and other leaders of the business to call a meeting of representative producer, distributor and exhibitor groups, at which, it is proposed, producer-owner circuits will be asked to darken or relinquish to former independent owners all theatres which they have been unable to operate profitably over a period of time.

Curtailment of the total number of pictures to be produced in the future is also proposed as a corollary of the suggested theatre reduction. In the event that decision is made to place in effect these two important recommendations of the Continuing Committee, it is believed by its members that much will have been accomplished in alleviating the present economic strain on the industry.

Decentralizing Begun

Decentralization of circuit operation, which also includes relinquishment of large theatre blocks to former independent owners, has been under way for quite some time. Fox, principally in the East, Warners and Paramount have participated in this movement.

The trend toward fewer pictures has been the subject of much discussion within inner executive ranks in recent weeks.

Details of the program for a "council of war" were made known this week to MOTION PICTURE HERALD by Walter Vincent, of Wilmer and Vincent, eastern circuit, who is president of the national Continuing Committee, formed last September when exhibitors met at the Astor hotel in New York to protest MGM's sales policies of percentage playing. Seven thousand theatres were reputed to be represented at the meeting, which named, in addition to Vincent as the committee's chairman, the following exhibitor members: Nathan Yamins of Fall River, Mass.; M. A. Lightman, Memphis, president of the MPTOA; Lewen Pizor, Philadelphia, one of the prompters of the MGM protest; Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce in New York City, and A. Levey of New Haven.

Following an investigation of the complaints by theatre owners against MGM's policies, the Continuing Committee under Vincent began a secret and far-reaching study of all problems now facing distributors and exhibitors, many of which difficulties are a direct outgrowth of the present economic situation existing both in general business and within the motion picture industry.

Invitations to participate in a general industry get-together now are being forwarded by the committee to theatre, sales and production executives, and a bid to sponsor and conduct the meeting was made to Will Hays on his return from Hollywood this week. Members of the committee considered the cooperation of Hays likely in view of the fact that the objectives of the proposed meeting—the reduction of theatres and curtailment of production—were subjects of discussion when Hays conferred recently in Hollywood with Nicholas Schenck, Adolph Zukor, E. W. Hammons, Joseph M. Schenck, Harry Warner, Hiram S. Brown, Carl Laemmle, Winfield Sheehan and Joseph Breen, the latter of the Hays office.

Hays' interest in the subject, and his familiarity with it as a result of the Coast conferences, in the belief of committee members, may prompt him to accept a prominent part at the proposed general meeting.

"The Continuing Committee believes that the only corrective for overseating is for circuits to discontinue operation of unprofitable theatres. We believe producers now realize the fallacy of the idea of owning theatres merely as a guarantee that all of their product will be shown. It must now be obvious to them that it is much better to have a percentage of their product exhibited at a profit than to have it all shown at an aggregate loss."—WALTER VINCENT, Chairman.

"Council of War" Urged

"At this most crucial time in the industry's history," Vincent said, "a general council of war of leaders in all branches is most essential. The Continuing Committee believes the problem of overseating to be the most serious and far-reaching in its effect on all phases of the motion picture industry, and its solution involves promise of greatest and quickest relief.

"The committee believes that the only corrective for overseating is for circuits to discontinue operation of unprofitable theatres. We believe producers now realize the fallacy of the idea of owning theatres merely as a guarantee that all of their product will be shown. It must now be obvious to them that it is much better to have a percentage of their product exhibited at a profit than to have it all shown at an aggregate loss."

Vincent added it would be suggested at the proposed industry get-together that circuits dispense with all theatres which have been operated unprofitably over a period of time, and that such theatres either be returned to independent operators or be closed.

"Many theatres now being operated at a loss merely to insure some producer an outlet for his product are nothing more than glorified stores, and should be permanently closed," Vincent said. "Circuits wanted and succeeded in acquiring too many outlets.

It may be that, in order to supply this overabundance of exhibition places, producers are now making too many pictures. If this is so, a materially reduced number of theatres in operation should result in fewer pictures, which would be of better quality, being produced with greater benefits resulting to those theatres whose past earnings have won them the right to remain in business."

The proposed general meeting and its objectives had their origin in a message to the MGM Protest Meeting authored by the MPTO of eastern Pennsylvania, southern New Jersey and Delaware, which asked, in part, that producers devote themselves to the making of better pictures rather than to the operation of neighborhood theatres which "they have demonstrated by ample proof is legitimately the field of the independent exhibitor."

Proposes That Producer-Owned Circuits Darken Houses Not Operating Profitably or Turn Them Over to Independents

Called "Costly Playthings"

"Turn these costly playthings back to the independents, who know how to operate them profitably," the message advised. "The best pictures were made several years ago when the producer had to turn out quality or stay out of the theatres, and not as at present where there is an assured outlet for pictures in producer-owned circuits. Such an outlet guarantees a showing, but does not guarantee a profit. One outstanding success followed by six 'flops' is a poor average to boast of in picture making."

The protest meeting empowered the Continuing Committee to work for elimination of the score charge, immediate adoption of the standard contract, and other programs considered beneficial to exhibitors and the industry, in designating it to continue as a negotiating body between exhibitors and distributors.

Columbia Promises Release Of Full 1931-32 Schedule

Columbia, refuting statements that major companies contemplate reduction of current feature schedules, announces that every film on the 1931-32 program will be delivered. The company claims to be ahead of its schedule for the first quarter.

Eight of the 26 features set are already completed and five others are nearing completion on the Coast. The five are: "Three Wise Girls," "The Man Who Dared," "Zelda Marsh," "Final Edition," "The Feathered Serpent."

Tobis Opens New York Exchange

Tobis-Film, German concern distributing in the U. S. via the state rights market, this week opened a branch in New York, in line with the company's new policy of establishing exchanges throughout the country.

MILTON SILVER ON COLLINS' NOTIONS

Motion Picture Ad Man Must Hit First Time or Quit, Says Universal's Advertising Head

by MILTON SILVER

The exciting discussion of motion picture advertising and its technique, which has come in sequel to MOTION PICTURE HERALD'S presentation of some notions from Mr. Kenneth Collins, executive vice president and showman-advertiser for R. H. Macy & Company, continues this week with a cheerfully assertive expression from Mr. Milton Silver, advertising manager for Universal Pictures Corporation. Mr. Silver makes his own points clear enough, but it is important to note his emphasis on the ephemeral quality of motion picture selling opportunity, and to realize, as we all must within the industry, of what slight and fragile facts the motion picture advertising man must weave his web. TERRY RAMSAYE

Time passes . . . great industries wax and wane . . . and the power of the printed word marches steadily on.

Advertising becomes more and more an exact science.

Which makes me think that it's about time motion picture advertising stepped up and took its place in the limelight as a living, breathing, virile part of this modern civilization. Motion picture advertising is conspicuous by its absence in any and all series of advertising awards for outstanding copy and layout . . . in spite of the fact that the advertising profession generally has borrowed and borrowed the merchandising and showmanship manner and method of the motion picture ad man and exploiteer.

The men who spend the motion picture money yearly do a fine merchandising job through the medium of printer's ink in the motion picture business press, in the amusement pages of the daily papers, on the billboards of the nation, and in the national magazines. And they are working with the most perishable merchandise in industry.

A picture is literally here today and gone tomorrow.

There is no time to build up consumer prestige by weight of words or volume of white space. The motion picture ad man must do his job and do it quickly! He has no time to write and revise . . . revise . . . revise. He has no time to try out campaigns . . . he has no time for research on individual products. He has to hit . . . and hit the first time or call it quits.

And he has a new product to advertise every time he starts.

▲

The appeal is through the emotions only . . . the customer buys mostly on faith. He can't see what he buys in advance. He can't feel it . . . touch it . . . sample it. He must believe! And the advertising man's job is to make him believe that he is going to get his money's worth.

So you see every ad is a one shot ad . . . take it or leave it.

Most often the advertising matter . . . preliminary trade ads and advance theatre ads for the press books . . . is made up long before the picture is seen.

Generally the only material available for trade ads is a synopsis of the story and names of a few players in the cast and perhaps the director.

Granted that personalities are easy to sell compared with inanimate objects such as usable merchandise . . . wearing apparel . . . furniture . . . food and the like . . . consider the death struggle a man must go through trying to condense a story that takes anywhere from five to ten reels of motion picture into, say, fifty words.

Probably the clearest and most concise explanation of what the motion picture ad men are up against is this statement from Terry Ramsaye: "Blue sky—that's all."

These men must tickle the anticipatory glands of the prospective customer to such an extent that he froths at the mouth with excitement and emotion.

Even the circus man had something on the motion picture feller. He saw the animals pawing at the prison bars.

And, by the way, suppose the now almost legendary Mr. Barnum had resorted to what the moderns call "understatement." Imagine a circus poster with copy like this: "Thousands of interested people who have seen this excellent show seemed to have had a most enjoyable time. If you enjoy excitement, light and airy laughter and really astonishing stunts that at times even approach the miraculous, come and see the Barnum and Bailey big show. We believe you'll like it and have a good time."

▲

On the other hand, suppose we insert a little dash of humor into a dramatic motion picture with a headline as follows, "YOU CAN'T TELL THE PLAYERS WITHOUT A SCORECARD," to tie up with the football season. Then underneath, your copy starts something like this: "There's no rhyme or reason why we made this picture . . . but the people seem to like it . . . seats are selling like a batch of Mrs. Child's hot cakes, it's that popular. Come on down to the Mayfair and try to get in."

But to get back to the original premise. The motion picture clientele is a cross section of the world rather than any specialized group or groups. The ad man has no following to cater to . . . no two pictures are alike . . . therefore each must be handled in a different manner. Yesterday's advertising on a "Street Scene" or "Free Soul" or a "Frankenstein" is no help at all in selling "Palmy Days" or a "Champ" or a "Strictly Dishonorable." Every picture must stand on its own legs. And always the motion picture ad man is confronted with the need to hurry . . . and the fact that his public lives on promises. Besides, this is a business, and merchandise MUST be sold at a profit. Fashion is a hard taskmaster in the clothing business, the furniture business, the radio business and even in the food line, but there is no harder taskmaster extant than a public that will not go to see this week's picture next week. Which is why certain Broadway houses pack them in at previews.

Every first run motion picture represents an investment of about a quarter of a million dollars . . . and with each succeeding day after the first run houses play it, its value decreases.

And there are no bargains . . . no lead merchandise . . . no "marked downs."

The life of a motion picture in any one spot is very short, and there is no such thing as procuring a copy or a model for late comers. You must get your audience into the theatre while your advertising is hot, then make room for the next one.

There must be emotion approximating hysteria in the copy, because the appeal is entirely to the emotions . . . and emotion usually leads to overstatement rather than understatement!

The large motion picture companies, of which there are seven, produce an average of forty features a year each . . . forty different pieces of remarkably perishable property each year . . . each piece of property costing between $150,000 and $1,000,000 (a total annual production for these seven big companies of approximately $150,000,000). And once a picture is finished, it's finished! . . . the public takes it or not, as its fancy dictates.

▲

And sheer beauty of layout or literary style means nothing . . . sheer beauty of copy means nothing. Every single piece of advertising copy is a dramatic effort that must stand alone.

The message must be smashed across in the twinkling of an eye. There is no time to take up the slack . . . all is written so that he who runs, reads or passes it by. The competition is keen . . . probably the keenest competition in the realm of merchandising.

And a lot of good work is done nevertheless.

And I say that frequently out of all the hack work and all the hit or miss stuff that is daily ground out of the m. p. ad mill, a piece of copy stands out . . . a layout stands out . . . a campaign stands out bold enough to take its place right up front with the best that comes out of the straight commercial advertising shops. And I say that because of this job the m. p. men are doing, always under pressure, always with the knowledge that it must hit or lose; I *say* motion picture advertising is a vital part of advertising and deserves a real place and honest recognition by the advertising profession as an institution.

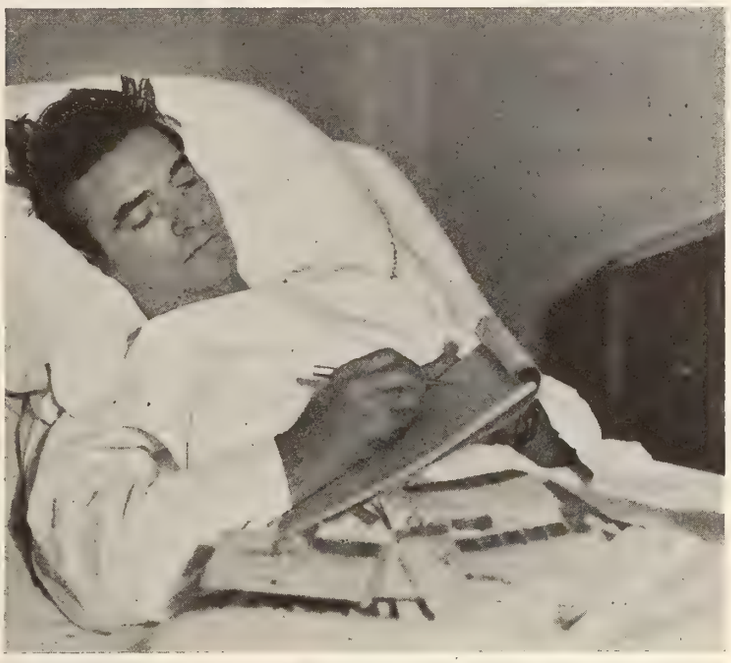
THE CAMERA REPORTS



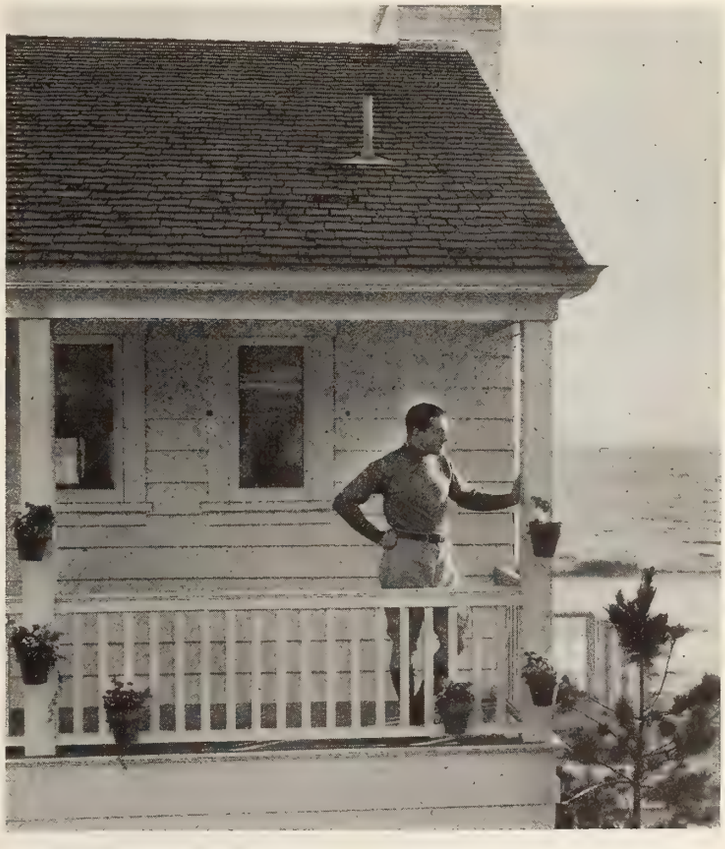
HIGHLIGHTS. Among the shadows of a corner in one of the Warner sound studio buildings, Douglas Fairbanks, Jr., and Joan Blondell find a chatting place while awaiting the director's call. And there the still man found them one day while they were working together in "Union Depot."



MR. RUTH, ACTOR. A brand new portrait study of George Herman Ruth, without the royal robes or the mighty scepter of the King of Swat, instead a rather handsome celebrity of the photoplay. Ruth has just completed a series for Universal on baseball—inside stuff.



FIGHTING FOR HEALTH. Tom Mix answers as many as he can of the hundreds of letters wishing him a speedy recovery from his illness. Mix was ready to return to the screen, in a series of Universal Westerns, when he was stricken in Hollywood with acute appendicitis.



A COTTAGE BY THE SEA. Not long ago this department presented Richard Barthelmess frowning over plans at a desolate spot on the Pacific. Here is the spot, all covered over with the First National star's new Malibu Beach home. And a look of proud ownership has replaced the frown.



SON OF CATHAY. As if to prove his prodigious versatility, Edward G. Robinson assumes this guise in his latest role, that of a hatchet man (what a pleasant title!) in First National's "The Honorable Mr. Wong."



FURTIVE EPISODE. In the forthcoming Fox production, "Circumstance." This shot was considered for last issue's "Still of the Month," and this is a kind of honorable mention. Alexander Kirkland is shown. The cast is headed by Violet Heming and Ralph Bellamy.



MOTION PICTURE MINDED. Sydney and Charles, Jr., sons of Charles Chaplin and Lita Grey Chaplin, having some fun with the Fox Movietone sound recording equipment aboard the Ile de France, as it took them to Europe to resume their education. Both mother and grandmother were fellow-passengers.



BEFORE THE NEXT SCENE. A study of the new motion picture, as exemplified in the actor who pauses to brush up on his lines beside a giant lamp. Specifically, John Boles before going into action in "Good Sport," Fox production.

Small Town Leads The Way As Relief Returns Increase

The small town of Nevada, Mo., with a population of only 7,500 led the way this week as later returns on the Motion Picture Week for the benefit of the nation's unemployed came in from towns and cities over the country. Generally considered a record for the United States, Nevada turned over for administration the sum of $2,520, contributed by only two theatres. Midnight performances were given by the Star, Fox Midland house and the Arbo.

Jersey City, with three de luxe houses, Loew's Jersey City, Skouras State and Warners Stanley, and 13 neighborhood theatres offering benefit performances, raised a total of $31,178.40. Jack Keale of the State and George H. Dumond of Loew's directed the showings, with the de luxers charging $25 for loge seats, $2 for orchestra and balcony, and the neighborhoods pricing their seats at $1.

Other late figures included: Memphis, Tenn., $4,765; Houston, $1,258.50 with eight downtown theatres giving shows; Greater Miami, $1,519, with 13 houses contributing. Some 80 Iowa theatres anticipate a gross exceeding $10,000, with certain performances still to be held. The Rinzler & Frisch Theatres organization in Brooklyn, N. Y., turned over to the committee $2,348, collected at its several box offices.

Multicolor Goes in For Black-and-White

A deal with Joseph M. Schenck to handle United Artists' prints this week launched Howard Hughes' Multicolor organization into the black-and-white field. Heretofore, it had concentrated exclusively on color prints. Consolidated has been doing U. A.'s laboratory work.

Citing net earnings of Multicolor for October at $1,379, with an equally good showing expected for November, Hughes declared that "the concern has weathered a financial crisis and is now on a firm footing under the new management headed by Frank Garbutt."

Sennett To Produce 15 Reel Comedy With Numerous Stars

Mack Sennett plans immediate production of a feature comedy, to cost approximately $300,000 and which he plans to roadshow throughout the country. The feature will be 15 reels in length, and was decided upon by Sennett after Motion Picture Herald's "Fifteen Box Office Champions" indicated that comedy is favored by the majority of film patrons.

Nine major stars are possibly scheduled for the feature, headed by Charles E. Mack, of the team of Moran and Mack. Sennett hopes to include in the cast Clara Bow, Lupez Velez, Jean Harlow, Dorothy Burgess, Edmund Lowe, W. C. Fields, Roscoe Ates, Andy Clyde, Mack Swain, Ben Turpin and Lloyd Hamilton. Sennett will direct the picture himself.

FOX STUDIO HEADS STAY, SAYS TINKER

Sheehan Will Concentrate on Production, Wurtzel Is Business Manager and D. E. McIntyre Will Work With Both

"Production executives of Fox Film Corporation in Hollywood have been entrusted with the task of reorganizing their own studio affairs and problems to a high point of efficiency, without intrusion of the management in New York," said Edward R. Tinker, Fox president, on Wednesday, in answer to the many wild reports which this week forecast a complete revision of important executives on the West Coast.

Tinker stated that he is unaware of actual details pertaining to changes in the personnel of studio workers, but denied most vigorously the reports which said that the corporation intended to change its topnotch executive staff at the studio.

"Winnie Sheehan still is the boss," he said, "and will remain so."

Hollywood reports said that Sol Wurtzel had been relieved of all production duties to become business manager of the studio properties, with Sheehan concentrating on actual production. D. E. McIntyre, explained Tinker, has been assigned to the studio to work with Sheehan and Wurtzel in coordinating effort to a new stage of efficiency.

All at Movietone City

"The boys in Hollywood have taken off their coats, rolled up their sleeves and gone to work as they have never worked before," Tinker said. "Daily they hold conferences which result in more efficient operation. These conferences and the decisions arrived at are for the betterment of the organization and are not influenced by the management in New York. As a matter of fact, I was unaware until yesterday of their decision to concentrate all production at Movietone City. They wired me of their suggestion to abandon the Western Avenue studio on Tuesday, and following my okay, proceeded to move to Movietone City immediately."

On New Year's Day, all of Fox's Coast production activities will be centered at Movietone City. At present, the company operates a plant at Western avenue and one at the City. The decision to eliminate the old lot is the most important economy move of the new regime under Tinker.

Commencing immediately, all studio equipment will be moved from Western avenue, the transfer to be completed by January 1. New buildings will not be erected at Movietone City, but, where necessary, stages will be drafted to care for the additional executive personnel.

The property on Western avenue is valued at between $3,000,000 and $5,000,000, and it is the intention of Fox officials to liquidate it into cash as quickly as is possible.

Tinker said that he is unaware of a reported plan for readjustment of the financial structure of General Theatres Equipment, which is the holding company of the various Fox interests.

The report in the *New York Herald-Tribune* stated that "discussions are taking place looking toward the formulation of some plan of readjustment of General Theatres Equipment Corporation and the Fox Theatres Corporation.

"Bankers have taken no action with regard to the parent company or to Fox Films, all obligations having thus far been met punctually or extended by mutual agreement, but the present phase of the depression has affected the current fiscal position of General Theatres much as other amusement enterprises have been affected and it is expected that some plan for assisting the corporation will have to be drawn up.

Biggest Interest in Fox

"The biggest interest of General Theatres lies in Fox Film and Fox Theatres and, owing to the fact that the two Fox units are not paying dividends on their common shares, the earnings of the parent company have been sharply reduced. A decline in theatre attendance in this country and the depreciation of the pound sterling have been the principal factors present in the decline of earnings of the subsidiaries."

Tinker gave no coloration of support to the many rumors which have stated that his election to the presidency of the Fox corporations is of a temporary nature.

Radio Board Sees Television Distant

The Federal Radio Commission, in its annual report just presented to Congress, stated that although television had made great strides in the past year, it had not yet reached the point where the commission will recognize commercial possibilities in visual broadcasting.

Dr. Alfred N. Goldsmith, RCA vice-president and general manager, in an address before the Radio Servicemen's Association, Philadelphia, predicted this week that before the end of 1932 electrical entertainment in the home would be augmented by television and apparatus for the projection of sound motion pictures.

Philadelphia Sets Admission Tax; To Be Delayed Until '33

Consternation has spread through the ranks of Philadelphia exhibitors as a result of the surprise move of the city council's special commission, which suddenly slapped a two-cent admission tax on the theatres.

Temporary relief followed closely upon the announcement, when it was revealed the imposition could not be made effective until 1933, owing to difficulties attendant upon collection. Opportunity for compromise negotiations will be afforded theatre men in several hearings.

USE OF ADVERTISING IN NEWSREEL BRINGS BITTER DEBATE IN BRITAIN

General Council of Exhibitors' Association Backed by Members in Resisting Any Indication of Propaganda in Pictures

By WM. H. MOORING, London

Is it possible to produce a newsreel which, while containing current matter of general public interest, is still entirely free from suggestions of propaganda?

The question is precipitated by discussions recently started by the General Council of the Cinematograph Exhibitors Association here. This Council has the pretty general backing of its Association members in resisting the introduction into newsreels of anything suspected to be propagandist.

Heated Controversy

The recent General Parliamentary election has brought to a head a heated controversy which was bound sooner or later to arise. Yet there can be no serious suggestion that during that campaign the producers of newsreels engaged in plugging political propaganda in favor of any one party or section of opinion.

British Fox Movietone, Paramount, Pathe and Gaumont all featured speeches by political leaders, and shots of local campaign matter. Short of doing so could they have been regarded as newsreels, since the function of the picture news service is to pass on news, in just the same way as the press does by the printed word?

No insistence was laid on any particular policy; it is not one of the complaints arising against the reel companies that they embarked upon a "sides-taking" business with any ulterior motives.

Ran Speeches of Both Sides

On the contrary, in spite of the fact that Fox Movietone News is controlled partly by Rothermere who runs a powerful group of national papers—all supporting during this election the return of Conservative candidates—this reel actually ran with speeches from leading figures of the opposing forces.

The film newsreels were as impartial during the General election as the British Broadcasting Corporation itself, for just as speeches of every conceivable flavor were put over the ether, so were they put across the screen.

Clearly if the move against propaganda is carried to its logical conclusion the development of the newsreel is impeded and its full significance reduced to fragments.

What is to be the deciding factor between propaganda and public interest? Who is to be responsible for tracing that very fine line which divides box-office from "bologna"?

Presumably objections to propagandist tendencies in films, whether newsreels or features, are based upon the dangers, inherent in such things, of causing public offense. The picture public, it is said, buy theatre tickets to see entertainment. It could be said just as truthfully of the man buying his daily newspaper that his purchase is actuated by desire to read news.

Yet he has become accustomed, by long trial, to read in his news-sheet the most frankly propagandist material that writers can devise, and to see occasionally a picture of his public hero almost alongside that of the one man or woman he hates most in public life.

The newsreader has been educated to expect light and shade in his daily news. Can he not be educated to look for the same thing in his theatre newsreel?

The problem goes so deep that to lop away the malignant attachments would be to cut out the heart of the very thing it is desired to restore to purity and health. The question is whether the public is being consulted in the matter at all, or whether theatre owners are not too inclined to assume that what they think their public wants that must it have. On the same slender basis there rests a general objection to advertisements in feature films.

What Should Producer Do?

There are obviously times when certain forms of advertising such as poster boards and theatre lights are legitimately the subject of exploitation in films. What in these circumstances are the producers to do? Must they use "code" ads to satisfy the exhibitors and the public that they are not receiving any payment for them?

Or may they use recognizable ads, familiar to the minds of the public, and thus make for greater realism as well as earning useful cash contributions to the cost of the film?

The argument the British exhibitor seems disposed to put up, is that the ads if used in circumstances such as these must not be truly propagandist, therefore they must be "code" ads, for which the producer cannot charge a bean.

This attitude clearly is due to lack of understanding between the producer and the vendor of films. The exhibitor cannot trust the producer not to abuse the acceptance of "ad plugging" as a principle.

They fear that the ingenuity of the producer might soon be strained in cramming every screen story with publicity angles to the ultimate exclusion of entertainment values.

It is regrettable that lack of common understanding should deprive the industry, in these times, of useful sources of additional revenue, which subject to certain safeguards seem capable of development to the final and decided advantage of all sections of the industry. This line of reasoning can certainly be applied even more to newsreels than to features.

Fire Unit Meets in May

Annual meeting of the National Fire Protection Association will be held in Atlantic City during the week beginning May 8. New regulations governing installation and operation of motion picture equipment will be discussed.

To Honor Saperstein

A testimonial dinner and smoker in honor of Aaron Saperstein, president of Allied Theatres of Illinois, is scheduled for the Congress hotel, Chicago, on January 15.

Locals Turn Down Canavan Plan for Operator Pay Cut

Union locals affiliated with the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators rejected President William Canavan's proposal for a 36 weeks' salary rebate which, it was estimated, would have saved theatre owners $1,000,000 had it been placed in effect. No alternate proposal is contemplated by Canavan, and at the union headquarters in New York it was regarded as unlikely that even those locals which favored the plan would proceed with individual rebate programs inasmuch as Canavan's proposal was contingent upon the approval of a majority of locals nationally.

It was suggested at union headquarters, by way of explanation of the action of affiliated locals, that the ten weeks' salary rebates made last summer, together with the large number of downward adjustments of union scales which were made with the drafting of new labor contracts in September, brought about the rejection of the proposal for further concessions. It was necessary for a majority of the 698 locals affiliated with the IATSE to approve the plan in order to make it effective nationally. Fewer than 100 locals voted in favor of the proposed rebates.

Canavan's proposal, worked out in conjunction with directors of the International, contemplated rebates of 10 per cent on salaries of $45 to $70 a week, and 15 per cent on salaries above $70. The rebates would have remained effective for a minimum of 36 weeks from December 12, affecting 25,000 theatre employees. The proposal was signalized by exhibitor organizations as a "fortunate gesture" which would have a "stabilizing effect" on exhibitors.

Warns Against Possible Suits

Austin C. Keough, Paramount Publix counsel, has issued a warning, via the house organ, "Publix Opinion," to all house managers that care must be taken in the avoidance of such mistakes and omissions as may lead to lawsuits, with their attendant expense and waste.

Keough notes a great improvement, recently, in the manner in which managers have handled matters with a legal aspect or which may lead to legal controversy. He indicates, however, that numerous instances still come to attention, which prove the necessity of continued vigilance.

Two possibilities pointed out are the condition of theatre seats, where damage to clothing may result in small, but troublesome lawsuits, and the matter of maintaining order by exercising care in the event of necessary ejection of a patron. A suit for false arrest may result from failure to use discretion, Keough warns.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A PEP meeting was in progress at headquarters of an important organization. One executive spoke at length on the necessity of confidence, concluding his remarks with the following:

"A confirmed drinker awakened one morning to find a ferocious animal sitting at the foot of the bed sharpening its claws. The soak, at first paralyzed with fear, finally regained his composure and said to his most unwelcome visitor:

"'You'd better do some deep thinking before you pitch into me. If you start getting rough, I'm going to take a couple of aspirins and sober up. Then where in hell will you be?'"

▼

Congratulations to Rex Bell and to Clara Bow, Hollywood's newest newlyweds. We assume that they are newlyweds, although extremely conflicting statements emanating from each late last week with regards the very existence of a marital state were the cause of much speculation generally. All of which reminds us of several much publicized affairs in which Miss Bow participated quite some time ago, including, particularly, the headline romance with Harry Richman. Even Harry admitted this week that he and Clara "were thrown at each other by publicity men." All in an attempt to help along Miss Bow's career in motion pictures. The result was a general tirade against Miss Bow and films by newspapers of the country, which brought no good to either faction.

Again, congratulations, and bearing in mind that the former "IT" girl of the screen is about to stage a comeback after a lengthy absence, we remind her: This marriage business had better be the "McCoy."

▼

Out Hollywood way, our friend Joe Poland is retelling the yarn which involves a financial discussion between Joe Schenck and Charlie Chaplin. Charlie insisted that he is an artist and knows nothing of money matters, which brought a broad smile to Schenck who concluded the chat with this: "Charlie, you know all you need to know about finances. You've reached your present place by using just one line: 'I won't take less'."

▼

Hollywood's present reconstruction of economic and studio forces is reported in London's *Film Review* in this manner:

"Film producers of the United States are now engaged, for the most part, in making pictures that cost a good deal less than those made in the early part of the year.

"In the process of reduction it was found that a big number of jobs were held by expensively paid men who never produced anything!"

▼

The reason Mr. William Fox denies any connection with the new Aaron Fox Film Corporation, producer-distributor-circuit unit now in process of formation, may be explained quite easily. We do not mean to imply, however, that William is interested, merely mentioning the reason just in case.

A contract with Fox Film Corporation prevents him from publicly or privately participating in any film venture until 1935, *violation of which would cost him* $18,000,000, *representing the sum paid by Harley Clarke for Fox's holdings in the various Fox Corporations.*

▼

Sidney (Paramount sales chief) Kent has a brother, Professor Arthur, who teaches at the University of Chicago. Another brother, P. R., is West Coast manager for Publix's realty division. A third, Lawrence, is production manager at the Paramount Eastern studio, and another, Ernest, is an engineer at Los Angeles.

EARLIER this year, the president of a national distributing company complimented himself immeasurably upon the acquisition of a bright young chap as his executive assistant. Two more months and the young chap will be the executive and his present chief the assistant.

▼

The boss-editor of an important newsreel unit has had a run-in with the management. We shall not attempt to prophesy the eventualities—but . . .

▼

Did you know that S. L. Rothafel—the "great impresario," "High Priest of Radio and of the Cathedral of the Film," cannot read a note of music? Incidentally, according to Louis Nizer, Roxy's favorite expression is "applesauce!"

▼

Harold B. Franklin reminds us that "we're still in the show business and we must still put on shows."

"H. B." appears to be "fearful for what may happen if we attempt to over-organize this business of ours to a point where we run smoothly, efficiently—but too quietly."

▼

The ad yardstick, as measured by Publix for its circuit managers, who are told that the effectiveness of all ads can be measured in accordance with this short piece of rhetoric:

Not what is shown, but what is seen.
Not what is seen, but what is noticed.
Not what is noticed, but what is read.
Not what is read, but what is understood.
Not what is understood, but what is believed.
Not what is believed, but what is remembered.
Not what is remembered, but what is acted upon.

▼

The following appears in a regional trade publication as an introduction to a current feature story:

> "Al Sherman is motion picture editor of *The Morning Telegraph*, the leading daily of its kind. Recently he made a trip to Hollywood. Some of his reactions are included in this article."

Which convinces us that Al—our pal—is considerably greater as a rapid-fire genius and quick-trigger reporter than we had expected. Of this there can be no doubt when we take into consideration the fact that Al arrived in Hollywood early one morning three or four months ago and hurriedly departed 24 hours later. It was in this record short stay that Al gleaned sufficient of Hollywood's inner workings with which to pen those many and divers "reactions."

▼

Eddie Sullivan asks: "Will Mayor Walker, Adolph Zukor and A. C. Blumenthal sign those papers?"

▼

Manager Lawrence Lehman at RKO's Mainstreet in Kansas City is a man of foresight. With the terrifying "Frankenstein" the attraction at his house, he stationed three nurses, in full regalia, in a room rigged up as a first aid station. Lehman anticipated nervous breakdowns on the part of week-hearted customers. Audiences shrieked and shouted at the weird goings-on, and 57 fainted during the week, but Lehman's mind was at rest—he was prepared.

▼

Edward Orleans, bright editorial writer, reminds us that talent attracts money and not the other way around.

Talent attracts money, says Orleans, and money is interested in nothing else except talent —which offers the means of making still more money.

Motion picture bankers take note!

THE TENDENCY to reduce score charges on rentals has been most pronounced in recent months. Practically all distributors have made concessions, except one, which still insists upon the payment of substantial fees for sound scores. But now, with the downward revision gaining momentum rapidly, this particular company finds itself face to face with the bare, cold fact that it *must* cut—or else. And so, beginning immediately, the distributor will reduce score charges on rentals to circuits, if and when the various circuits present the company with contractual evidence that other distributors have done likewise.

▼

The fight that two Hollywood picture moguls staged suddenly at one of the colony's public places may soon be forgotten, but the rapidity with which the story reached New York's film fraternity will go down in history as a perfect example of the marvels of science.

Mayor Walker's appeal for Mooney, the troublesome Manchurian situation and other yarns of world wide importance were relegated to the background for a few seconds while details of the battle were flashed across the continent, so that Broadway heard of its occurrence even before the loser cried "Uncle!"

▼

Many radio listeners heard Ed Dubinsky, of Publix-Dubinsky, appeal for aid for the unemployed over Station KMBC at Kansas City, but few knew that his appearance before the microphone was made in pajamas.

A tough session the night before evidently sent Ed to bed early, completely forgetting a scheduled air appearance for the fund. His sleep, however, was rudely interrupted by Radio officials when they phoned Ed's home and told him what they thought of a quitter. Ed appeared in pajamas.

▼

Mel Hammett's simile: "As unnecessary as was Connie Bennett's announcement that she would continue working after marrying the Marquis."

▼

Threatening taxation of theater tickets by the federal government brings to mind the time, many years ago, when the industry found itself unnecessarily overburdened with taxes which grew out of the late World war. Exhibitors everywhere were fed up with the demands made on theatre box offices, contributing $167,000,000 yearly on a 10 per cent tax until Mike O'Toole, Sydney Cohen and George Aarons, of the MPTOA, together with its lively counsel, Jimmy (now Mayor James) Walker, called at Washington upon one Andrew Mellon.

The group discussed the situation fully two hours, at the end of which Mike, "Syd," George and Jimmy unsold Mellon so completely that he immediately placed in motion machinery which lifted $160,000,000 annually from the shoulders of overtaxed exhibitors.

▼

Loew's Midland Theatre in Kansas City is minus its parrot. Manager John McManus advances the theory that someone in K. C. is evidently fond of parrot meat.

The parrot, a fixture of the lobby since the Midland was opened four years ago, was bought by Marcus Loew at the time the late founder of Loew's, Inc., purchased a flock of these birds at $75 each.

The Midland parrot swore like a sailor and when exposed to a strong light could give a long-winded harangue the like of which could hardly be equaled even by a division manager after an inspection of theatres.

GIVE WHAT THEY WANT

And It Is Pointed Out That Only One Sophisticated, Sexy Picture Placed in HERALD *Champions List*

By DANIEL A. LORD, S.J.

The author of the accompanying article is a Jesuit Father who has an experienced and expert viewpoint on theatrical entertainment. He is editor of the magazine "Queens Work," devotes much time to organization efforts among young people throughout the United States and has long been a keen student of motion pictures. He has spent considerable time in Hollywood making first-handed examination of production affairs.

"Give the people what they want!"

That has been the cry of every entertainment expert from the days when they threw Christians to the lions and killed off a thousand gladiators to make a Roman holiday.

And it is the cry that echoes as clearly as ever over the theatres, legitimate and motion picture, of our country.

We have heard that cry repeated so frequently in recent years by those who made motion pictures, that we rather wondered just what the people did want. During the past year and a half, the producers seemed rather sure that they wanted sophistication, sex, gangland, mystery, crime. At least one would judge this not merely by the type of films actually produced in certain instances but by the advertising used to promise the films to the exhibitor.

Then Come 15 Box-Office Champions

We have had gangster films without counting. Constance Bennett was announced as getting $300,000 for 10 weeks' work, producing her fallen-women, sophisticated, sexy stories. Crime was of cardinal interest. Problem stories dealing with broken marriages, divorce, free love, promiscuity came in rapid and lurid succession.

Then MOTION PICTURE HERALD announced the list of the 15 Box Office Champions, and I, like thousands of others, read what the people really want, and read with surprise.

Of the entire fifteen, just one is the sophisticated, sexy picture. Constance Bennett does not rate a single picture, nor does Joan Crawford. More astonishing still, even the glamorous Greta Garbo fails to lift her soiled ladies into the sacred list of leaders. And though we were overwhelmed with gangland pictures, only one of them, and that a picture in which the gangster was anything in the world but a hero, "Little Caesar," ranks among the first fifteen.

Instead we find the popular films led by the smashing, open-air, two-gun, outdoor, comedy-melodrama, "Cimarron." We find close on its heels "Trader Horn," as far removed from the tea-passing, slightly cynical, morally loose picture, as Africa is from a Long Island swimming pool.

We find that the people much prefer laughter to satire, and are much more interested in dieting, politics, the popular radio stars than they are in divorce, free love, scrambled husbands and wives. Marie Dressler takes three of the fifteen leaders: "Politics," "Reducing" and "Min and Bill." Charlie Chaplin comes through with a silent picture, in the midst of the blast and blare of sound, and packs the theatre. Will Rogers, certainly not what you'd call a sophisticate, outdraws the handsomest heroes. Amos and Andy take high place with "Check and Double Check."

"The audiences are too sophisticated nowadays," we are told. Maybe. But not too sophisticated to push Janet Gaynor's "Daddy Long Legs" (an unsophisticated story if one was ever written) and "The Man Who Came Back" into top notch places.

Comedy again crashed through with "Animal Crackers" as action, action, action fills the theatre for "Hell's Angels," a success in spite of the most childish story offered to the public last year and a heroine whose posturings made Broadway audiences laugh out loud. "Morocco," with outdoors, French Legion (thought long since played to death), action, Gary Cooper, and the heavily exploited Dietrich, rates. And the lone sophisticate on the Sacred 15 is "Strangers May Kiss."

It rather looks as if the public had spoken and spoken loud and long. Where on the list are the expensive Broadway hits bought at such tremendous cost and cleaned up as far as they could be cleaned? Where are the best selling problem novels with their discussion of sex and crime? The ballots seem to have been thrown in at the box office for outdoors, comedy, simple drama, sweetness, beauty, cleanness. There is something amusing about Marie Dressler laughing her way to eminence, a triple eminence, over Constance Bennett, Greta Garbo, Joan Crawford. There is something significant that only one of the successes, "Animal Crackers," had been seen on the Broadway stage.

B. O. Speaks for Cleanness

There is no laughing away the bleak, bare spaces in the motion picture theatres of the present. Depression will hardly explain why rotten plays are popping like rotten eggs on Broadway and sophisticated, sexy films hardly get a mention in the fifteen best money-getters the year has seen.

Perhaps the people don't want sex. Perhaps after all they prefer simplicity and sincerity to sophistication. Perhaps they would rather have comedy in preference to crime. Perhaps even the producers have not been quite right all the time about just what the people do want.

There is, in every theatre, a great open mouthed oracle that sits in solemn judgment on every film. That is the great god, Box Office. It seems to me as it must have seemed to the other thousands who read the HERALD's Box Office Champions, that the great god, Box Office, has spoken rather emphatically in favor of cleanness, humor, outdoor drama, laughter, pure love. He had little to say about problem plays, crime dramas, sex films.

Westerns Seen Strong As Ever In Des Moines

Westerns are just as popular as ever, and continue to draw well with the youngsters at the theatres in Des Moines which play especially to the children trade, according to Al Yarowsky, veteran of Des Moines theatre operation. On films noted as for the family, children account for 25 per cent of the audience and in small towns they regularly are 15 per cent of the patrons. Comedies and westerns are still the favorites of the youngsters, says Yarowsky.

Five Des Moines houses average at least 15 per cent child attendance with higher figures where features are shown particularly for children. All theatres find juvenile attendance on a par with previous years.

Bob Sheridan, who put over the Children's Theatre in New York and other spots, will shortly launch plans for children's matinees in Des Moines. Action features and selected comedies will form the nucleus of the programs.

Warners Belittle Receiver Charges of Mystery Holder

Warner Brothers' executives, through the corporation's New York home office publicity department, issued the following statement on Wednesday.

"Word has just been received at the offices of Warner Bros. Pictures, Inc., that one Jules Endler has filed a petition for a receiver in the Chancery Court in Delaware claiming to be a stockholder of the company. Former Federal Judge Hugh M. Morris of Wilmington has been retained to represent the corporation. The complainant is not a stockholder of record of this company. From the information at hand it is apparent that there is no merit to the claim and the allegations made in the petition are not true in fact. The basis of the petition is that the Corporation cannot meet its maturing obligations. This is untrue as the company is paying all bills promptly and taking advantage of cash discounts. The company has no bank loans and has large cash balances."

Announcement comes from Wilmington, Del., that stockholders of Warner Brothers' Pictures will be asked to approve a reduction of the stated book value of the company's no-par value common stock to $5 per share at the annual meeting there on Monday, at the offices of the Corporation Trust Company.

As of August 1 last, the book value of the corporation's common stock was $22.25 per share. Directors for the ensuing year will also be elected at Monday's meeting. This move by Warners is noted at the home office as merely a "bookkeeping" maneuver, having no effect whatever on the stock involved.

Cowan Returns to Coast

Lester Cowan, executive secretary of the Academy of M. P. Arts and Sciences, leaves New York for Hollywood on Thursday, after discussing with technical and administrative executives the new plan to standardize apertures.

A Personal Pledge To Showmen from S. R. KENT.

Experience has taught me that it is foolish to rave about every picture that looks like a hit. But when a picture comes along that has definite outstanding showmanship qualities, down-to-earth audience appeal and timeliness, I MUST tell you about it. I am referring to "SOOKY".

JACKIE COOPER



directed by **NORMAN TAUROG** *adapted from the book*

I have just screened this wonderful picture, before an audience of grown-ups, and I want to tell you it is a long, long time since I have been so enthusiastic over any picture as I am over "SOOKY". Not only will it build tremendous grosses for you, but it comes to you at a time when you can profit to the utmost on its qualities.*



***You will get "SOOKY" during Christmas holidays.**

ROBERT COOGAN *in*

"SOOKY"



"DEAR SOOKY" *by* PERCY CROSBY

"SOOKY" is by no means a kid picture. It is ENTERTAINMENT for EVERYONE! Compared with "Skippy" even, "SOOKY" proves vastly superior in entertainment and box-office power. You did *good* business on "Skippy". It is my prediction you will do *SENSATIONAL* business with "SOOKY". You have the same money-making cast and director as in "Skippy."



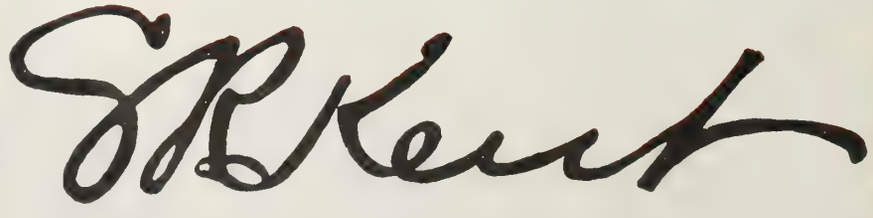






Add to that the increased popularity of Jackie Cooper, who has taken the country by storm in every picture in which he has appeared—plus real laughs, strong heart-tugs, an absorbing story, pathos and excellent comedy. The people I was with actually cried while they laughed.

See your Paramount branch manager and screen this picture. Then get behind it with everything, because "SOOKY" means real money.



SHORTS OF THREE AND FOUR REELS PLANNED BY THE BIG PRODUCERS

More Than 20 Productions in Next Few Months Will Test Value as One Solution of Double Feature Problem

With three major producers of short subjects about to launch production of three and four-reel shorts, a decisive test of the value of such productions as substitutes for a second feature in double featuring strongholds will soon be made possible. Upon the success or failure of such programs rests the future of double featuring, producers believe.

Definite plans for the production of an experimental number of three and four-reel shorts have been formulated by Educational, Columbia and Metro-Goldwyn-Mayer and will make available more than 20 such productions within the next few months. Similar plans may be formulated by other short subject producers when 1932-33 production plans are discussed.

Plans for six comedies of three or four reels were completed by Educational during the studio visit of E. W. Hammons, president, during the past two weeks. Mack Sennett will produce the sextet, the first of which will be an Andy Clyde. Regardless of the success or failure of the experimental six as substitutes for second features on double feature programs, Educational will henceforth maintain a policy of permitting future productions to run in accordance with the value of the story, regardless of the length of the completed picture, Hammons announced on his return to New York. In other words, no steadfast studio rule confining shorts to one or two reels will be followed in the future in cases where story values legitimately warrant longer productions.

▼

Such a policy has been maintained in the past by MGM at the Hal Roach studios, and will be continued, according to Fred Quimby, MGM short subject sales manager. The policy will result in approximately half of the 40 Roach pictures running to lengths of three or four reels, according to Quimby, who pointed out that already four of eight Charlie Chase comedies have been three reelers, two of eight Boy Friend comedies have run to three reels, and four of eight Laurel and Hardy's have run in excess of two reels, with their latest, "Beau Hunks," running four reels.

Quimby estimated that half of the Roach comedies ran over two reels last year, and said that the same general average would be maintained in the future due to the studio policy of permitting shorts to run to the full value of the script, without regard to arbitrary footage restrictions.

Columbia, this week, announced that it would distribute six travelogues of three and four-reel length, which will be made by Wafilms. The "featurettes" will be utilized primarily as a basis for Columbia's experiments in reducing short subject sales losses in double featuring strongholds.

Universal discussed production of shorts of increased length during the studio visit of Phil Reisman, company sales manager. Reisman, who returned to New York this week, said that no definite plans had resulted from the discussions, and that a production decision would await further study of the demands for three and four-reel shorts.

Reisman said that the four reel comedy, "First to Fight," with Slim Summerville, had been produced purely as an experiment to determine the box office value of productions of that length. He reported that Universal is still undecided, despite the fact that "First to Fight" was a financially successful venture.

▼

Lou Diamond, assistant to Emanuel Cohen, in charge of Paramount short subjects, said that Paramount had not discussed production plans for 1932-33 as yet, but that some study of the advisability of increasing the length of short subjects would undoubtedly be made at the proper time.

Vitaphone's plans, according to Norman Moray, sales manager, are in the same status as Paramount's. Production plans have not yet been discussed but the subject of three and four reel shorts will very likely be included in production confabs, he said.

RKO's plans could not be determined, due to the absence from the city of Abe Schnitzer, short subject sales manager.

The producers' experiments in increasing the length of short subjects are traceable directly to the admittedly serious encroachment of double features on short subject sales. Balked in their efforts to regulate double featuring and to curtail its spread, distributors recently abandoned the attempt after receiving opinions that the legality of uniform action was uncertain. It was held that attempts to regulate or eliminate double featuring must proceed from exhibitors.

Producers, however, may now offer the key to the solution of double featuring, as it is obvious that product shortages, already pronounced in areas where double featuring is widespread, can be met only with the playing of additional short subjects. Where the demand for a double feature program is insistent, substitutions for a second feature may be advantageously offered with three and four reel productions in place of a second full length feature, it was pointed out. Such a program would still leave room for one and two reel subjects.

Price wars, already raging in Chicago and other hotbeds of double featuring, may also be corrected by availability of three and four reel subjects, according to distributor opinion. Advance-run houses, distributors point out, could play the featurettes as part of their programs, leaving the less diversified double feature programs to the subsequent-runs, thus avoiding unequal competitive programs and averting the inclination to cut prices.

In advancing this opinion, M-G-M, among other distributors, revealed that "Beau Hunks" is being advertised with the same amount of newspaper space as are the features with which it is being played, with exceptionally satisfactory results. In six cities in which the Laurel and Hardy comedy was so exploited, record grosses resulted, providing ample proof that short subjects of extended length of this type will more than compensate for a second full length feature of mediocre quality. This four-reeler is being delivered by Metro to accounts which have booked the series of eight Laurel and Hardys with no extra money booking deal involved.

Thus, advance-runs are enabled to forego a second full length picture, leaving them available for secondary runs where desired.

▼

Educational will follow the same policy in its experimental program of six extended length comedies, and will offer only "name" attractions with an assured drawing power. This policy will be followed in an attempt to break down the resistance of first-runs to pictures which would revolutionize established running time of first-run programs. Believing that first-run bookings are essential to the financial success of extended length shorts the "name" attractions will be designed particularly to break down what Hammons describes as "moth-eaten traditions of first-run theatres on running time and established programs."

"There is no reason," said Hammons, "why a place on first-run programs could not be found for three and four reel subjects. Only an antiquated and thoroughly unsound tradition stipulates that first-run programs should be confined to a specific running time. The sooner the tradition is discredited the better it will be for theatre business."

Metro makes the same contention and points to the satisfactory program and box office results being recorded by "Beau Hunks," playing in conjunction with "Around the World in 80 Minutes" at the Rivoli, New York.

"Increasingly Brighter"

"The motion picture world is finding conditions increasingly brighter," according to George Weiss, Pacific Coast manager for Warner theatres, in San Francisco this week on an inspection tour. "Business on the west coast is decidedly on the upgrade," Weiss continued. "This last quarter has shown a fine improvement in theatre attendance."

Educational Will Make Six; Half of Hal Roach's 40 Pictures to Be of New Length; Columbia Also Will Distribute Six

A NEW THRILL

DE
LI



with first actual scenes

Presented by
CARL LAEMMLE
In conjunction with Mutual Pictures Ltd.

FOR SERIAL FANS!

TECTIVE

OYD

ever made in Scotland Yard

with handsome, daring **JACK LLOYD** and a grand and accomplished cast of serial players

Produced on the spot under direct supervision of that great master serial maker

HENRY McRAE

who gave you those wonderful box office thrillers

THE INDIANS ARE COMING

and

BATTLING WITH BUFFALO BILL

Distributed by
UNIVERSAL

THREE SUITS PENDING ON ANTI-TRUST DOCKET

Only Two Important Cases Involved in Fiscal Year Were Arbitration and Credit Committee Rulings

Herald Washington Bureau

With its anti-trust docket fairly well cleaned up, the Department of Justice had only three film suits pending at the close of the last fiscal year on June 30, it is disclosed by the annual report of the attorney general to Congress at the opening December 7.

Motion picture antitrust activities of the department during the year, it is shown, involved only two cases of importance to the industry as a whole—the arbitration and credit committee suits.

"In Paramount Famous Lasky Corporation et al. vs. United States," the attorney general reported, "defendants appealed from the final decree of the district court at New York City, holding that it was illegal and an undue restraint of trade for the large motion picture producers to coerce their customers, principally motion picture distributors, by jointly refusing to deal with them, and by this means of enforcing the socalled compulsory arbitration clause stipulated in standard contracts between producers and exhibitors. The case was argued and a decision rendered by the supreme court affirming the decree of the district court.

First National Decree

"In United States vs. First National Pictures (Inc) et al., the Government appealed to the supreme court from the decision of the district court dismissing its petition alleging a conspiracy to restrain trade in motion picture films, through the instrumentality of credit committees of the film boards of trade, which compelled the performance of uncompleted contracts entered into by the previous owners or operators of motion picture theatres. The appeal was argued, and the supreme court reversed the decree of the district court and remanded the case for further proceedings in conformity with the opinion. Further hearing was had before the district court and a final decree on mandate entered."

Two other cases were disposed of during the year, it is shown. In United States vs. Fox Theatres Corporation et al., a consent decree was entered by the district court at New York adjudging the acquisition by the Fox interests of certain stock in their competitor, Loew's, a violation of the Clayton Act, and a supplemental decree was later entered appointing three disinterested trustees to act until the completion of the ultimate divestment of such stock as directed by the final decree. In United States vs. West Coast Theatres et al., begun and terminated during the year, a consent decree was entered by the district court at Los Angeles, granting the relief sought by the Government in its petition charging a conspiracy to monopolize and to restrain interstate trade in motion picture films.

Cases pending at the close of the fiscal year were reported on by the Attorney General as follows:

"U. S. vs. Warner Bros. Pictures (Inc.), Stanley Company of America, and First National Pictures (Inc.), (of Maryland).—Petition filed November 27, 1929, southern district of New York, alleging a violation of section 7 of the Clayton Act in the acquisition by Warner Bros. of stock of First National Picture (of Delaware) and First National Pictures (of Maryland) and praying that Warner Bros. and Stanley Co. be required to divest themselves of all such stock. Preliminary motions disposed of and case is on the calendar for trial.

Other Cases Pending

"U. S. vs. Balaban and Katz Corporation et. al.—Petition filed December 15, 1928, northern district of Illinois, charging a conspiracy to restrain interstate trade and commerce in motion picture films by limiting the exhibition thereof by independent exhibitors through the instrumentality of a clearance agreement and long-term exclusive contracts. Pending on motion by the Government to amend its petition.

"U. S. vs. Metro-Goldwyn-Mayer Distributing Corporation et al.—Information filed March 24, 1928, northern district of Illinois, involving an agreement between exchange managers and the Motion Picture Exhibitors' Association to refuse to deliver motion picture films during the existence of a labor dispute in August and September, 1927, in Chicago. Pleas of not guilty were entered by defendants, and the case is awaiting further action."

Nothing Definite From Paramount or Warners on Scores

Although admitting that it has obtained no definite commitment from either Warner Bros. or Paramount on the elimination of score charges, the national exhibitors' Continuing Committee chairman, Walter Vincent, has reiterated his statement of last week that the committee believes next year will see the end of the score charge.

Indicating that some distributors may include the score charge, without designating it as such, in a "fair rental sum" rather than as a charge in excess of specified rentals, Vincent said: "Rentals should always be fair for the exhibitor. If a 'fair' rental includes a score charge there should be no objection to it. It is only when a score charge is levied over and above the value of a picture to an exhibitor that the score charge becomes unjust and should be eliminated. The Continuing Committee believes that next year will see the end of such score charge collections."

It is understood that one important distributor would cancel score charges for any circuit which succeeded in obtaining score charge cancellations from any other distributor.

U. S. Expects to Avoid Long Fight Over RCA Patents

Herald Washington Bureau

Hope that lengthy litigation in the anti-trust controversy between the government and the Radio Corporation of America may yet be avoided is voiced by officials of the Department of Justice as a result of recent developments in the negotiations which have been under way for some months in an effort to reach an agreement as to the treatment of patents in the radio industry, one of the major issues of the case.

Included in the patents involved are those covering tubes, among them the types which are used in theatre sound equipment.

Although a few weeks ago it was indicated that the government would be forced to proceed with the suit instituted some months ago, which charges a combination and conspiracy to restrain and monopolize interstate commerce on the part of the Radio Corporation and its affiliated companies, conferences more recently are believed to have virtually brought about an agreement that will simplify whatever court action is finally taken.

The attorney general has received reports that the companies involved in the litigation may agree to the establishment of an open patent pool, similar to that successfully operated by the automobile manufacturers, for the administration of their patent holdings under a trusteeship. If these reports prove well founded the principal point at issue may be disposed of by a consent decree, while other points in the case upon which the government and radio counsel cannot agree will be taken to court for judicial determination.

Meanwhile, whatever the final action by the companies, the Department of Justice is determined that they must desist from practices which the government contends are in violation of the antitrust laws and no compromise will be accepted, it has been emphatically stated by the attorney general.

The suit against the Radio Corporation of America, the General Electric Company, American Telephone and Telegraph Company, the Westinghouse Electric & Manufacturing Company, General Motors and other corporations was filed in the federal district court in Delaware last May, but action was suspended pending negotiations for the creation of the patent pool. Trade restraint in radio communication and apparatus through contracts and agreements among the defendants to pool and cross license patents was charged by the government.

"I have never felt that the defendants could be pursuaded to agree with the government on all points," Attorney General Mitchell said. "However, it now appears probable that the phases of the case which will be taken to court will be narrowed, greatly simplifying the issues."

Open Western Exchanges

C. C. McDermond and Earl Wardrop have opened exchanges in Denver, Salt Lake City and Butte, Mont., under the name of Certified Productions, Inc. They will handle Big 4, Imperial and Headline product.

MPTOA Requests Managers To Assist in Holiday Mailing

President M. A. Lightman and Secretary M. J. O'Toole of the MPTOA have sent out from national headquarters in New York a special letter to the various theatre owners over the country, asking their cooperation in aiding the Post Office Department in the rapid movement of holiday mail. This is an annual procedure.

The plan, noted in the letter, is for the district manager or exhibitor to work with the local postmaster in arranging a slide or a program note requesting patrons to "Shop and mail early; wrap carefully, address plainly, and put on proper postage."

Roxy Sees $200,000 Weekly Gross in Radio City House

A $200,000 weekly gross was predicted by S. L. (Roxy) Rothafel for the motion picture theatre in Radio City, at a recent AMPA luncheon. Roxy, however, failed to elucidate the manner in which the total would be garnered.

The price sale, Roxy said, "would be a revaluation," with prices dependant upon economic conditions in January 1932, when the house is supposed to open. Radio pictures will predominate, according to the showman.

Columbia and Fox Home Office Staffs Plan Annual Frolics

Harold Rieff, Jean Dressler and Ruth Greenfield, of Columbia's home office staff, head a committee in charge of arrangements for the annual dinner and dance to be staged by the "Columbians" on Saturday, February 13, at the Plaza hotel in New York.

The Fox home office athletic club will hold its annual affair on December 22. Proceeds will go to charity.

Concern Claims Warner Deal

Warners has warned its circuit managers that a concern calling itself 'Theatre Advertising Service, Inc., 4650 Broadway, Chicago" has been claiming a tieup with Warners whereby theatres are to run advertising films for merchants. Warners says it has no deal with such a concern and asks that merchants be notified.

Akron Theatre Owner Dies

Charles E. Menches, 72, veteran theatre man of Akron, Ohio, and vice-president of the Akron Motion Picture Theatre Owners' Association, died at his home last week of heart disease. He is survived by four children and two brothers.

Ad Club Head AMPA Guest

Charles E. Murphy, president of the New York Advertising Club, Alice Reinheart, German actress and Edmund Lowe are scheduled as guests of honor at the regular Thursday meeting of the AMPA, at the Hotel Dixie, New York.

Hummell Warner Jersey Head

Harry Hummell, formerly with United Artists, has replaced George Balsden, as Jersey manager for Warners. Balsden has resigned, as have two metropolitan salesmen.

FROM HOLLYWOOD

By LEO MEEHAN

With the conclusion of the executive conferences here this week and the return to New York of Will Hays and most of the New York company heads, production departments proceeded at once to general readjustment. Many studio employees, high and low, were given notices. Contract people were called on the carpet and asked to take substantial cuts. Failing to agree, they were advised that their options would not be taken up.

At Warner-First National there was a momentary threat of strike on the part of union employees in film cutting, sound and laboratory departments. Apparently due to a misunderstanding upon the part of Jack Warner that these men were working under a wage contract agreement, the proposed cuts were temporarily rescinded and the matter now is under negotiation.

At Radio it was announced that Douglas MacLean, associate producer, had decided to withdraw, and Humphrey Pearson, writer, quit when a salary cut was asked.

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Rumblings of important changes in the Fox personnel began late in the week when Theodore Butcher, production manager, was let out. Butcher has been with Fox for ten years or more, the past several years in various important executive capacities. Other important changes were being anticipated, including possible cutting down of the directorial and writing staffs.

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Frank Capra, the director, leaves for a 10 weeks' European trip next week.

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We hear that 19 men have been "locked out" of five Fox Coast theatres. President Canavan of the IATSE has several representatives in town from New York to discuss the situation with West Coast officials. An attempt is being made to avert a strike.

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New Radio contracts have been awarded to Bernard Schubert and John Halliday.

▼

There is little action at the other major studios. Pathe is waiting to move to Radio, but definite plans as to who will be absorbed and who let out awaits the all-important stockholders meeting in New York. In fact, much of the entire Radio-Pathe program is much in the air until the big meeting. United Artists is practically closed, and Producer Sam Goldwyn has gone to New York. All pictures on schedule are completed or in the cutting room, and there seems little likelihood of active production work for two months or more. Howard Hughes has completed his program, with the the exception of successfully revising "Scarface." Swanson is on her new honeymoon. Fairbanks is travelling. Pickford is "looking for a suitable story."

Universal is well ahead of schedule, and the number of employees active now is comparatively small. Columbia is working along on a light schedule. Mack Sennett is preparing to start shooting a Moran and Mack feature for Educational, but has not actually begun.

Looks as if Greta Garbo didn't think so well of the "all star" lineup MGM first announced for "Grand Hotel." It is now announced that Garbo will not be in the cast, replaced by Nora Gregor.

Radio is reported still dickering with Wesley Ruggles over his forthcoming option. Ruggles wants the increase it calls for; Radio prefers a cut. The same is true with Edna May Oliver, who was all set to go to New York for a vacation but is remaining for another picture to start immediately.

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President E. W. Hammons of Educational left for the East smiling. He says he made no salary cuts, no reductions in personnel. That's sumthin' these days. Well, it is certain not much money is being wasted by the Hammons production executives here. They are not that kind of executives.

▼

Edgar Wallace, English fiction factory, arrived to write for Radio. He dropped and broke his typewriter when he got off the train.

John Stone, former head of Fox's now inoperative foreign production department, has been made a production assistant to Winfield Sheehan.

Paramount has finished "Shanghai Express," the next Marlene Dietrich production by von Sternberg. And the studio is taking plenty of well deserved bows on "Sooky," a sequel to "Skippy" directed by Norman Taurog and featuring Jackie Cooper and Bobbie Coogan. It is a sweetheart!

Taurog celebrated by joining Hollywood's big "appendicitis colony." He lost the little gadget, but is recovering nicely. Everyone is very happy that Tom Mix seems out of danger after a terrifically close call.

As we predicted last week, Harry Arthur shook up the Southern California section of Fox West Coast theatres plenty. Many managers were transferred, some were let out. Arthur is officially designated as assistant to Oscar Oldknow. All house managers are now personally responsible for operation, budgets, advertising, and report direct to Arthur.

Henry Ginsberg has been appointed business manager of Hal Roach studios, succeeding Warren Doane, who remains as a director. Benjamin Shipman, who has been acting as general manager, becomes business manager and legal advisor to Roach.

Hardie Albright, able juvenile, has purchased the balance of his contract from Fox and will return to the New York stage. His work here has been very impressive.

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Pictures starting or about to start at Warner-First National are "Fireman Save My Child," with Joe E. Brown; "Alias the Doctor," with Richard Barthelmess; "Man Who Played God," with George Arliss; "Old Man Minnick," with Chic Sale, this picture being somewhat delayed by the illness of Sale.

MILLIONS SHOUT "SUCH THINGS CAN'T BE"!

"The STR



with **HAL SKELLY!**
ZITA JOHANN! EDNA HAGAN!

SKELLY! Mark that name well! This one great picture will send him zooming to motion picture stardom, just as GRIFFITH'S previous triumphs sent blazing to the cinema heavens such illustrious names as PICKFORD! VALENTINO! GISH! BARTHELMESS! Aye! And a hundred more!

Another From

MILLIONS OF OTHERS KNOW THEY ARE!

GRIFFITH! The man who has picturized so many daring themes in the past, now takes the one big subject that is rocking the country—THE SHAME OF A NATION—and mounting above anything he has given you before, sends roaring across the screen this devastating

STORY OF MEN AND WOMEN WHO DRINK TODAY

D.W. GRIFFITH'S

PERSONALLY DIRECTED

"UGGLE"

WET OR DRY, RED, WHITE OR BLUE NOSED, NO MATTER WHAT YOUR PERSONAL OPINION MAY BE ONE THING IS CERTAIN! THIS PICTURE IS BOX-OFFICE! OVERWHELMING IN ITS TIMELINESS! TREMENDOUS AS ENTERTAINMENT!

UNITED ARTISTS

UNITED–MPTO TILT RESTS IN U.S. HANDS

East Pennsylvania Unit Awaits Action of Justice Department On Formal Complaint Made Against Distributing Unit

The protest against alleged unfair and unethical distributing tactics of United Artists, contained in an open letter sent last week to General Sales Manager Al Lichtman by the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, is a closed issue insofar as United is concerned, according to Lichtman. But the opposing exhibitor group thinks differently, having decided this week to continue discussions with the Department of Justice, with which a formal complaint has already been filed.

George Aarons, secretary of the exhibitor unit, which has headquarters at Philadelphia, will again meet Department of Justice agents at Washington next week to present final briefs and complaints, according to Jay Emanuel, leader of the association.

On November 30, the MPTO forwarded to United Artists a generalized summary of complaints against that company's distributing policies. Lichtman answered the charges on the day following, belittling the attack and issuing a blanket denial. This week, the exhibitor association followed up with a second "open letter." Lichtman refused to comment on the newest attack, saying the matter is a closed issue. Text of the second communication to United follows:

Mr. Al Lichtman,
Vice President & Gen. Manager,
United Artists Corporation
New York City.
Dear Sir:

It is not the practice of this organization to engage in verbal tilts in the trade press. Your reply to our open letter of protest against your company's sales policies, however, is so shot through with inaccuracies and mis-statements, probably obtained by you second-hand, that we feel sure that, in the interest of accuracy and truth, you, as an executive of considerable reputation in the trade, will want these corrected.

There were present at the November 27th meeting of the Board of Managers of this organization sixteen of its nineteen members. Among these you will find the names of some of the most representative and most conservative exhibitors in the territory—men whom you know personally to enjoy the highest reputation for honesty and fairness. The vote to issue the protest letter calling upon United Artists Corporation to quit the distribution field was UNANIMOUS—without a single dissenting voice and followed one of the bitterest denunciations of any distributing company ever heard upon the floor of an exhibitor meeting. So much for that.

"Take Bait, Leave Hook"

The frantic attempts of your local representative to "reach" several members of our organization, both prior to and after the meeting, with tempting bait in the form of ridiculous rentals as a price for their silence, we are happy to say proved futile, the fish taking the bait but leaving the hook. One member of our organization received an approved contract for "Palmy Days" for a rental equivalent to approximately one-fourth of the price for which his contract had been previously rejected. If some of these prices are ever revealed, they will make those exhibitors who are paying 40% and 50% for "Palmy Days" anything but happy.

Your statement that United Artists with a dozen pictures to distribute "is operating at a lower percentage cost than any other distributor in the world" proves that the age of miracles is not past. It does not, however, square with the recent attempt of your company to merge its distributing facilities with those of another well-known producer-distributor for reasons of economy. Nor does your statement sound reasonable in the light of the reported heavy losses chalked up by your organization over the past two years.

Again quoting your statement: ". . . we have repeated over and over again that we do business on a 'Look Before You Book' policy." How can the exhibitors "Look Before They Book" when you sell them pictures before the pictures are completed, before they are shown and before they are tested out at public showing to determine their box office value?

Every other film company takes this factor into consideration and when a clear case of overselling is shown, the film company invariably adjusts the one-sided arrangement. Not so United Artists, however, which has consistently pursued a policy of "The Buyer Be Damned."

You will recall, Mr. Lichtman, that two years ago this organization had composed a similar protest to the trade but was prevented from issuing it by your definite assurance at a three-hour conference in Philadelphia that $100,000 had been set aside by your company to adjust the complaints of exhibitors with legitimate grievances.

We regret that you have seen fit in your statement to ignore entirely our complaint charging specific violation of Rule 11 of the Fair Trade Practice Code, which prohibits a film company with an exhibitor's application for contract from negotiating with his competitor before the first contract has been either accepted or rejected. We are willing, however, to rest our case with the Federal Trade Commission.

As for the general contents of your statement—if the United Artists policies are right, then those of every other film company must be wrong. Here again we are willing to rest our case with the thousands of exhibitors throughout the nation whose dealings with United Artists over the past ten years have left them disillusioned, embittered and hopeful that your methods and policies will be brought to an early termination. We would welcome an investigation of our charges by Mr. Howard Hughes and the other producing members of your company in whose fairness we have implicit faith.

Yours truly,
Motion Picture Theatre Owners of Eastern Pa., Southern New Jersey and Delaware, Inc.
Per Geo. P. Aarons,
Secretary and Counsel.

Allied Districts Discuss Problems Before Iowa Meet

Music tax, admission tax, insurance, Allied newsreel, posters, difficulties with RKO franchise, disc equipment, holiday trailers are all subjects of discussion at district meetings of the Allied Theatre Owners of Iowa, preliminary to the state convention in Des Moines, January 12, 13.

Leaders of the organization have expressed themselves as anticipating an admission tax as a result of action of Congress.

High Pressure!

Coincident with the awarding by the Metropolitan Square Corporation of the steam furnishing contract for the Radio City project to the New York Steam Corporation, comes a flock of figures, indicating by various comparisons the huge amount of steam necessary to heat the center. For example: 20,000 radiators, 500 carloads of coal and enough water to float five ocean liners the size of the Leviathan required annually to produce 360,000,000 pounds of steam, 2,000,000 pounds per day in the winter. That is enough, we must believe, according to demon statisticians, to drive the Twentieth Century Limited over 2,200 miles; while the annual poundage would pull that same train more than 400,000 miles. If it means anything that is better than 16 times the circumference of the earth, and at the equator, mind you. The answer is, of course, what of it?

"Canned" Sermons Bring Churchmen To Sales Session

Various church dignitaries and ecclesiastical authorities this week witnessed the first showing of a "canned" church service at the home office of RCA Photophone in New York. The "services" were followed by a sales talk on behalf of sound equipment, RCA executives pointing out to the clergy that the sound recorded services would work wonders to increase church attendance, and in the next breath informing the churchmen that RCA portable machines at $500 may be purchased after January 15, price f.o.b. New York.

And so, with the presentation of the first of this series of "sermons," the electric got under way another propaganda campaign with which it is intended to further break down the evidently strong sales barrier to be hurdled before sound reproducers gain a foothold in non-theatrical markets.

Erpi and Photophone have for quite some time been actively engaged in promoting the class room as a buyer of sound machines, but without much success due, principally to the lack of product available. This week, RCA tackled the church field.

Homer Rodeheaver, music director, is in charge of RCA's campaign for church installations, which did meet a slight setback at this week's initial screening, when protests were voiced by various churchmen against the omission of actual prayer in the "canned" sermons, and the inclusion of too much lipstick on the lips of certain pretty choir singers. Incidentally, one clergyman attending the screening "stumped" an RCA executive when he asked why it is necessary to devote so much footage in the sermons to closeups of the better looking choristers.

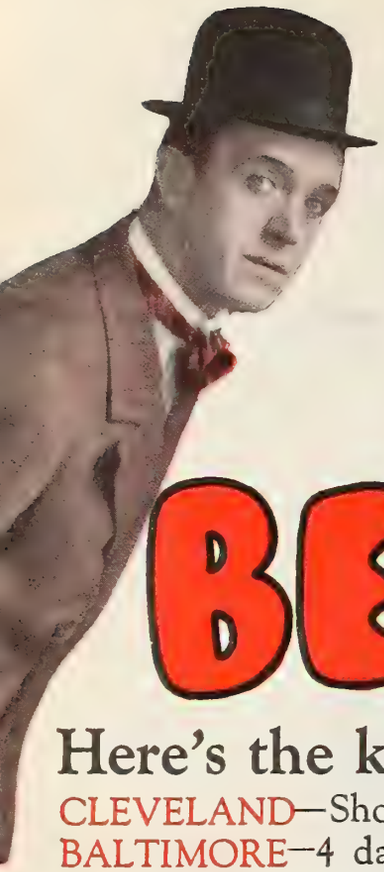


PARDON US
for the BACK TALK!

We can't tell you how to run your business
BUT WE CAN TELL YOU WHAT
OTHER THEATRES ARE DOING
TO MAKE MONEY!



Lend us your ear on the next page *please*



"Even we're surprised but the public seems to have some money left *when you have laughs to sell—*"



BEAU HUNKS

4 REELS

Here's the kind of business it's doing:

CLEVELAND—Shoots gross to 35% above normal.
BALTIMORE—4 days grossed more than 25% better than average 6-day week.
CANTON—Jumps gross to double normal biz.
EVANSVILLE—Pulls gross to twice average receipts.
PITTSBURGH—Tremendous! 75% over average take.
AKRON—Raises gross to double average biz.

(Note: In 4 out of the 7 cities above, it was "Cuban Love Song" that played with "Beau Hunks." We recommend this combination to M-G-M exhibitors as one that is proving eminently successful.)

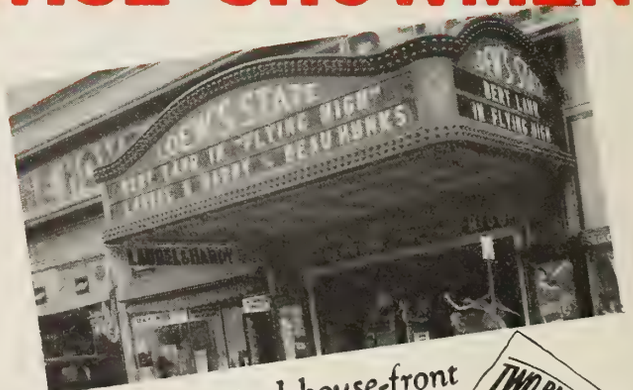
NOW PLAYING ON BROADWAY *at the* RIVOLI THEATRE

AND NOTICE HOW WISE SHOWMEN ARE BILLING US!

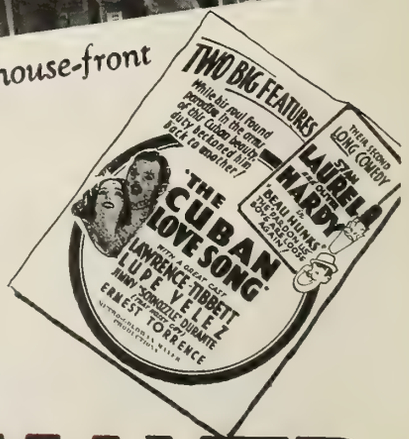








A typical house-front



"BEAU HUNKS" is one of the 8 Laurel-Hardy comedies for this season. Have you got them for your house yet?

METRO-GOLDWYN-MAYER

On Top—and Going Stronger Than Ever!

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"FRANKENSTEIN" is going to be a box office gold mine for both the big cities and the small towns. Being such radically different entertainment, with the "monster" business portrayed by a character horrifying enough to give you the heebie-jeebies, it will romp home for you with sweet profits on the engagement.

The title is magnetic in itself. Even without the help of the book it sort of gets them interested; add to that title the catch line of "The Man Who Made a Monster," and you've got a powerful team to cash in on in every way. The selling of this one should be the crowning achievement of your showmanship career because here is a picture which gives you everything you ever asked for in the way of a picture or slants to work up a knock-out campaign. This title is "box office" in every way.

The "audience" strength is unquestioned, and although the picture can be sold as a "thing of horror," why hurt its chances when you have sufficient better slants to work on? Its interesting and absorbing entertainment which will hold the toughest customer's attention from the start to the finish.

Names? That's the only hitch of the whole thing. You've got few and weak names to play with, but fortunately you won't need them. The patrons will be quite content when they see how well the cast handles this story. So here is one time you can push the picture's title through 'way above anything else, especially star names, and know that it will help sell itself. Just dig up some choice morsels of "creepy, leery, eerie" catch lines and then feed them out in generous portions to an amusement hungry community where they will appreciate and flock to see one swell picture.

You know your clientele better than I do, so spot it where it will get you the most dough. Kids will eat it up even if they won't understand half of what it's all about, and the grown-ups? They ought to be coming back for second portions. Believe me, boys, here's a picture packed with plenty of dough for your bank account.

▼

"ARROWSMITH." Backed up by a cast of marvelous ability, Ronald Colman comes through with a grand performance in a picturization of Sinclair Lewis' well-known story. By every right this should be one of the money-making pictures of the present season. It is sincere, absorbing entertainment in every sense of the word, and while the ending is rather depressing, it should meet with popular approval in all sections and types of communities. Helen Hayes again gives a personal performance that is equal in every respect to that of Colman and deserves top billing along with him. Even if she had not already made an impression in "The Sin of Madelon Claudet," she would still win her audience both on Times Square or Main Street. Others who help carry the story along so sincerely are Richard Bennett, A. E. Anson, Myrna Loy, and practically every one in the cast.

The "box office" value of the title should be big because of the author's name and Nobel prize winning. The book, too, was widely read all over the country and is equally as strong as Lewis' name. So with those two slants as a start no showman ought to find it difficult to create money-getting interest. Selling it strongly along those two angles and working in the slant of the country doctor who accomplished so much for science, plus the heart-throb of a loyal wife, you ought to make them mighty anxious to get in line for a ticket.

As for "audience" pull, this picture has all of that you could ask for. They'll walk out with a tear or two, perhaps, but happy in the thought that they have seen a fine show.

Of no use for the kids, but O K in every other way. So if you've bought this one, get your dates set as soon as you can and with a little smart showmanship you ought to turn in a handsome profit.

United Artists can well be proud of this offering and Sam Goldwyn deserves a vote of thanks for getting it onto the screen as such fine entertainment. We enjoyed every moment of it. So should you and your patrons.

▼

"THE CUBAN LOVE SONG" is far from a "wow" picture, as "wow" pictures are judged in these rather trying times, but it is the type of entertainment which ought to get by nicely even though it doesn't break any house records, especially outside the big cities.

As a Marine, Lawrence Tibbett is the funniest looking soldier we've seen in a long time, but since his chief mission in this picture is to warble in his best form, he gets by, just so-so. Jimmy "Schnozzola" Durante again clicks with the sort of comedy that will make Squeedunk as well as New York giggle and laugh. Lupe Velez, too, carries her part of the show in grand shape, despite its shortcomings. Ernest Torrence seems a bit miscast, but, like the scenery, he'll be acceptable. The remainder of the cast function as good as most supporting casts.

The title can be made "box office" by only the showman selling it, but refrain from overselling or your cash customers may expect more than the picture really has to offer. Build the title up around Tibbett and his fine voice, together with the title song which is used at several points in the picture. Then throw in a large dose of "Schnozzola" Durante and Lupe Velez and you ought to have enough ammunition to get them in to see a fair show.

"Audience" value is not too strong, but then again it's not too weak, so if you surround it with some real entertaining shorts your patrons can't kick at all.

As usual, the Marine slant offers the old recruiting tieup angle, but whether you think it worth while is up to you and the kind of a house you're runnning. Peanuts, the same. (Lupe sells peanuts and they must use the "Peanut Vendor" number quite often in the picture.)

All in all there is no reason why you can't keep up your average business with "The Cuban Love Song" and possibly build up enough interest to just push it over for a wee bit better than average. If you do, you deserve a "pat-on-the-back."

Better lay off it for the kids. While the Marine slant is good for them, the illegitimate child angle is N. G. Maybe good for mid-week booking.

▼

"HIS WOMAN" brings together Gary Cooper as a sea captain of a tramp freighter and Claudette Colbert as the woman of loose morals. But it also brings to the screen the cutest and cleverest (accidental or otherwise) baby that we've looked at for many a screening. He's Richard Spiro and he's but nine months old. Wait 'til your audience spots that kid. They'll go for him in a big way. He deserves a "star" spot in your advertising and other selling slants.

The title is rather weak for the box office, but can be built up through selecting the outstanding slants and playing them up. The stars will be as strong as their individual pulling-power in your community. If they go strong for Colbert and Cooper, then you will find the sailing smooth to the box office. If they are weak then it's up to you to push this one with plenty of selling.

Once you get them into your theatre the "audience" value of the picture should keep them satisfied.

Handling of Miss Colbert's characterization should be tactful in those communities where straight-laced persons have a habit of sticking their noses into your picture-fare. Play up her good qualities in this role rather than the fact that she's been identified with notorious resorts all over the globe.

Thumbs down on the kids and for Sundays in small cities. But the adults will enjoy it, so keep it spotted where they generally come out. Middle of the week, or second change, sounds reasonable.—CHARLES E. LEWIS.

Delicious

(Fox)

Comedy-Drama

(Seen in Hollywood)

Tunefully decorated with catchy George Gershwin music, the latest Gaynor-Farrell picture from Fox is appropriately labeled "Delicious."

It is a departure and much more important than just another Gaynor-Farrell production, in view of the musical components and their application.

It is the sort of Cinderella-gets-the-rich-boy which the public has indicated it wants from Charlie and Janet, and it has sufficient novelty of plot and treatment to keep it thoroughly entertaining. Besides, it is a clean, wholesome "family picture" for all the folks, old and young.

Gershwin's "New York Rhapsody," which is presented against a striking background of New York life, is an outstanding feature of the production and probably constitutes one of the finest, if not the finest, musical composition originally conceived for motion pictures.

Other of the distinctly tuneful musical compositions have the ring of great popularity about them.

The whole production has been most adroitly assembled. Its elements of distinct box office appeal are numerous. There are many reasons for believing that as a holiday attraction for the theatres it will do a lot toward making the Christmas time merry for exhibitors.

This time Miss Gaynor does a Scotch immigrant girl, who has a lot of trouble getting into this free country because she's broke. How Charlie Farrell finally rescues her, and weds her, is the story. Fox has mounted the picture most attractively, and the stars are surrounded with a clever cast. El Brendel carries the comedy as Farrell's valet, and Brendel should feel much better, because his opportunities for laughs are much better than for some time.

The story was written by Guy Bolton, with the adaptation by Bolton and Sonya Levien. Ira Gershwin wrote the lyrics for George's tuneful numbers. David Butler comes in with another excellent directoral job, which is fast becoming a habit with him. Some of Ernest

Palmer's photographic effects are very good.

A troop of Russian entertainers, who appear as immigrants on the liner and later in New York, do some splendid work. Not only are they fine actors, but they also add attractiveness to the production in the role of cabaret performers. Raul Roulien is especially effective as a Russian boy who falls in love with Janet, only to lose her to Charlie Farrell. Others contributing to the "deliciousness" of the picture include Lawrence O'Sullivan, Manya Roberti, Olive Tell, Virginia Cherrill and Mischa Auer.

Produced and distributed by Fox. Directed by David Butler from the story by Guy Bolton. Adaptation by the author and Sonya Levien. Music by George Gershwin, lyrics by Ira Gershwin. Photography, Ernest Palmer. Sound, Joseph E. Aiken. Art direction, Joseph Wright. Costumes, Guy Duty. Film editor, Irene Morra. Release date, December 27, 1931.

CAST

Heather Gordon ..... Janet Gaynor
Larry Beaumont ..... Charles Farrell
Jansen ..... El Brendel
Sasha ..... Paul Roulien
O'Flynn ..... Lawrence O'Sullivan
Olga ..... Manya Roberti
Diana ..... Virginia Cherrill
Mrs. Van Vergh ..... Olive Tell
Mischa ..... Mischa Auer
Tosha ..... M. Maazel
Momotschka ..... Jeanette Gegna

Leo Meehan

Stepping Sisters

(Fox)

Comedy

(Seen in Hollywood)

"Stepping Sisters" gave plenty of big laughs to a Santa Ana audience at its preview. Story concerns three ex-burlesque girls who meet after many years when one of them (Louise Dresser) is a social climber, another (Jobyna Howland) is a Shakespearean reader, and the third (Minna Gombell) who has stayed in the merry-merry, is a sort of husband-player-around-with.

Louise Dresser is staging an allegory written by the town's social leader, and Howland and Gombell ruin it by appearing in tights and going through their old burlesque routine. They do this to help out Dresser's husband (William Collier), who is fed up with his wife's social antics and hopes to get his household back on a corned-beef and cabbage basis.

The show, topped by the appearance of Howland and Gombell in tights, is the high spot of the picture, and includes the presentation of a clever dance number, received with applause by the preview audience.

Honors for the cast go to the three women, with Howland getting the big laughs. Beautiful Barbara Weeks was thought to have handled her brief scenes with much ability. A hokum tag finish sends the crowd away laughing.

Produced and distributed by Fox. Directed by Seymour Felix. From stage play by Howard Warren Comstock. Screen play, dialogue by William Conselman. Photography by George Schniederman. Sound, Eugene Grossman. Release date, January 10, 1931.

CAST

Mrs. Ramsey ..... Louise Dresser
Rosie La Marr ..... Minna Gombell
Lady Chetworth-Lynde ..... Jobyna Howland
Herbert Ramsey ..... William Collier, Sr.
Warren Themaine ..... Howard Phillips
Jack Carleton ..... Stanley Smith
Ambassador Leonard ..... Ferdinand Munier
Mrs. Tremaine ..... Mary Forbes
Norma Ramsey ..... Barbara Weeks
Jepson ..... Robert Greig

Sooky

(Paramount)

Juvenile

(Seen in Hollywood)

Jackie Cooper comes again to the screen with another splendidly received performance in "Sooky," and Robert Coogan offers support commented upon as "remarkable." This sequel to "Skippy" has tender appreciation of the psychology of boyhood. The story is of the heart, not the head, but remains logical and quite possible of happening in any American town. Those who have boys of the age of these will be astonished to hear from the screen almost exact quotations from their own youngsters, so definitely do lines and plot follow every-day family life.

Norman Taurog, in his direction, was thought very definitely to have repeated the high success of "Skippy." The preview audience—even those who came from the studio and were thoroughly familiar with every detail—giggled and laughed and cried straight through, with happy forgetfulness of everything except what was happening on a square of white cloth out in front.

The principals of "Sooky" are all the same as those of "Skippy," but they cannot be just the same again should other pictures be made of these happy playmates. Sooky's mama dies in this picture and Sooky goes to live with Skippy.

All these capable persons—Jackie Searl, Willard Robertson, Enid Bennett, Helen Jerome Eddy—support the child stars with sympathy and understanding. Harry Beresford, as an aged indigent who is carried away to the country farm despite Skippy's pleading, contributes an episode considered generally of remarkable power and pathos.

Produced and distributed by Paramount. From story by Percy Crosby. Screen play by Sam Mintz, Joe Mankiewicz, Norman McLeod. Director, Norman Taurog. Assistant director, Art Jacobson. Cameraman, Arthur Todd. Sound, Eugene Merritt. Release date, December 26, 1931.

CAST

"Skippy" Skinner ..... Jackie Cooper
"Sooky" Wayne ..... Robert Coogan
Sidney Saunders ..... Jackie Searl
Dr. Skinner ..... Willard Robertson
Mrs. Skinner ..... Enid Bennett
Mrs. Wayne ..... Helen Jerome Eddy
Mr. Saunders ..... Leigh Allen
Mrs. Moggs ..... Guy Oliver
Mr. Willoughby ..... Harry Beresford
Hilda ..... Gertrude Sutton
Krausmeyer ..... Oscar Apfel
Officer Duncan ..... Tom Wilson

The Big Shot

(RKO Pathe)

Comedy

(Seen in Hollywood)

A deserted auto camp in the desert provides the major scene for RKO Pathe's latest Eddie Quillan comedy, "The Big Shot," and the place isn't so funny for the hero when he buys it with money borrowed from his prospective mother-in-law and finds he has been framed by the villain, who covets the heart and hand of the heroine. That's enough of the story, a clever tale written by George Dromgold and Hal Conklin, with screen play and lines by Joseph Fields and Earl Baldwin.

The thing is packed with audience laughs, which go not only to Eddie, but to Rosco Ates, who plays a stuttering barber; to Otis Harlan, whose characterization of a village doctor was termed a fine piece of work; and to Arthur Stone, who was considered to have almost purloined the picture with his impersonation of the Old Timer, a desert rat who inhabits the auto camp and whose specialty is the frozen truth.

Other bits which roused the audience are contributed by Belle Bennett and Mary Nolan—beautiful as ever—and Maureen O'Sullivan is entirely satisfactory as the lovely young mainspring of the plot.

Incidentally, the picture has one intensely tragic episode, one that made the preview audience gasp and clutch the seats, when the heroine's car hurtles into quicksand and begins slowly to sink, with the girl, injured at the wheel, powerless to move.

Produced and distributed by RKO Pathe. Directed by Ralph Murphy. Original story by George Dromgold, Hal Conklin. Screen play and dialogue by Joseph Fields, Earl Baldwin. Editor, Charles Craft. Photography by Arthur Miller. Release date, December 18, 1931.

CAST

Ray ..... Eddie Quillan
Doris ..... Maureen O'Sullivan
Fay Turner ..... Mary Nolan
Barber ..... Roscoe Ates
Mrs. Thompson ..... Belle Bennett
Old Timer ..... Arthur Stone
Mr. Howell ..... Louis John Bartels
Dr. Peasley ..... Otis Harlan
Jack Spencer ..... Billy Eugene
Uncle Ira ..... Edward McWade
Mr. Hartman ..... Harvey Clark
Mr. Potts ..... A. S. Byron
Town Marshal ..... Charles Thurston
Garage Boy ..... Hilliard Carr
Postmaster ..... Frank Darien

X Marks the Spot

(Tiffany)

Melodrama

A new newspaper melodrama, and again having concern with the ways and wiles of a tabloid, comes to the screen at Moss's Broadway in New York this week. Herein, however, is portrayed a character familiar to New York's tabloid readers, Walter Winchell, and as it happens, Wallace Ford, who plays that role, comes fairly close to resembling Winchell himself.

Broadway's columnist, it is melodramatically revealed, becomes involved as a suspect in the murder of Mary Nolan, the showgirl who is about to sue the "Gazette" for libel as a result of a specimen of Ford's journalism. On the trail himself, he finally discovers the murderer, then shields him as the result of a past obligation, and finally shoots it out with the murderer, successfully, of course.

Lew Cody plays the hard-boiled editor, who gets his chance in the big town and calls for his star reporter on the small town sheet. In the small town, when Ford's sister is crippled, Riggs, gangster played by Fred Kohler, lends him the money for the necessary operation. Eight years later, in the big city, Ford attempts to repay the debt when he tracks down Kohler, but circumstances outside his control make it all come out perfectly in the interest of good melodrama.

Sally Blane, as Cody's secretary, supplies the romantic interest with Ford, while Joyce Coad assists with the brother and little sister angle.

The Broadway audience appeared to extract a satisfactory amount of entertainment from the effort, seeming to appreciate the light and carefree buoyancy of Ford, the energy of Cody and the attractiveness of Miss Elane.

Produced and distributed by Tiffany. Directed by Erle C. Kenton. Produced by Samuel Bischoff. Story by Warren Duff and Gordon Kahn. Release date, November 29, 1931. Running time, 72 minutes.

CAST

George Howe ..... Lew Cody
Sue ..... Sally Blane
Riggs ..... Fred Kohler
Ted Lloyd ..... Wallace Ford
Vivyan Parker ..... Mary Nolan
Hortense ..... Virginia Lee Corbin
Gloria (as child) ..... Helen Parrish
Gloria ..... Joyce Coad

Ben-Hur

(MGM)

A Chapter Reopened

Ben-Hur, significant of a chapter in the volume of motion picture history, and one of the greatest box office selling films ever turned out of a production center, returns to the screen under the sponsorship of MGM, aided and abetted by the addition of appropriate sound effects, but still retaining nearly all, if not all, of its original subtitles.

A New York audience at the Rialto, almost, it may be recorded, fascinated, sat without a murmur of restlessness through the tremendous length of the film, which runs a full two hours and eight minutes. Be it further reported that the same audience gripped the sides of the seats when the stupendous chariot race, strengthened by the sound, was run in its smashing triumph for the hero, Ramon Novarro, on the screen in the huge Roman circus setting.

It would seem there is little necessity of recounting the story, beyond recalling that it has for theme the tyranny that symbolized conquering Rome in its dealings with subjected peoples, in this case the Jews. The greater part of the film is set in Jerusalem, with the chariot race meant to be in that great ancient center, Antioch.

Within that wider scope is the more concentrated narrative of the wealthy Jewish family of Hur, of which Ben-Hur is the surviving male, living with his mother and sister. Claire McDowell and Kathleen Key portray respectively the roles of mother and sister. Francis X. Bushman gives us again his famous role of Messala, former friend of the Hurs, who has

A HOT TIP!



READ THIS EDITORIAL BY ALICOATE IN FILM DAILY:

"Ben Hur" and "The Big Parade"

The experiment of M-G-M in returning "Ben Hur" and "The Big Parade" to the screen, accompanied with and synchronized to the strains of befitting music, will be watched with interest on all sides. Preliminary reports, from a few scattered outside districts, give a smashing majority in favor of the renaissance. And why not? Here are two of the greatest pictures ever made. Both are naturals in lending themselves to inspiring musical scores. Another good deed in the daily doings of Leo-the-Lion.

turned Roman, with all the cruelties and arrogance attendant upon that change of patriation.

Nigel de Brulier plays Simonides, servant of the Hurs, who becomes a wealthy merchant following the temporary disorganization of the Hur family, while May McAvoy is, of course, still Esther, the beautiful daughter of Simonides, with whom Novarro falls in love and marries after the rescue of the mother and sister from a dungeon, the miraculous cure which restores them to life from the living death of leprosy, and the reconciliation of a torn and broken family of power.

When Novarro labors in the galley ship as a slave chained to his fellows, and when the pirate ships attack the Roman vessels, the sound contributes its best assistance. The lash of the whip is felt in the audience, the cries and screams attendant upon the battle at sea make the scene realistic and intense.

Altogether, Ben-Hur in sound is the return of an epic in the production of motion pictures, strengthened, it may be readily gathered from audience reaction, by the judicious application of that sound, a modern technique.

Produced and distributed by MGM. Directed by Fred Niblo. Author, General Lew Wallace. Adaptation by June Mathis. Scenario by Carey Wilson. Continuity, Carey Wilson, Bess Meredyth. Editor, Lloyd Neslor. Settings, Cedric Gibbons, Horace Jackson. Art effects, Ferdinand P. Earle. Photography, Rene Guissart, Karl Struss, Percy Hilburn, Clyde de Vinna. Release date, December 19, 1931. Running time, 128 minutes.

CAST

Ben-Hur	Ramon Novarro
Messala	Francis X. Bushman
Esther	May McAvoy
Mary	Betty Bronson
Princess of Hur	Claire McDowell
Tirzah	Kathleen Key
Iras	Carmel Meyers
Simonides	Nigel de Brulier
Sheik Ilderim	Mitchell Lewis
Sanballat	Leo White
Arrius	Frank Currier
Balthasar	Charles Belcher
Amrah	Dale Fuller
Joseph	Winter Hall

The Battle of Gallipoli

(Wardour Films)

War Drama

The ill-fated Gallipoli campaign of the British forces in the World War has been one of the most widely discussed subjects of that four-year struggle, but the element of controversy is omitted, in favor of a depiction of the stark realism of the tragedy of war. There is indirect reference in the impassioned outburst of one of the youths when under the stress of incessant shelling he draws a word-picture of what he would like to "tell England," but the scenes then flashed were typical of combat on any of the major fronts. (The picture is from Ernest Raymond's novel, "Tell England.")

The British Admiralty cooperated with the producers, as did Sir Ian Hamilton, who had command in the Gallipoli fighting. The result of that cooperation and the treatment in production is a portrayal of the horror and futility of the campaign, rather than any criticism of military policy or absolving of the war staff and it is primarily a story of individual and personal courage.

The romantic element, woven into many American-made picturings of the war, is waived in the Wardour production. There is the love of mother, but that is all.

Contrast, leading up to the grim scenes of battle, is presented by the opening peaceful romping on the estate of the mother of one of the boys. (Fay Compton has the role of Mrs. Doe.) There is the swimming meet of the schoolboys. Then War.

From the standpoint of spectacle two scenes have most play. One is the landing of the troops; the other is the bombardment of the Turkish positions from the battleships. Then there is the hand-to-hand fighting, and the storming of "Clara," the name given by the men in the trenches to the gun that is strafing them for months.

Carl Harbord and Tony Bruce are the two youths jerked from canoe to trench by enlistment. Harbord plays the role of the lad whose courage falters for a bit but returns to carry him up the heights to silence the enemy gun singlehandedly. In both, youthfulness is pronounced, accenting the theme of the pitiless cruelty of armed conflict.

Presented by Wardour Films, Ltd., from the novel "Tell England," by Ernest Raymond. Directed by Anthony Asquith and Geoffrey Barke. Photographed by Jack Parker, Stanley Rodwell and James Rogers. Art direction by Arthur B. Woods. Edited by Mary Field. Sound direction by Victor A. Peers. Release date, December 4. Running time, 76 minutes.

CAST

Edgar Doe	Carl Harbord
Rupert Ray	Tony Bruce
The Padre	Dennis Hoey
The Colonel	O. M. Hallard
Captain Hardy	Frederick Lloyd
Lieutenant Doon	Gerald Rawlinson
Private Sims	Lionel Hedges
Private Booth	Sam Wilkinson
Sergeant Instructor	Wally Patch
Mr. Ray	Hubert Harben
Mrs. Doe	Fay Compton
Sir Ian Hamilton	Sir Ian Hamilton

Anthony Young, president of Mendelssohn-Young, Inc., prepared the prologue and dialogue and compiled and directed the film, "Heroes All," which, when reviewed in the last issue of the HERALD, *failed to give proper credit to Young.*

His Woman

(Paramount)

Drama

A wholly lovable infant, Richard Spiro by name, serves in this first Gary Cooper-Claudette Colbert co-starring vehicle to bring a rough freighter captain and a girl with something of a past together after a more or less damaged romance.

That the child is entirely capable of working itself most completely into the hearts of any audience anywhere was very clearly indicated at the New York Paramount this week, when sighs and murmurs from the women and indulgent noises from men greeted every appearance, and they are numerous, of the baby on the screen.

Favorable comment of the entertainment inherent in the film story and the work of the two principals as well as that of the supporting group of players, was noticeable. A questionable seaport somewhere in the Carribean, on board the freighter and in New York are the three spots in which the story pursues its logical course.

Cooper discovers an abandoned baby when about to leave the southern port for New York, and by reason of the infant's lovableness, takes it with him. Seeking a woman to take care of it, he at last finds Miss Colbert, who has a great desire to return to New York, but absolutely no money. A fabrication concerning her appearance in the place satisfies Cooper and he ships the girl as nurse. The mate, however, had met her in some dive and recognizes her. Forcing his attentions upon her, he is interrupted by Cooper who accidentally knocks him into the sea. At New York, Cooper and the girl, about to be married, are met by government inspectors. The mate had been picked up by a passing liner and preferred charges against the captain. To save him, Claudette admits her past, and he breaks with her. Neglect of the child, subsequent illness and the return of the girl to nurse it, leads to a reconciliation between the two after a stormy scene or two.

Two negroes, Hamtree Harrington and Sidney Easton, stewards to Cooper and willing but clumsy nurses to the baby, provide more than a bit of amusement, which seemed thoroughly enjoyed by the Paramount patrons. One bit of photography pronounced excellent pictured a huge liner passing the freighter at night in a heavy fog.

Produced and distributed by Paramount. Directed by Edward Sloman. Based on novel, "The Sentimentalist," by Dale Collins. Screen play by Adelaide Heilbron, Melville Baker. Photographed by William Steiner. Release date, November 21, 1931. Running time, 75 minutes.

CAST

Sam Whalan	Gary Cooper
Sally Clark	Claudette Colbert
Mate Gatson	Averill Harris
Sammy	Richard Spiro
Alisandroe	Douglas Dumbrille
Maria Estella	Raquel Davida
Aloysius	Hamtree Harrington
Mark	Sidney Easton
Gertrude	Joan Blair
Flo	Charlotte Winters
Mr. Morrisey	Herschell Mayall
Agent	Joe Spurin Calleia
Edward Keane	Botswain

Racing Youth

(Universal)

Comedy

(Seen in Hollywood)

Automobiles and more automobiles! Automobiles racing, skidding, crashing, going over cliffs—this happens only once, and that's enough—automobiles as the swift symbol of modern youth's daring and recklessness. That's the way "Racing Youth" registers with a reviewer who observes all traffic signals, gets no parking tickets and tries to keep his fenders uncrumpled. The over-the-cliff episode is sufficiently realistic to have evoked a flurry of gasps from a Coast audience.

Louise Fazenda brings her usual happy comedy into action as secretary to the heroine, played by June Clyde, an heiress who inherits an automobile factory that has suffered almost to the last sparkplug from the economic depression.

There is a satisfactory villain, played by Forrest Stanley, whose schemes are wrecked at the last moment by the hero, a young mechanical engineer who happens in this instance to be Frank Albertson.

Slim Summerville, as a stuttering mechanic, and Otis Harlan, as the factory bookkeeper who knows the worst, supply their full share of the fun which bubbles and sparkles through the picture.

Dialogue, direction and photography were thought to have been capably handled.

Produced and distributed by Universal. Screen play by Earl Snell. Supervised by Henry Henigson. Directed by Vin Moore. Photography by George Robinson. Edited by Harry Lieb. Sound, C. Roy Hunter.

CAST

Teddy Blue	Frank Albertson
Amelia Cruikshank	June Clyde
Daisy Joy	Louise Fazenda
Slim	Slim Summerville
Brown	Arthur Stuart Hull
Sanford	Forrest Stanley
Van	Eddie Phillips
Dave	Otis Harlan

The Nevada Buckaroo

(Tiffany)

Western

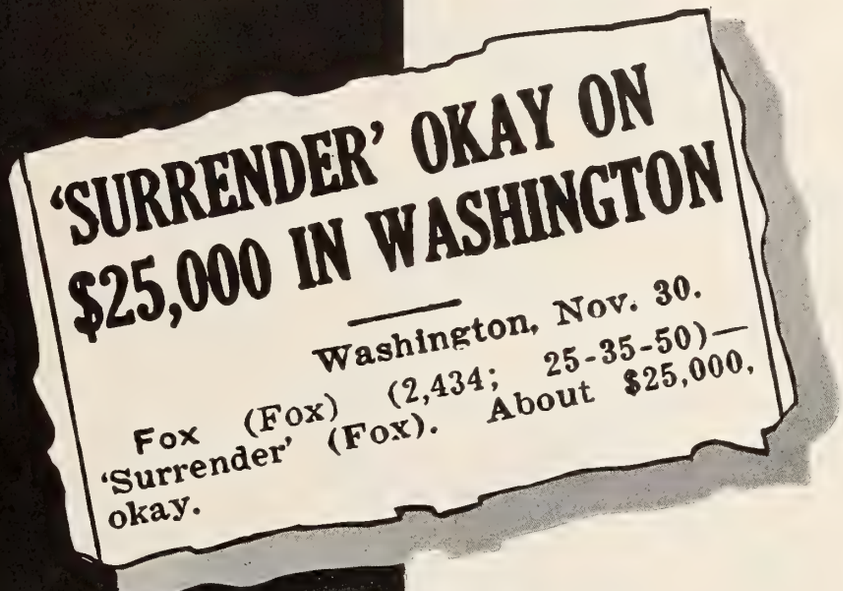
Bob Steele plays the lead in this number of the Tiffany series of westerns. Dorothy Dix, opposite, completing the romantic interest, and the supporting players were thought to have given satisfactory performances.

Steele, leading a group of bandits, is caught in a stage hold-up when he attempts to steal a kiss from one of the passengers, Miss Dix. By a ruse, Steele's pals frame a pardon, take it to the governor and obtain Steele's pardon and release. The bandits steal a petition from the mayor to make the town the county seat, and switch its text to read like a petition for pardon.

He returns to town to thank the people, believing the petition real. The folks run him out. He returns to thank his bandit friends for executing his release, but tells them he is going straight. They run him out, as well. Finally he manages to get a job as stage coach guard, but when another hold-up is staged by his former partners on the coach he is guarding he is suspected of being implicated.

To vindicate himself, Steele goes out after both the stolen money and the bandits. After a few fights and the shooting and hard riding

AS BIG AS YOU MAKE IT!



From VARIETY
of December 1

● ADVERTISING helped this picture top Washington grosses.

The ads used referred to Baxter's work in "Cisco Kid" and "Daddy Long Legs"... plus copy from Fox Press Sheet.

SURRENDER

with

WARNER BAXTER

LEILA HYAMS, Ralph Bellamy, Alexander Kirkland
C. Aubrey Smith, William Pawley, Howard Phillips

From the novel "Axelle" by Pierre Benoit

Directed by WILLIAM K. HOWARD

FOX PICTURE

RECKON WITH FOX FOR PROFIT

which the youngsters, both old and young, usually enjoy in the western film, the hero manages to restore the money and bring about the capture of the bandits.

Naturally enough, and more or less as expected, Steele also manages to capture a prospective bride, though not at the point of a gun.

Produced and distributed by Tiffany. A Trem Carr production. Directed by John P. McCarthy. Story and adaptation by Wellyn Totham. Release date, September 27, 1931. Running time, 64 minutes.

CAST

Buck ..... Bob Steele
Joan ..... Dorothy Dix
Cherokee ..... George Hayes
Slade ..... Ed Brady
Hank ..... Glen Cavender
Elmer ..... Billy Engle
Alex ..... Artie Ortego

Forgotten Women

(Monogram)

Drama

(Seen in Hollywood)

Beryl Mercer, veteran character woman, drew considerable applause in "Forgotten Women," new Monogram picture produced under supervision of Trem Carr. So well, in the opinion of many present, does Miss Mercer realize her role of the amiable busybody who keeps two young lovers from wrecking their romance that the preview audience followed her through every scene with sympathy and chuckles, and sometimes with bursts of mirth.

The story gives Rex Bell a chance as leading man in the part of a swaggering young reporter who becomes a city editor. Beguiled by success, our hero forgets his sweetheart, played, it was thought, with genuine charm by Marion Schilling. Rex makes good in the part, and, after many wobblings between right and wrong, as a lover.

Hollywood is the story scene, and Edward Kane plays a motion picture producer of the baser sort. Edward Earle, remembered as a star at Universal, handles the role of a gang leader from Chicago who is seeking a foothold in filmland.

Produced and distributed by Monogram Pictures. Supervised by Trem Carr. Story by Wellyn Totman. Adapted by Adele Buffington. Directed by Dick Thorpe. Assisted by Paul Malvern. Photography by Archie Stout. Sound, Balsley and Phillips. Release date, December 1, 1931. Running time, 67 minutes.

CAST

Patricia Young ..... Marion Shilling
Jimmy Burke ..... Rex Bell
Fern Madden ..... Beryl Mercer
Sissy Salem ..... Virginia Lee Corbin
Helen Turner ..... Carmelita Geraghty
Trixie de Forrester ..... Edna Murphy
Sleek Moran ..... Edward Earle
Dugan ..... Jack Carlyle
Swineback ..... Edward Kane
Walrus ..... G. D. Wood

SHORTS

Helpmates

(M-G-M)

Real Laughs

Laurel and Hardy make the most, as usual, of the opportunities here presented for extracting real laughs from situations, however replete with slapstick they may be. Hardy's wife is away and he throws a big party which grows sufficiently wild to nearly wreck the house. His wife wires she will return shortly and Oliver shakes himself out of a hangover and gets busy. Stan Laurel comes to help, and the result will make anybody laugh as they seldom do.—Running time, 20 minutes.

Screen Snapshots

(Columbia)

Fan Interest

Numerous Hollywood celebrities have their momentary inning in this number of the series, which, like the others, is redolent with fan interest. Wampas winners of 1931, Lew Ayres practicing football for "Spirit of Notre Dame," Post and Gatty, Clifton Webb, Gloria Swanson, all appear. Ben Lyon is seen winning the tennis championship of Malibu Beach and a Hollywood premier flashes before the camera.—Running time, 9 minutes.

The Lorelei

(Educational)

Fair Cartoon

A fairly satisfactory cartoon, one of the Paul Terry Toon numbers, wherein the siren-heroine is out to get her man, a sailor who ignores her. From the sea they go to a beer garden where she is successful and everybody has a fine time. Recording is good.—Running time, 6 minutes.

The Hasty Marriage

(MGM)

Weak

Charley Chase falls rather below his usual standard of comedy, since this one, slapstick to a great extent, fails to show the earmarks of really amusing and clever comedy. Chase actually indulges in pie-throwing, which is a severe indictment in itself. But perhaps the indictment might better be set against the author of the scenario.—Running time, 21 minutes.

Guests Wanted

(RKO Pathe)

Amusing

When Benny Rubin inherits a hotel named the Hesperus, he advertises that there is buried treasure somewhere on the premises. The guests arrive in force, and begin to take the hotel apart with vim and vigor. When they are finished with the place, unsuccessfully, an explosion drops the hidden treasure into Bennie's willing lap. The idea is amusing and the result is equally so.—Running time, 18 minutes.

Tropical Ceylon

(MGM)

Satisfactory

One of the numbers which FitzPatrick is making for M-G-M release, and one which, though of usual travelogue interest, carries no particular portion of the sparkle that can make these shorts different and especially interesting. —Running time, 10 minutes.

Curiosities

(Columbia)

Oddly Interesting

Interesting in their oddity are these scenes in one of Walter Futter's series. John P. Medbury, who supplies the accompanying dialogue, steers away from his usual attempts at humor, and tells a straight story. Zombies, a junk dealer who collects airplane parts, the richest and poorest church in the world at Columbia, Wash., and the peculiar habits of certain fish come in for their share of attention.—Running time, 8 minutes.

The Village Specialist

(M-G-M)

Clever

Clever in the animated cartoon style is this Flip the Frog number, in which Flip, specialist extraordinary of the village, does his best to mend a broken water pipe. He is successful, however, only in flooding the place. Not over many laughs, but cleverly done, which counts for much in the animated line.—Running time, 8 minutes.

Peasant's Paradise

(Educational)

Interesting

Interesting is this camera record of life in Southern Germany, one of the Romantic Journeys numbers produced by Claude Flemming. Beautiful scenery and the ways of the peasant contribute vastly to the success of the short subject. Multicolor photography makes the film doubly attractive.—Running time, 10 minutes.

Nomadie

(J. D. Williams)

Interesting

More or less general interest from the travelogue standpoint attached to this, the pictorial record of a trip through Germany. Much of the footage is devoted to scenes attendant upon the evaculation of the Rhineland by the French troops. Other homely scenes, of German peasant life, have an attraction.—Running time, 17 minutes.

The Voice of Hollywood

(Educational)

Fair

Despite the fact that laugh-provoking Andy Clyde acts as guest announcer for Station S-T-A-R in this number of the series, the piece falls short of cleverness because of the weak continuity with which he has to work. He succeeds in extracting a few laughs from the lines however.—Running time, 11 minutes.

Canine Champions

(RKO Pathe)

Good

Sport lovers, particularly in the field of hunting, should enjoy this Grantland Rice Sportlight which in its appeal is limited to that type of patron. After a rather long showing and description of champion setters, the picture goes into pheasant hunting, which provides the action. Running time, 10 minutes.

The Eyes Have It

(Vitaphone)

Funny

An enjoyable bit of comedy with Edgar Bergen, the ventriloquist, and his dummy featured. Scene is in an optician's office, and the cross dialogue makes for more than a few laughs. A girl as assistant does her share in getting the goods across.—Running time, 10 minutes.

All-American Kickback

(Educational)

Funny

A high standard of amusement carries all the way through this comedy of football, with Harry Gribbon in the lead as the collegian who wins the game in the last fraction of nothing to play. A little more attention to detail in the short might have helped a bit in the ultimate result. Geneva Mitchell, Vernon Dent, Lincoln Stedman, Dorothy Granger lend their support to comedian Gribbon. Del Lord directed. Running time, 20 minutes.

Relativity and Relatives

(Vitaphone)

Good

Dr. Rockwell, supposedly escaped from an insane asylum, lands in a college where the learned Professor Sweinstein is awaited to propound his theory of space. Mistaken for the professor Rockwell takes the opportunity to expound his own theories about everything in general and nothing in particular.—Running time, 18 minutes.

Aladdin's Lamp

(Educational)

Good

New and different lines serve to make this Terry-Toon cartoon clever and amusing beyond the usual standard. Any audience anywhere should laugh at this number as though they really meant it.—Running time, 6 minutes.


Marilyn Miller


William Powell


Lil Dagover


Doug Fairbanks, Jr.


Joan Blondell


Walter Huston


Warren William

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for January PLAY DATES


Marian Marsh


W.C. Fields

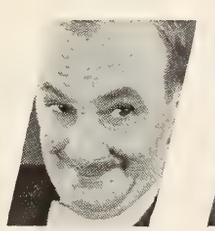

Anita Page

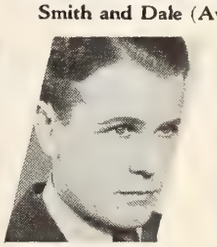

Ben Lyon

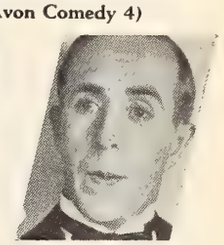

Evelyn Brent


Winnie Lightner


Smith and Dale (Avon Comedy 4)


Leon Errol


Regis Toomey


Charles Butterworth

DEC. 26th (FN)

Marilyn MILLER

in the big Christmas laugh show

HER MAJESTY LOVE

with Ben Lyon and the *4 funniest comedians on the screen:* W. C. FIELDS, LEON ERROL, Chester Conklin, Ford Sterling.

JAN. 2nd (WB)

Marian MARSH

in

UNDER EIGHTEEN

First star of the new year in a sure-fire human story. With Warren William, Anita Page, Regis Toomey, Norman Foster.

JAN. 9th (FN)

LIL DAGOVER

The Continental Darling in

THE WOMAN FROM MONTE CARLO

With Walter Huston, Warren William, John Wray, George E. Stone, Robert Warwick,

JAN. 16th (WB)

MANHATTAN PARADE

with

SMITH and DALE

of the Avon Comedy 4.

Winnie Lightner, Chas. Butterworth, Bobby Watson, Dickie Moore.

TECHNICOLOR

JAN. 23rd (FN)

DOUGLAS FAIRBANKS, JR.

in the year's novelty sensation

UNION DEPOT

with **JOAN BLONDELL**

Guy Kibbee, Lilian Bond and 5000 players.

JAN. 30th (WB)

William POWELL

in his greatest role to date

HIGH PRESSURE

With Evelyn Brent, Evalyn Knapp, Guy Kibbee, George Sidney, John Wray.

THEATRE RECEIPTS

A marked improvement in theatre receipts is recorded this week in the compilation of grosses, as 186 theatres in 30 cities amassed a total gross of $2,550,524, a gain of $165,981 over the previous calendar week, ended November 28, when the record showed a total of $2,384,543 from 190 theatres in 30 cities. Still further evidence of the unusual gain is indicated by the fact that five new high individual house figures and only three new lows were noted, as compared to eight new lows and only one new high for the previous week. Two of the five highs this week were obtained with "Frankenstein," two with "Possessed" and one with "The Phantom of Paris."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"The Champ" (MGM) (6 days)	12,000	"Heartbreak" (Fox) (5 days)	7,900	High 1-24 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"Riders of the Purple Sage" (Fox) (6 days)	5,500	"Wicked" (Fox) (6 days)	5,360	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"Blonde Crazy" (W. B.) (6 days)	4,100	"Reckless Living" (U.) (6 days)	3,725	High 5-2 "Strangers May Kiss"	8,100
RKO Palace	4,000	25c-60c	"Way Back Home" (Radio) (3 days)	9,850	"Suicide Fleet" (Pathe) (3 days)	7,900	Low 7-11 "Daddy Long Legs"	2,900
			"Road To Reno" (Para.) (3 days)	9,425	"His Woman" (Para) (3 days)	8,175	High 10-31 "East of Borneo"	4,950
Strand	1,900	35c-50c	"Local Boy Makes Good" (F. N.) (6 days)	7,300	"The Mad Genius" (W. B.) (6 days)	7,950	Low 6-6 "Party Husband"	3,190
							High 10-24 "Susan Lenox"	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Europa	267	25c-50c	"The Immortal Vaabond" (Ufa-English) (6 days)	450	"The Three Wax Works" (German) (6 days)	800		
Hippodrome	2,250	25c-50c	"The Bargain" (F. N.) (6 days and Sun. midnite show)	12,000	"Men In Her Life" (Col.) (6 days and Sun. midnite show)	12,000		
Keith's	2,500	25c-50c	"Frankenstein" (U.) (7 days and Sun. midnite show)	8,900	"Touchdown" (Para.) (5 days and Sun. midnite show)	4,667	High 4-9 "Bachelor Apartment"	16,000
Loew's Century	3,076	25c-60c	"His Woman" (Para.) (6 days)	25,200	"Flying High" (MGM) (6 days)	22,000	Low 1-17 "Abraham Lincoln"	4,800
Loew's Parkway	987	15c-35c	"The Guardsman" (MGM) (6 days)	4,000	"Cuban Love Song" (MGM) (6 days)	5,100	High 4-11 "Tailor Made Man"	30,000
Loew's Stanley	3,532	25c-60c	"The Champ" (MGM) (6 days and Sun. midnite show)	22,700	"Possessed" (MGM) (6 days)	23,500	Low 3-21 "Conquering Horde"	17,000
Loew's Valencia	1,487	25c-35c	"The Guardsman" (MGM) (6 days)	2,800	"Penrod and Sam" (F. N.) (6 days)	2,900	High 1-3 "Follow the Leader"	5,500
New	1,600	25c-50c	"Surrender" (Fox) (6 days)	7,500	"Over The Hill" (Fox) (6 days)	8,500	Low 1-10 "Lottery Bride"	3,100
							High 4-11 "Strangers May Kiss"	33,500
							Low 3-14 "Reaching for the Moon"	15,000
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Boston								
Keith's	2,800	25c-65c	"Frankenstein" (U.)	27,000	"Suicide Fleet" (Pathe)	23,000	High 12-5 "Frankenstein"	27,000
Keith-Boston	2,500	25c-60c	"The Guilty Generation" (Col.) (25c-50c)	21,000	"Men In Her Life" (Col.)	20,000	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"Flying High" (MGM)	23,500	"The Guardsman" (MGM)	22,000	High 1-10 "Danger Lights"	22,000
Loew's State	3,700	25c-50c	"The Champ" (MGM)	23,000	"Possessed" (MGM)	23,500	Low 7-18 "Up for Murder"	17,000
Metropolitan	4,350	35c-75c	"Once A Lady" (Para.)	38,000	"Rich Man's Folly" (Para.)	39,000	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"Over The Hill" (Fox)	12,000	"Five Star Final" (F. N.)	13,000	Low 7-11 "Indiscreet"	18,000
Scollay Square	1,800	25c-50c	"Five Star Final" (F. N.)	13,000	"Way Back Home" (Radio)	14,500	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"Over The Hill" (Fox)	13,500	"Five Star Final" (F. N.)	13,500	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel"	18,000
							Low 12-5 "Over The Hill"	12,000
							High 1-17 "Right to Love"	25,000
							Low 11-14 "The Cisco Kid"	11,000
							High 9-26 "Monkey Business"	15,000
							Low 11-14 "Yellow Ticket"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"Possessed" (MGM)	27,500	"Rich Man's Folly" (Para.)	23,500	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"The Unholy Garden" (U. A.)	10,800	"The Mad Genius" (W. B.)	6,900	Low 7-4 "I Take This Woman"	19,000
Court Street	1,800	25c	"Spirit of Notre Dame" (U.) (3 days)	2,700	"The Woman Between" (Radio) (3 days)	1,300	High 2-14 "Cimarron"	25,600
			"The Mad Parade" (Para.) (4 days)	1,800	"Compromised" (F. N.) (4 days)	1,900	Low 4-4 "Mothers Cry"	5,900
Great Lakes	3,000	25c-50c	"The Champ" (MGM) (8 days)	21,000	"Sin of Madelon Claudet" (MGM)	18,000	High 8-8 "Politics"	35,100
Hippodrome	2,100	25c-50c	"Girls About Town" (Para.)	15,900	"Road To Singapore" (W. B.)	16,800	Low 11-21 "Yellow Ticket"	12,800
Hollywood	300	20c-40c	"The White Devil" (Ufa) (6 days)	1,000	"Mystery of Life" (U.) (4th week)	1,300	High 2-14 "Free Love"	26,300
Lafayette	3,300	25c-35c	"Shanghaied Love" (Col.)	8,900	"Lady from Nowhere" (Chesterfield)	7,100	Low 7-4 "Six Cylinder Love"	14,800
							High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Blonde Crazy" (W. B.) (3 days)	3,000	"Bad Company" (Pathe) (3 days)	3,000		
			"Sherlock Holmes' Fatal Hour" (First Division) (3 days)	3,500	"Local Boy Makes Good" (F. N.) (3 days)	3,500		
Carolina	1,441	40c-50c	"Ambassador Bill" (Fox) (3 days)	6,000	"Possessed" (MGM) (3 days)	6,500		
			"The Cuban Love Song" (MGM) (3 days)	5,000	"Touchdown" (Para.) (3 days)	6,000		

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Ambassador Bill" (Fox)	45,000	"Possessed" (MGM)	49,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Champ" (MGM)	37,000	"The Yellow Ticket" (Fox) (2nd week)	20,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Possessed" (MGM)	43,000	"Sob Sister" (Fox)	26,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Consolation Marriage" (Radio)	22,000	"Secret Service" (Radio)	25,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Cuban Love Song" (MGM) (2nd week)	13,000	"Cuban Love Song" (MGM) (1st week)	19,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Suicide Fleet" (Pathe) (2nd week)	20,000	"Suicide Fleet" (Radio) (1st week)	22,000	High 2-14 "Cimarron"	43,100
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Corsair" (U. A.) (2nd week)	16,000	"Corsair" (U. A.) (1st week)	20,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Men In Her Life" (Col.)	4,200	"Platinum Blonde" (Col.)	4,750	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Guilty Hands" (MGM)	22,267	"The Cisco Kid" (Fox)	23,895	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"The Cheat" (Para.)	9,387	"His Woman" (Para.)	11,766	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"In Line of Duty" (Monogram) (4 days)	2,390	"Hard Hombre" (Allied) (3 days)	1,343	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Anybody's Blonde" (Action) (3 days)	1,287	"Convicted" (Artclass) (4 days)	2,494	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"The Champ" (MGM) (7 days and Sat. midnite show)	16,422	"Touchdown" (Para.) (7 days and Sat. midnite show)	12,171	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Possessed" (MGM) (7 days and Sat. midnite show)	21,215	"Suicide Fleet" (Pathe) (7 days and Sat. midnite show)	13,634	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Cuban Love Song" (MGM) (4 days)	2,642	"The Ruling Voice" (F. N.) (4 days)	2,810	High 6-6 "Connecticut Yankee"	5,970
			"Are These Our Children?" (Radio) (3 days)	1,423	"Penrod and Sam" (F. N.) (4 days)	1,514	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Im Geheimdienst" (Ufa)	1,000	"Zwei Herzen Im Dreiviertel Takt" (Assoc. Cinema) (2nd week)	2,000		
Cleveland								
Allen	3,300	25c-50c	"Touchdown" (Para.)	19,000	"The Champ" (MGM)	21,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Shanghaied Love" (Col.)	1,200	"In Line of Duty" (Monogram) (4 days)	1,500		
					"Morals For Women" (Tiff.) (3 days)	1,000		
RKO Hippodrome	3,800	25c-50c	"Frankenstein" (U.)	30,000	"Suicide Fleet" (Pathe)	16,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Girls About Town" (Para.)	23,000	"Secret Service" (Radio)	22,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Possessed" (MGM)	30,000	"The Guardsman" (MGM)	21,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Riders of the Purple Sage" (Fox)	7,000	"Phantom of Paris" (MGM)	7,000		
Warner's Lake	800	25c-50c	"Local Boy Makes Good" (F. N.)	7,500	"Blonde Crazy" (W. B.)	5,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"His Woman" (Para.)	15,000	"Possessed" (MGM)	17,500	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Over The Hill" (Fox) (8 days)	4,500	"Heartbreak" (Fox) (6 days)	3,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Ambassador Bill" (Fox) (8 days)	11,000	"Men In Her Life" (Col.) (6 days)	5,500	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"The Champ" (MGM) (8 days)	13,500	"Local Boy Makes Good" (F. N.)	9,800	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Possessed" (MGM)	4,000	"Compromised" (F. N.)	2,550	High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Ambassador Bill" (Fox)	9,000	"Touchdown" (Para.)	8,500	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Frankenstein" (U.) (2nd week)	8,000	"Suicide Fleet" (Pathe) (5 days)	6,000	High 2-14 "Cimarron"	18,000
					"Frankenstein" (U.) (2 days-1st week)	3,000	Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
Paramount	1,700	25c-60c	"Platinum Blonde" (Col.) (4 days)	7,000	"Local Boy Makes Good" (F. N.) (3 days)	8,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Yellow Ticket" (Fox) (3 days)	6,000	"His Woman" (Para.) (4 days)	6,000	Low 9-12 "Secrets of a Secretary" and "Transatlantic"	10,000
Strand	1,100	35c-65c	"Expensive Women" (W. B.) (20c-35c-4 days)	2,250	"Mad Genius" (W. B.) (3 days)	2,250	High 3-21 "Trader Horn"	7,000
			"Guilty Generation" (Col.) (20c-35c-3 days)	950	"Too Many Cooks" (Radio) (4 days)	1,300	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Frankenstein" (U.) (2nd week)	18,000	"Frankenstein" (U.) (1st week)	22,000		
Fisher	2,300	25c-60c	"West of Broadway" (MGM)	20,000	"His Woman" (Para.) (25c-50c)	25,000		
Fox	5,000	25c-50c	"Over The Hill" (Fox)	32,000	"Ambassador Bill" (Fox)	31,000		
Michigan	3,000	25c-60c	"The Cheat" (Para.) (8 days)	31,000	"Local Boy Makes Good" (F. N.)	30,000		
Paramount	3,450	25c-60c	"The Champ" (MGM) (2nd week)	20,000	"The Champ" (MGM) (1st week)	20,000		
State	3,000	25c-50c	"Possessed" (MGM) and "Beau Hunks" (MGM)	12,000	"Sin of Madelon Claudet" (MGM)	9,000		
United Artists	2,000	25c-75c	"Corsair" (U. A.)	19,000	"Possessed" (MGM) (2nd week)	20,000		
Hollywood								
Chinese	2,500	50c-$1.50	"The Champ" (MGM) (3rd week)	17,700	"The Champ" (MGM) (2nd week)	22,500	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Over The Hill" (Fox)	5,700	"Ambassador Bill" (Fox) (3rd week)	5,000		
Pan. Hollywood	3,000	35c-65c	"Spirit of Notre Dame" (U.)	11,300	"Palmy Days" (U. A.)	11,400	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Safe in Hell" (F. N.)	15,000	"Five Star Final" (F. N.) (6 days)	8,520	High 2-7 "Little Caesar"	30,000
					"Compromised" (F. N.) (1 day)	980	Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"His Woman" (Para.)	5,000	"Blonde Crazy" (W. B.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Flying High" (MGM)	8,000	"Possessed" (MGM)	10,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Ambassador Bill" (Fox) (8 days)	12,000	"Touchdown" (Para.)	7,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Suicide Fleet" (Pathe)	6,000	"Are These Our Children?" (Radio)	8,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Over The Hill" (Fox)	4,000	"Ambassador Bill" (Fox)	5,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Touchdown" (Para.)	10,000	"His Woman" (Para.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Consolation Marriage" (Radio)	17,500	"Local Boy Makes Good" (F. N.)	15,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Lasca of the Rio Grande" (U.)	7,500	"Blonde Crazy" (W. B.)	8,250	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"The Champ" (MGM)	9,500	"Possessed" (MGM)	10,500	High 5-2 "Trader Horn"	22,000
							Low 11-14 "Unholy Garden"	7,250
Kansas City								
Liberty	1,200	25c-50c	"East of Borneo" (U.) (7 days and Sat. midnite show)	4,500	"Blonde Crazy" (W. B.)	5,000		
Mainstreet	3,067	35c-60c	"Frankenstein" (U.)	22,500	"Suicide Fleet" (Pathe)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"The Champ" (MGM) (7 days and Sat. midnite show)	27,550	"Possessed" (MGM) (7 days and Sat. midnite show)	26,800	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Over The Hill" (Fox) (7 days and Sat. midnite show)	12,500	"Ambassador Bill" (Fox) (7 days and Sat. midnite show)	16,250	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Caught" (Para.)	5,400	"I Like Your Nerve" (F. N.)	6,600	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Over The Hill" (Fox)	9,940	"Ambassador Bill" (Fox) (3rd week)	4,575	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Mi Ultimo Amor" (MGM)	3,350	"Karamozov" (German)	2,800	High 1-10 "El Hombre Malo"	8,000
							Low 11-28 "Karamozov"	2,800
Loew's State	2,418	35c-65c	"Flying High" (MGM)	22,200	"Possessed" (MGM)	33,400	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Reckless Living" (U.)	13,000	"Heartbreak" (Fox)	12,100	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Suicide Fleet" (Pathe)	12,500	"Are These Our Children?" (Radio) (2nd week)	13,000	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"His Woman" (Para.)	25,600	"Rich Man's Folly" (Para.)	24,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Phantom of Paris" (MGM)	18,400	"Friends and Lovers" (Radio)	9,500	High 12-5 "Phantom of Paris"	18,400
							Low 11-28 "Friends and Lovers"	9,500
United Artists	2,100	35c-65c	"Around the World in 80 Minutes" (U. A.) (2nd week)	6,500	"Around the World in 80 Minutes" (U. A.) (1st week)	11,400	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Safe In Hell" (F. N.)	14,200	"Five Star Final" (F. N.)	14,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The Mad Genius" (W. B.) (2nd week)	14,000	"The Mad Genius" (W. B.) (1st week)	14,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Frankenstein" (U.) (2nd week)	11,800	"Frankenstein" (U.) (1st week)	12,000		
Garden	1,150	15c-50c	"Age For Love" (U. A.)	9,800	"Platinum Blonde" (Col.) (8 days)	9,000		
Palace	2,587	25c-60c	"Over The Hill" (Fox)	10,500	"The Yellow Ticket" (Fox)	10,000		
Riverside	2,180	25c-60c	"The Beloved Bachelor" (Para.)	15,000	"Suicide Fleet" (Pathe)	14,000		
Strand	1,406	25c-50c	"The Squaw Man" (MGM)	7,000	"Sob Sister" (Fox)	6,800		
Warner	2,500	25c-60c	"Local Boy Makes Good" (F. N.) (8 days)	10,000	"Compromise" (F. N.) (6 days)	8,500		
Wisconsin	3,275	25c-60c	"Flying High" (MGM)	14,000	"Ambassador Bill" (Fox)	13,500		
Minneapolis								
Aster	812	20c-25c	"Expensive Women" (W. B.) (3 days)	700	"Murder At Midnight" (Tiff.)	1,200	High 3-21 "Father's Son"	2,000
			"Compromised" (F. N.) (4 days)	750			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Heartbreak" (Fox)	3,000	"Sob Sister" (Fox)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Possessed" (MGM)	23,000	"Ambassador Bill" (Fox)	22,000	High 6-27 "Daddy Long Legs"	32,000
							Low 11-21 "Rich Man's Folly"	18,000
Pantages	1,500	25c-50c	"Age for Love" (U. A.)	3,500	"The Unholy Garden" (U. A.) (2nd week)	3,000		
RKO Orpheum	2,900	25c-50c	"Frankenstein" (U.)	16,000	"The Suicide Fleet" (Pathe)	13,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
RKO 7th St.	1,300	15c-40c	"The Ruling Voice" (F. N.) (3 days)	900	"A Dangerous Affair" (Col.) (3 days)	1,000		
			"Consolation Marriage" (Radio) (4 days)	1,000	"Smart Woman" (Radio) (4 days)	1,250		
State	2,300	25c-50c	"Sin of Madelon Claudet" (MGM	8,500	"Touchdown" (Para.)	9,000	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Devotion" (Pathe) and "The Big Gamble" (Pathe)	11,500	"Touchdown" (Para.) and "Beloved Bachelor" (Para.)	13,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Graft" (U.) and "Sundown Trail" (Pathe)	4,100	"Confessions of a Co-Ed" (Para.) and "Salvation Nell" (Tiff.)	4,000	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Sidewalks of New York" (MGM)	13,500	"Mad Genius" (W. B.)	12,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	25c-50c	"Morocco" (Para.) and "Monte Carlo" (Para.) (10c-30c)	2,800	"Birth Of A Nation" (Griffith)	4,500		
Palace	2,600	25c-99c	"Sin of Madelon Claudet" (MGM)	14,500	"Cuban Love Song" (MGM)	15,000	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"East of Borneo" (U.) (2nd week)	8,500	"East of Borneo" (U.) (1st week)	13,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Bad Girl" (Fox) and "Daughter of the Dragon" (Para.)	3,700	"Smiling Lieutenant" (Para.) and "Murder By the Clock" (Para.)	5,000	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM) (4th week)	19,818	"The Champ" (MGM) (3rd week)	21,040	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Broadway	2,000	35c-$1.00	"Men In Her Life" (Col.)	16,804	"The Deceiver" (Col.)	18,242		
Capitol	4,700	35c-$1.50	"Possessed" (MGM)	92,575	"The Guardsman" (MGM)	74,374	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Criterion	850	50c-$2.00	"Strictly Dishonorable" (U.) (6 days-4th week)	9,496	"Strictly Dishonorable" (U.) (3rd week)	11,218	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,485	All Newsreel	9,453	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Suicide Fleet" (Pathe) (8 days)	19,100	"Are These Our Children?" (Radio) (2nd week)	10,100	High 2-14 "Millie"	44,200
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Rich Man's Folly" (Para.) (8 days)	85,500	"Touchdown" (Para.) (6 days—2nd week)	45,700	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,949	40c-$1.00	"Corsair" (U. A.) (2nd week)	14,900	"Corsair" (U. A.) (1st week)	24,300	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Around the World in 80 Minutes" (U. A.) (2nd week)	16,600	"Around The World in 80 Minutes" (U. A.) (1st week)	21,800	High 10-17 "Monkey Business"	57,400
							Low 11-21 "Age For Love"	15,000
Roxy	6,200	35c-$1.50	"Surrender" (Fox)	62,000	"Over The Hill" (Fox)	67,700	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Local Boy Makes Good" (F. N.)	24,745	"Guilty Generation" (Col.)	13,625	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Sporting Chance" (Peerless)	1,718	"Speckled Band" (First Division) (3rd week)	3,853	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Her Majesty, Love" (F. N.)	23,835	"The Ruling Voice" (F. N.) (4th week)	15,439	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"His Woman" (Para.)	5,200	"Possessed" (MGM)	8,500	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Consolation Marriage" (Radio)	4,400	"Rich Man's Folly" (Para.)	6,500	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Pagan Lady" (Col.) (3 days)	1,100	"Skyline" (Fox) (3 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"Suicide Fleet" (Pathe) (4 days)	1,200	"Rebound" (Pathe) (4 days)	1,500	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Local Boy Makes Good" (F. N.)	8,200	"The Ruling Voice" (F. N.) (6 days)	4,200	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Frankenstein" (U.)	17,500	"Suicide Fleet" (Pathe)	12,500	High 2-14 "Cimarron"	25,550
							Low 6-20 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Possessed" (MGM)	10,800	"His Woman" (Para.)	6,000	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Rich Man's Folly" (Para.) and "Sidewalks of New York" (MGM)	7,000	"The Cisco Kid" (Fox)	4,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"The Viking" (J. D. Williams) and "Road to Singapore" (W. B.) (3 days)	1,800	"Rogue Song" (MGM) and (2nd week)	1,700	High 10-28 "Rogue Song" and "Naughty Flirt" and "The Viking" and "Guilty Hands"	3,600
			"Hush Money" (Fox) (3 days)	1,400	"Naughty Flirt" (F. N.) (3 days)		Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
					"The Viking" (J. D. Williams) and "Guilty Hands" (MGM) (3 days)	1,900		
Capitol	2,592	15c-60c	"Over The Hill" (Fox) (6 days)	7,800	"The Yellow Ticket" (Fox) (6 days)	7,500		
Centre	1,142	15c-60c	"Street Scene" (U. A.) (6 days)	5,400	"Spirit of Notre Dame" (U.) (6 days)	6,200	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Birth of A Nation" (Griffith) (3 days)	1,400	"Border Law" (Col.) (3 days)	1,300	High 5-9 "Trader Horn"	7,000
			"Reckless Living" (U.) (3 days)	1,800	"Friends and Lovers" (Radio) (3 days)	1,900	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"The Cisco Kid" (Fox) (3 days)	2,100	"The Guardsman" (MGM) (6 days)	5,900	High 5-30 "Seed"	6,200
			"Devotion" (Pathe) (3 days)	2,900			Low 7-1 "Shipmates"	4,200
Rideau	1,000	10c-35c	"Five Star Final" (F. N.) (3 days)	1,800	"The Star Witness" (W. B.) (2½ days)	2,000		
			"Transatlantic" (Fox) (3 days)	1,700	"Side Show" (W. B.) (3 days)	2,000		
Philadelphia								
Arcadia	600	50c	"The Unholy Garden" (U. A.) (6 days)	3,100	"Pardon Us" (MGM) (6 days)	3,000	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"The Mad Genius" (W. B.)	16,500	"Sin of Madelon Claudet" (MGM) (5 days-3rd week)	10,000		
Earle	2,000	25c-65c	"Local Boy Makes Good" (F. N.) (9 days)	21,000	"Touchdown" (Para.) (6 days)	13,000	High 1-3 "Divorce Among Friends"	26,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"The Yellow Ticket" (Fox) (6 days)	25,000	"Heartbreak" (Fox) (6 days)	27,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Friends and Lovers" (Radio) (6 days)	3,800	"Compromise" (F. N.) (6 days)	5,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Possessed" (MGM) (6 days)	26,000	"Cuban Love Song" (MGM) (6 days)	16,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Rich Man's Folly" (Para.)	15,500	"Five Star Final" (F. N.) (5 days-3rd week)	9,000	High 2-14 "Cimarron"	26,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Way Back Home" (Radio) (8 days)	11,000	"Blonde Crazy" (W. B.) (5 days-2nd week)	7,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Over The Hill" (Fox)	6,800	"Ambassador Bill" (Fox) (2nd week)	6,500	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Rich Man's Folly" (Para.)	13,600	"Girls About Town" (Para.)	12,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Penrod and Sam" (F. N.)	5,200	"Local Boy Makes Good" (F. N.) (8 days)	5,800		
RKO Orpheum	1,700	25c-50c	"Suicide Fleet" (Pathe)	11,000	"Secret Service" (Radio)	11,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Corsair" (U. A.)	3,000	"Possessed" (MGM)	7,300	High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"The Champ" (MGM)	19,000	"Cuban Love Song" (MGM)	16,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"The Yellow Ticket" (Fox)	9,000	"Compromised" and "Local Boy Makes Good" (F. N.)	8,500	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"His Woman" (Para.)	7,000	"Touchdown" (Para.)	8,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Suicide Fleet' (Pathe)	7,000	"Frankenstein" (U.)	10,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Frankenstein" (U.) (4 days)	700	"Men In Her Life" (Col.) and "Beau Hunks" (MGM) (4 days)	700	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Possessed" (MGM)	9,000	"Ambassador Bill" (Fox)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Rich Man's Folly" (Para.)	5,000	"Touchdown" (Para.)	6,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Frankenstein" (U.)	13,000	"The Suicide Fleet" (Pathe)	11,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
RKO President	1,200	15c-35c	"The Ruling Voice" (F. N.) (3 days)	850	"A Dangerous Affair" (Col.) (3 days)	900		
			"Consolation Marriage" (Radio) (4 days)	1,000	"Smart Woman" (Radio) (4 days)	1,100		
Tower	1,000	15c-25c	"Sob Sister" (Fox)	3,200	"Road To Reno" (Para.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Pardon Us" (MGM)	13,000	"The Squaw Man" (MGM)	13,700	High 8-15 "Daddy Long Legs"	16,750
							Low 11-7 "Guilty Hands"	12,000
Filmart Foreign Talkies	1,400	25c-50c	"Stagestruck" (German) (35c-50c)	2,600	"Under Roofs of Paris" (French)	3,500		
Fox	4,600	35c-60c	"His Woman" (Para.)	32,000	"Rich Man's Folly" (Para.)	32,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"Bad Company" (Pathe)	15,000	"Rebound" (Pathe)	12,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Suicide Fleet" (Pathe)	14,000	"Are These Our Children?" (Radio) (2nd week)	8,000	High 2-14 "Cimarron"	20,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Over The Hill" (Fox)	18,000	"Ambassador Bill" (Fox)	19,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Around the World in 80 Minutes" (U. A.) (9 days)	12,750	"The Age For Love" (U. A.)	6,500		
Warfield	2,700	25c-60c	"Honor of the Family" (F. N.)	16,500	"Sin of Madelon Claudet" (MGM)	21,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Local Boy Makes Good" (F. N.)	14,500	"I Like Your Nerve" (F. N.)	4,000	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Penrod and Sam" (F. N.)	6,500	"The Ruling Voice" (F. N.)	5,500		
Fifth Avenue	2,750	25c-75c	"Possessed" (MGM)	14,500	"Girls About Town" (Para.) (6 days)	12,000	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Night Life in Reno" (Artclass)	6,500	"Murder At Midnight" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"Local Boy Makes Good" (F. N.)	7,500	"Blonde Crazy" (W. B.)	6,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Over The Hill" (Fox)	12,000	"Ambassador Bill" (Fox)	13,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Frankenstein" (U.)	15,000	"Suicide Fleet" (Pathe)	13,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Rich Man's Folly" (Para.) (6 days)	16,000	"Once A Lady" (Para.) (6 days)	20,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"The Champ" (MGM) (6 days)	11,000	"Cuban Love Song" (MGM) (6 days)	13,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"Murder at Midnight" (Tiff.) (6 days)	13,000	"Honor of the Family" (F. N.) (6 days)	14,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Yellow Ticket" (Fox) (6 days)	10,000	"Ambassador Bill" (Fox) (6 days)	12,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Touchdown" (Para.) (6 days)	10,500	"Smart Woman" (Radio) (6 days)	12,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

WHEN THE SCREEN TEACHES

by RITA C. McGOLDRICK

WITH the approach of the Christmas holidays every theatre manager is considering the type of program that he will offer to win the attention of the school children and the young people home from college who will pour into his theatre during their free days. In hundreds of communities, club women and thoughtful Parent-Teacher groups, cooperating helpfully with their local theatre managers, have arranged for family audience pictures for the weekends of this month, which will offer clean and high grade entertainment for juveniles. Many of these groups, using *"School and Screen"* service, and its accompanying questionnaires, will fill their theatres with new audiences. The theatre manager, as a result, reaps the goodwill of many intelligent patrons as well as a big box office return; the community is benefited by the best entertainment which the screen offers.

"School and Screen" has selected for the month of December four noteworthy productions with unusual educational background. Literature and the classics, the World war and the Civil war, exploration, adventure, travel, geography, geology, and natural history, are all presented in authentic story form in the pictures listed in this pamphlet.

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

"Explorers of the World"

Within the past several years great expeditions have gone to strange and far places, some sent on their scientific mission by governments, some by the Museum of Natural History in quest of new data and rare specimens, some for the sake of adventure itself, and some with patriotic zeal to find uncharted lands and honors for their country.

A newly organized motion picture company, Raspin Productions, Inc., offers an extraordinarily interesting picture titled "Explorers of the World," which is of particular value to *"School and Screen."* The picture opens at a banquet with six great explorers as guests of honor. Harold Noice, as toastmaster, presents in their turn Gene Lamb, Laurence M. Gould, Harold McCracken, and Lt. Com. J. R. Stenhouse. Each guest, responding, tells the story of the highlights of his greatest adventure.

The curtains behind the speaker's table roll back and the screen becomes alive with the most amazing and exciting kind of visual story.

This picture has everything—magnificent photography, weird festivals and strange customs, elephants in a death conflict, hundreds of strange animals, whales and walrus, unknown birds, and the beauty of the jungle, as well as the glamour of the frozen North. Every school child should be encouraged to see this picture, and every parent and educator will find their background enriched by this film experience.

Classical "Ben-Hur"

"Ben-Hur," the great novel of General Lew Wallace, which, it is claimed, has had a circulation through the years as large as that of the Bible, and which as a play ran for 22 seasons, has returned to the screen in a synchronized edition. The producers have not attempted to add speech to the film, which undoubtedly would detract from the power of the drama which moves with so much majesty that dialogue is not necessary. But sound effects have been added with excellent results.

One hears the murmur of crowds, the swish of water, martial music, the thunder of horses hoofs and the grinding of wheels in the chariot race, the crashing of chariots and the cries from the onlookers in the great amphitheatre.

"Ben-Hur," made in a day when motion pictures were groping to find fuller expression, stands out as one of the first great achievements of the screen. With a cast which included more than 150,000 persons, it is a spectacle well worthy of a revival.

Two War Pictures

We have selected "Surrender," which tells the story of the German viewpoint of the World war, because we believe it is important for young people to know something of the patriotism, the loyalty, and the suffering of the Germans during that conflict. Pictures of this type are an influence toward international amity.

This feature tells the story of a German prison camp, and of a family of German aristocrats in their feudal castle, who have had to learn the bitterness of sacrificing three sons to the war. This is not a great picture but it is an appealing one and is worthwhile entertainment for older boys and girls.

Richard Dix, in the melodramatic and delightful "Secret Service," brings the glamour of young romance, heroism and patriotism, to a fast moving story of intrigue and the dangers of the spying system during the Civil War. This is an exceptional family audience picture which can be endorsed for the younger as well as the older members of the family group.

Fast upon the heels of these, Paramount will release "Sooky" which, like the inimitable "Skippy," will have appeal for everyone. "Sooky" probably will appear at the theatres through the Christmas holidays. It will be previewed in the studio next week, and carried in January's *"School and Screen"* service. In the meanwhile, it is a good name to write down on your list of pictures which the young people under your charge should be encouraged to see during their Christmas vacation.

Ben—Hur

MGM

Stars: Ramon Navarro, Francis X. Bushman, and May McAvoy.

"Ben-Hur" is one of the classics of the screen. Although it was among the first of the spectacle pictures, with 150,000 people in its cast, it will never grow old, for it has so much of actual beauty as well as massiveness. The recent perfection in color processes have made no improvement on the beautiful color sequences in the original picture, but the coming of sound gave the producers an opportunity to add a synchronized score, with fine orchestration and sound effects which have given new life and animation to this revised edition. "Ben-Hur" is important for children of all ages, and is particularly appropriate at this Christmas season because of its religious pageantry and historical recording of the coming of Christ.

1. Who wrote "Ben-Hur"?
2. How many years ago was it written?
3. What period of history does it represent?
4. Who was Ben-Hur?
5. Describe his background as a boy.
6. What hardships befell his family?
7. Describe his captivity on the galley ship.
8. What caused the deep hatred between the Jews and the Romans?
9. Tell in your own words the story of the great naval battle between the Roman ships and a pirate fleet.
10. Did this seem a real battle to you or a sham conflict?
11. What happens to Ben-Hur when the galley is sunk?
12. Describe Ben-Hur's return to the home of his mother.
13. What care did the Romans take of the lepers?
14. Describe the valley of the lepers.
15. Who was Messala?
16. Why did he hate Ben-Hur?
17. The tremendous chariot race in this picture is one of the most important pieces of action ever to have been filmed for entertainment purposes. Tell in your own words the story of the race.
18. How many religious sequences were in this picture?
19. Describe the one that impressed you most.
20. What particularly beautiful thing did you notice in the presentation of Christ in this picture?

Write a 250 word composition on "Rome, as Ben-Hur Knew It."

Explorers of the World

Raspin Productions, Inc.

This exciting travel story of great adventure is told in six parts by Harold McCracken, who takes you with him on his Siberian-Arctic trip; Gene Lamb on his Photo-Scientific Expedition into Tibet; James L. Clark of the American Museum of Natural History, who presents his story of Africa; Lieutenant Commander J. R. Stenhouse, of the Antarctic; Dr. Laurence M. Gould who tells you of his adventures with Byrd, and Harold Noice who takes you deep into the Amazon wilds of Brazil. Each explorer is the representative of either a museum or a government. Every amazing detail of the picture is presented with authentic veracity. This is, without doubt, the best of the travel adventure pictures to have come to the screen.

1. How many explorers tell stories in this picture?
2. Can you name them?
3. What unique method is used to introduce them and their filmed experiences?
4. Name the six sections of the earth which they describe.
5. What was found in Alaska, and on the strange coast off the Behring Sea?
6. Describe two interesting scenes in Tibet.
7. Look up in your encyclopedia the history of the Great Wall of China. Describe it.
8. Locate Rhodesia on your map of Africa.
9. Locate Victoria Falls. Describe them.
10. Compare the height of these falls to Niagara.
11. Where do the explorers try to locate their camps in this kind of country?
12. How many herds of animals did you notice in this picture?
13. Describe the peculiarities of three of them.
14. Tell the dramatic story of the lioness stalking the wildebeests.
15. How many kinds of animals can you remember seeing on the African plateau?
16. What were the three important things Mr. Gould described from his trip with Admiral Byrd over the land that stretched from Little America to the South Pole?
17. Why was it an exciting discovery to locate coal within a few hundred miles of the South Pole?
18. What strange geological fact did this prove?
19. Name the Arctic animals and birds that you remember in this picture.
20. Which did you find most interesting, the jungles of South America with its amazing Amazon river; the animal infested regions of Africa; the Siberian Esquimaux; or the frozen wilderness near the South Pole?

Write a composition of 250 words on the exploration that interested you most.

Secret Service

RKO Radio

Stars: Richard Dix, Shirley Grey.

This is a love story of the Civil war, a strong drama with fast action, and a plot having to do with the intrigue of the spying system. Richard Dix is the older of two brothers who have enlisted with the Secret Service of the Northern Section during the war of '61. As engineers of the telegraph corps they are detailed by General Grant to undertake a hazardous spying mission in Richmond, an assignment that had proved a fatal one to other Union men before them. Dix, in the uniform of the Confederate captain he impersonates, is a romantic and thrilling figure. The picture has beautiful photography, a convincing battle scene, a classic old southern homestead, with its ladies in crinolines, and its cheerful darkies; the fair heroine is a joy to the eye; and the exciting moments in the telegraph office, with the service in the hands of a spy, furnish enough high moments for any motion picture. This is excellent family audience entertainment without a suggestive word or line and with much of charm to recommend it.

1. What was the war of '61?
2. What problem confronted the armies of the North at the time this picture opened?
3. What famous Union General appears in the picture?
4. Where did the words Union and Confederate come from, and what did they mean?
5. Where is Richmond?
6. Why was the capture of Richmond important?
7. Describe the camp as it appeared at night.
8. What does the word bivouac mean?
9. What was the difference in the uniforms of the North and the South?
10. Describe the battle scene on the fields outside of Richmond.
11. What did the soldiers use for artillery?
12. How did the fighting lines protect themselves without trenches?
13. Describe the Richmond telegraph office.
14. Describe the southern mansion depicted in this film.
15. Name ten items in this lovely old home that you particularly noticed.
16. Tell the story of the plot of the picture to the class.
17. What was the climax?
18. Is the most exciting moment of a picture and the climax always the same?
19. What was the most famous song of the soldiers of the North; and of the South?
20. What did you like best about this picture?

Write a 250 word composition on "The Telegraph in Peace and in War."

Surrender

Fox

Stars: Warner Baxter, Leila Hyams.

"Surrender" is the dramatic story of life in a German prison camp, during the World war. It is based on Pierre Benoit's play, "Axelle," and tells the story of a group of American prisoners who have been dragged into the German camp, where there is little food, severe discipline, but a lack of the brutality that was one of the lurid stories of the war. One sees in this picture the German side of the conflict, their suffering, self-sacrifice, and devoted loyalty to their country. The action of the play takes place largely in an old feudal castle, where the Count, an old German soldier who fought in the Prussian war and has sent his four sons out to battle, losing three of them in the first year, gives us some idea of the horror and hardship that Germany faced bravely. This picture is important as one link in the chain of international understanding and amity. It is not suitable for young children but is strong clean entertainment for high school and college students.

1. What phase of the World War does this picture represent?
2. Describe the German prison camp.
3. Describe the characteristics of five prisoners you particularly noted. (This is an excellent opportunity for characterization in composition.)
4. What was the noticeable difference between the German captain and the French captain prisoner?
5. Describe the old castle.
6. What inconsistencies did you notice in the directing of this picture?
7. Tell the story of the attempted escape of the prisoners.
8. This picture is chiefly remarkable for its photographic night effects. Describe two instances that demonstrate this fact.
9. Did the prison camp seem to you a place of cruelty or a place of unavoidable hardship?
10. What work did they give the prisoners to do?
11. Which actor seemed to you to give the most brilliant performance?
12. What did you think of the character of Dietrich, the German count's youngest son?
13. Did he exhibit German brutality or German fineness of character?
14. Did you consider Captain Elbing a good soldier or a brute?
15. Why was he detailed as commander of the prison camp?
16. What three sound effects did you notice in this picture that gave it strong dramatic emphasis?
17. Tell in narrative form the story of the prisoners' second attempted escape.
18. What was the climax of this picture?
19. What bit of action was the most dramatic?
20. Do you consider this picture a success as an example of fine technique in directing; or of strong plot development?

Write a 300 word composition on "The Prison Camp."

WABASH AVENUE

CHICAGO

Margaret Bennett, former exhibitor at Whiting, Ind., so the story goes, was running through some old scrap books recently when she came across an ancient advertisement from the old Opera House at Monmouth, Ill. Under the list of attractions, whatever they were, the eye traveled down to the last line in bold face caps which read "Special—Steam Heat Tonight."

▼

Only $17,000 yet to go. This sum is needed to complete the $60,000 local quota for unemployment relief.

▼

Herbert Greenblatt has been named sales manager in the Chicago area of the short subject department for Columbia. Columbia features and shorts are handled by separate departments at the various exchanges throughout the country with short subject sales specialists in the various territories to aid and advise exhibitors on their programs.

▼

Pat Garyn, assistant to the president of the National Screen Service, stopped in Chicago to confer with Hal Young on his trip from the west coast back to New York.

▼

Nat Levine, president of Mascot Pictures, dropped in on the Row while on his way to New York with the first print of the new Rin Tin Tin film, "Lightning Warrior."

▼

A beautiful and ingenious bit of painting and decorating at the Amo theatre is the subject of congratulations being received by Jack Hutton, owner. Hutton, who we are told is also a contractor, has cleverly transformed the back of the auditorium into a Spanish Castle, the idea making the projection room port holes appear to be windows in the castle.

▼

Bud Rogers, sales manager of Sono Art-World Wide, who is on a tour of exchanges, was in Chicago last week to confer with Max Stahl, Educational branch manager.

▼

A number of smaller outlying theatres have reopened within the past week. Among them are the Crane on Archer avenue, which has been reopened by James Steinmeyer; the Alma on Wentworth avenue, by J. Warren, the Lorraine on Taylor street, by C. E. Hartman, and the Albany on the north side.

▼

Plenty of protest is expected to accompany the preliminary recommendation that the heads of four members of the censor board be lopped off next year. The recommendation, it is understood, originates with J. L. Jacobs, the city efficiency expert, as just another item to cut city coasts. Before the ax can fall, the city council must approve the action.

▼

Leonard Roth of the Dixon theatre, Dixon, Ill., was spotted along the Row last week.

▼

The "It" girl still has "It" with exhibitors. Dave Dubin says he has a dozen or more inquiries asking when the picture that Clara Bow is to make for Columbia will be available.

▼

Emma Abplanalp, film board secretary, is planning a trip East over the Christmas Holidays during which she will stop in Rochester and visit her home in Pennsylvania.

▼

A pleasant thought: How they went for Joan Crawford's "Possessed" at the Oriental. Ditto Wallace Beery and Jackie Cooper in "The Champ" at McVickers.

HOLQUIST

SHORTS ON BROADWAY

Week of December 5.

ASTOR
- Sharks and Swordfish ..... MGM
- Jaipur ..... MGM

B. S. MOSS'S BROADWAY
- Half Holiday ..... Educational
- Voice of Hollywood ..... Tiffany
- Harem Secrets ..... Educational
- Canine Capers ..... Educational
- Strange as It Seems ..... Universal
- Curiosities ..... Columbia
- Little Pest ..... Columbia
- Screen Snapshots ..... Columbia
- Land Nobody Knows ..... Columbia

CAMEO
- Stung ..... RKO Radio
- Melon Drama ..... RKO Radio

CAPITOL
- Africa Squeaks ..... MGM
- The Kick Off ..... MGM

MAYFAIR
- Unconquered Champions .... RKO Pathe
- In Dutch ..... RKO Pathe
- Camping Out ..... RKO Pathe

PARAMOUNT
- Puff Your Blues Away ..... Paramount
- What Price Pants ..... Paramount

RIALTO
- Kansas City Kitty ..... Paramount

RIVOLI
- Puff Your Blues Away ..... Paramount
- Beau Hunks ..... MGM

STRAND
- Believe It Or Not No. 2 .... Vitaphone
- Darn Tootin' ..... Vitaphone
- Hittin' the Trail for Hallelujah ..... Vitaphone

WARNER
- Bosko's Fox Hunt ..... Vitaphone
- Envy ..... Vitaphone
- Wedding Bills ..... Vitaphone

WINTER GARDEN
- Mediterranean By-Ways .... Vitaphone
- Relativity and Relatives ..... Vitaphone
- Hittin' the Trail for Hallelujah ..... Vitaphone

To Distribute Terriss Shorts

J. H. Hoffberg Company, Inc., has closed a deal for distribution of 24 one-reel Tom Terriss short subjects, which will be split into two series of 12 each. One will be Tom Terriss Novelties and the other Vagabond Adventures.

Mickey Mouse Says:
It's a triumph for my boss
WALT DISNEY
that his Silly Symphony
"The Spider and the Fly"
broke a world's record, being the first comedy held over to run with two world premieres at the same theatre
Carthay Circle—Los Angeles
1st with "Consolation Marriage"
2nd with "Strictly Dishonorable"

NEWS PICTURES

FOX MOVIETONE NEWS—No. 21—President gets his Christmas seals—Winter descends on the Rockies—Inflated balloon-rhinoceros flies over New York—Heel-and-toe men in walking race at Coney Island—New York mayor defends Mooney—Army team routs Notre Dame—Borah's voice hooted in Paris.

FOX MOVIETONE NEWS—No. 22—Summer lingers in California—United States women wets mobilize forces—Students serenade the president—Conditions don't worry man who wins Irish Sweepstakes—Viennese show unique locomotion on state railway—Christmas spirit flows over Rome—Derby Day thrills South Africa.

HEARST METROTONE NEWS—No. 220—Mudders in race help jobless—College singers serenade Hoover—Paris shopgirls have a gala day—Women wets push war on dry law—Bells of St. Peter rung by robot—Here's good use for old radios—Jungle babies in European circus play with balloons—Swim stars meet in the desert of California in aquatic carnival.

HEARST METROTONE NEWS—No. 221—Eyes of nation on Congress as new session opens—Bayles meets end setting air record—Punch and Judy visit French youngsters—Biggest United States liner makes debut—Navy sinks Penn in final battle—Happy Cubans test New Year wine—Paris rioters halt world rally for disarmament.

PARAMOUNT SOUND NEWS—No. 37—Home town honors "Papa" Joffre of France—Lowell Bayles sets land plane speed record—Irish hospital nurse wins $34,000 in Sweepstakes—Balky steers show tempers in Los Angeles rodeo—Simon Lake tells plans to seek treasure in sunken Lusitania—Diving champions meet in California water tournament.

PARAMOUNT SOUND NEWS—No. 38—Dick Pope shows latest stunts in Florida "Winter" sports—72nd Congress opens as major party leaders define issues—Senator Robinson of Arkansas says prohibition should not be major issue—New electrical bell system installed in St. Peter's—Speakers in Paris heckled by audience at International Disarmament Congress—Manhattan queen of United States fleet is launched—Santa Claus makes initial 1931 appearance in El Monte, Calif.

UNIVERSAL NEWSPAPER NEWSREEL—No. 98—All-American football board picks 1931 squad—Reds mix with cops as Walker pleads for Mooney—Deer hunters with bow and arrow invade Michigan woods—News paragraphs—Papal edit orders electrification of bells of St. Peter's—Japanese city in war frenzy as army rushes to Manchurian front—White men rescue Indians trapped in fierce New Mexico blizzard.

UNIVERSAL NEWSPAPER NEWSREEL—No. 99—Bayles killed in sensational Detroit crash at 300 miles per hour—Manhattan, queen of United States liners, launched at Camden, N. J.—News paragraphs—Red crowds attempt to gain entrance as 72nd Congress opens—Spectacular spills mark 'chase classic at Grassland Downs, Tenn.

Two Eyed Film Camera Will Check Times at '32 Olympic

A two-eyed motion picture camera will be used at the 1932 Olympic games to check the timers at the various events. The device, developed by Gustavus T. Kirby, New York lawyer and chairman of the advisory committee of the ICAAAA, functions so that one eye records the movement of the stop watch and the other catches the finish of the race.

Educational Completes Three New Comedies

Three new Educational comedies have just been completed—"Torchy's Night Cap," the fourth in the new Torchy series, "Keep Laughing," the third Mermaid; and "The Pottsville Champion," which was directed by Leslie Pearce, with Babe Stafford assisting, for Mack Sennett.

Closes Deals on One-Reelers

Film Exchange, Inc., of New York has closed deals for the first series of 12 one-reel novelties, "The Living Book of Knowledge," in the United Kingdom, Spain, France and Belgium in various language versions.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Don't Repeat Too Often!

THERE is a tendency to over-exploit theatres and pictures or duplicate stunts. This particularly applies to circuit houses and groups which are supervised by men who feel that any let-up may put them in wrong with their superiors.

While this department has always tried to encourage and suggest exploitation and tie-ups of various kinds, we are dead against over-doing it. It stands to reason that too much of anything can prove detrimental in accomplishing the very goal you set out for.

A smart showmen knows when, and how often, he should solicit or contact his local merchants, organizations, etc., for the purpose of a co-operative tie-up. He also knows that the pitcher can be broken if it goes to the well too often. The pitcher, in this case, is your friendly relations with the tradespeople and newspapers. Approach them every week or two and they will soon grow suspicious that they are holding the bag. Then when something really worth while happens along, they are not receptive.

There are a sufficient variety of ideas for exploiting a theatre and its attractions without duplicating any one idea less than four to eight weeks apart. A showman whose experience and ability does not provide him with that many merchandising slants is 'way behind the times and in danger of being headed towards the "exit" sign.

We would venture to say that a careful perusal of our Club pages each week would reveal enough logical selling ideas to keep something new breaking all the time and rarely a repetition short of two or three months apart. We don't have to guess at this statement; we have the word of about a thousand showmen to back it up.

Make every campaign sufficiently different from the last so that it stands out as new as the change of your program.

* * *

This may sound funny, but honestly, we can't laugh:—One of the large circuits held a pep meeting to get their managers started on plans for the Unemployment Shows; at the conclusion of the meeting the managers were informed that all assistant managers were to be let out the following Sunday night.

* * *

While mentioning Unemployment and Relief, we are wondering whether all those showmen out of jobs will get any help or relief during the present slack period. Sort of recalls that bit about "Charity beginning at home."

We were recently taken to task because, as an international organization, we had no "plank." We have none, but we do favor the following:

One full day off each week for the manager.

Periodical salary increases.

Two weeks' vacation with pay.

No transferring or switching without manager's full consent.

At least two weeks' notice.

Promotions from the organization and not from the outside.

If we've overlooked a few, tip us off and we will rectify it "toot sweet."

* * *

As a theatrical season is figured, we don't get any too many brisk-business months. In many localities the best days are right ahead of you. For Christmas until the first spell of warm weather, except where Lent hurts the box office, you can count it at the "home stretch" for bringing your house into the big money class. During that period you must not only operate without a loss, but accumulate a large enough surplus to cover a fair return on the house itself and carry you through the summer as well.

With any kind of a break in good product there is no reason in the world why the great majority of theatres can't do an exceptional business. Map out your "home stretch" plans with a view of not only keeping your present patronage, but getting back most of the old ones who drifted, or have been driven away from theatres.

* * *

Quite often a member reads about some outstanding campaign on our pages and bemoans the fact that he has already played the picture. So he passes it up altogether.

Don't do that. Remember, every campaign described on these pages can be revamped to fit other pictures than the one on which it was used. Just file it away for use on the next attraction you have which lends itself to that particular type of exploitation. Ditto for newspaper ads and other show-selling slants.

* * *

My remark about Florida bore fruit. Two of our members have invited me to spend some time with them this winter. I hate to mention this; but they forgot to say whether they would furnish transportation . . . ? Hi Ho. Looks like a cold winter ahead. "CHICK"

LOBBY LAFFS!

By DICK KIRSCHBAUM



Patrons Demand Foreign Product—?

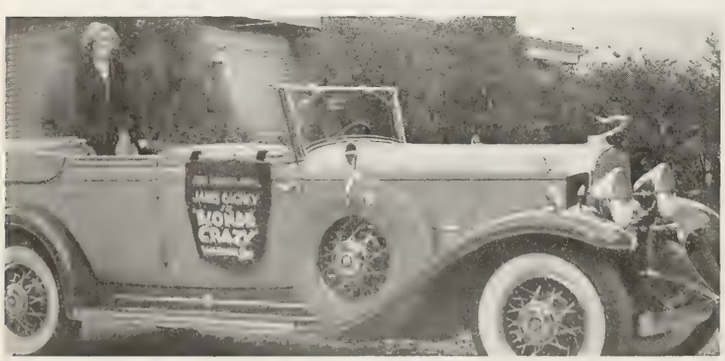
Magazzu Obtained Big Return From Essay Gag On Film

A total of 3,700 essays were submitted by scholars of Hazleton, Pa., schools as the result of an essay stunt put over by P. A. Magazzu, manager of the Grand Theatre when exploiting "Alexander Hamilton." Taking into consideration the student enrollment of approximately 4,000, it will be seen that this number represents a tremendous response from the students on the subject. The essays were confined to 300 words.

In appreciation of the tie-up all the school instructors were invited to attend the initial showing of the picture. The newspaper and merchants also co-operated by working up a co-op page, giving the theatre a good break in heading and in every ad. This, coupled with the school tie-up, gave the picture a wide range of publicity. Regarding the essay stunt, the scholars were rewarded with suitable gifts and guest tickets.

Activities of Magazzu are regularly presented in this department and this is just another instance to show you all that this showman and Round Tabler is forever on his job. 3,700 returns out of a possible 4,000 is going pretty strong, we think. How about some more records from other members of this outfit?

DE LUXE BALLYHOO IN MEMPHIS!



When exploiting "Blonde Crazy," Howard Waugh, manager of the Warner Theatre in Memphis, Tenn., promoted the use of a de luxe model auto and enlisted the services of an attractive blonde to act as occupant while the car was driven through the city streets. The sign on the forward door reads, "One Reason Why James Cagney Is Blonde Crazy—Warner Now."

Giveaways Promoted By Koblegard A Big Boost To Business

Along with an application for membership in this Club sent by Rupert N. Koblegard, manager of the New Sunrise Theatre, Fort Pierce, Fla., came a couple of photos and notes on two exploitation stunts he put over not so very long ago.

Last August was designated as Grand Prize Month and he promoted articles which totaled approximately $1,500 value. In addition to two round trip tickets to Havana, Cuba, you will note by photo that the awards included a Ford Sedan, a kitchen cabinet, a well known electric radio and an electric refrigerator. These articles were given away in the usual fashion on Friday nights.



The other photo shows a 250-pound cake baked by a local concern on the occasion of the theatre's Third Anniversary of the installation of W. E. Sound Equipment. The two young men in the foreground of the photo are the boys who baked the cake. In the background on the right is J. K. Walker, Mayor of Fort Pierce and president of the baking company; and on the left, in background, is Koblegard himself.



Everyone of the above mentioned give-aways is a costly and nationally advertised article which most anyone would be mighty proud to own. That's the reason that this stunt was a big success from every angle. Patrons knew that they were shooting at something worthwhile. His other stunt is an instance of what can be done with an occasion such as a third anniversary of sound installation with the proper ballyhoo.

Kendall's Costume Party Big Success With The Kiddies

File this one away for next season if you do not have occasion to adapt it to some holiday affair, but we may as well record right now that a lot of Warner theatre managers found that costume parties, with prizes for best costumes, were the most popular affairs staged in observance of Hallowe'en.

For instance, F. M. Kendall, manager of the Empress Theatre in Owensboro, Ky., planned and executed one of these parties for his Kiddie Klub and it turned out to be the biggest thing his house has known in a long time. The affair was held at the morning showing on Hallowe'en, with the children marching through the streets from their homes to the theatre. Some of the costumes were so funny that people followed the youngsters right to the door of the theatre. The house was jammed when it came time to judge.

There are many other little novelties which can be applied to these occasions, such as the distribution of jack-o'-lanterns, masks and toys; and remember, as we stated above, Hallowe'en isn't the only time of the year that the Kiddies can be counted upon to patronize an event of this kind. Thanksgiving, Christmas and New Years are all appropriate for costume parties.

Sheridan Put Over Novel Stunt When Selling "Bad Girl"

One week in advance of the opening of "Bad Girl" at the Des Moines Theatre, Des Moines, Iowa, Manager H. S. Sheridan placed a large electrically lighted letter B on the corner of the Iowa Building, which has a prominent location in the city. An additional letter was put up each day, until at the end of the seventh day the complete title, BAD GIRL, was spelled out.

On the morning of the opening day an additional announcement that the picture was current at the Des Moines Theatre was added to the seven electric letters. This sign stayed up during the run of the picture.

That was a corking stunt engineered by Sheridan and he deserves all kinds of credit for selling the idea to the owners of the building. Thanks to him for getting it to the Club's attention, and we trust that others will be able to cash in with a lot of good publicity from his suggestion.

Brown Enlisted Aid From Public Schools To Sell Marine Film

An attractive foyer display and a marine life gag for children were effective publicity aids for H. C. Brown, manager of the Rivoli Theatre in Greenville, S. C., when exploiting "Fifty Fathoms Deep."

The foyer display consisted of of a man dressed in diver's suit and helmet, watching display and giving out heralds at the peak hours. The display also included a six-sheet mounted on beaver-board, grey moss, and two large tables showing splendid specimens of deep sea life and plants, including sea-horses, octupuses, star fish, turtles, etc.

Participation in the marine-life gag was open to all children and they were invited to list as many different forms of fish, marine growth, etc., as possible, numbering them neatly and signing names and addresses. Guest tickets were given to the kids as a reward for their efforts. The newspaper sponsored the gag and followed it up with stories for its duration.

The children's questionnaire was unusually interesting and instructive for the kiddies and resulted in worthwhile publicity through schools and via newspaper. Brown is an enterprising member of this organization and we would like to know more about what he's doing in the show-selling business.

OUR WEEKLY LAUGH— A NEW KIND OF BIOGRAPHY

William Howard Solomon Waugh . . . there's a name to conjure with! Believe it or not, the Solomon part reflects his direct descent from the famous king who bore the name. Likewise history informs us that some of Solomon's descendants migrated to Russia where William Howard was born, in Moscow, on April Fools' Day, in the year 1776.



Howard Waugh ? ? ?

When he was two weeks old, owing to an infraction of child etiquette quite common among all youngsters, his grandmother became angered and bashed him on the head with a squeeze-box, thus centering his youthful mind on show-business. So, after completing a course in the Moler Barber College and Marinelle School, we find him entering the amusement game at the age of six weeks. (He had landed in this country at this stage.)

You'd be surprised to know what theatre circuits he has been connected with in subsequent years and the circuitous route he has pursued relative to these connections. This information is of a too personal nature to impart at this time, so we'll leave it to the imagination. While trials and tribulations have left a furrow here and there upon his noble brow, note by the above photo that he is still his old smiling self and that he attributes this to the fact that he eats an apple every day (see photo).

Despite the fact that he is the recognized manager of the Warner Theatre down in old Memphis, Tenn., he claims that he's really never managed a theatre. Some day, he sez, he'll take a shot at it. In answer to a Round Table reporter's query as to whether there was any thought in his mind that he'd ever leave this game for another, it was disclosed that his mind had ceased to function. However, he manages to get by down in his town, where he is familiarly known as "Old Doc Memphis Himself" and "Old Walrus'.

"The Showman's Calendar"

DECEMBER

21st	Shortest Day of Year
21st	Pilgrims Landed at Plymouth Rock (1620)
24th	Ruth Chatterton's Birthday
25th	Christmas
25th	Washington Crossed the Delaware (1776)
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday (1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

JANUARY

1st	New Year's Day
1st	Paul Revere's Birthday (1735)
1st	Emancipation Proclamation (1863)
1st	Marion Davies' Birthday
1st	William Haines' Birthday
4th	Utah Admitted to Union (1896)
	New Mexico Admitted to Union (1912)
6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Carey's Birthday
17th	Benjamin Franklin's Birthday (1706)
17th to 24th	National Thrift Week
18th	Daniel Webster's Birthday (1782)

ONE MORE INDEPENDENT!



Above photo shows Lee Moffit's new Seville Theatre in Owensboro, Ky., one more independent house to take its place in the ranks. Moffit was formerly a film salesman before turning exhibitor and covered Indiana, Kentucky and Tennessee for First National Pictures. He is also a Round Tabler.

Keeping Up With The Times!

By GUY JONES



Adopt This Baby!

Fleming Offered A Chance For Public To Determine Score

Skill in determining the outcome of a football game between Notre Dame and Drake a week previous to opening of "Spirit of Notre Dame," formed the idea behind a successful exploitation stunt used recently by John C. Fleming, manager of the Capitol Theatre, Brownsville, Texas. Co-operation was secured from the local newspaper in the matter of publicity, scene cuts from the picture on the sports pages and free write-ups in other sections.

The stunt was a natural for a football-minded public and the large number of scores submitted proved that it was a popular diversion. Naturally, it focussed attention on the picture playing the Capitol. Persons submitting the scores were given guest tickets to the picture. As in all cases of this kind, the latter were held down to as small number as possible. Practically all showmen are familiar with the method of handling these affairs so it will not be necessary to present detailed information.

Weaver Gave People Sight Of Real Money As Plug For Picture

Basing his stunt on the idea that but few people had ever seen $15,000 dollars in cash all at one time, L. P. Weaver, manager of the Rialto Theatre in Phoenix, Ariz., arranged for a window display of real money when exploiting "Alexander Hamilton." The trick, as far as money was concerned, was that there was actually only $1,000 in ten dollar bills in sight, despite the sign which read, "Did You Ever See $15,000?" However, $1,000 in bills can look like a lot of money.

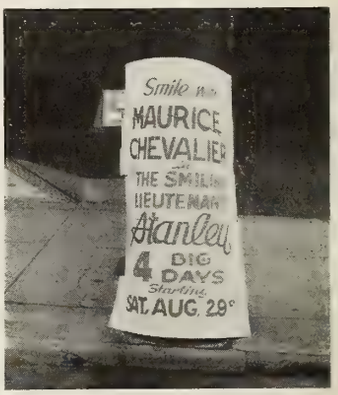
The bills, together with a number of money sacks, were placed in a prominent store window on the main business thoroughfare and a one-sheet card and stills sold Alexander Hamilton as the first treasurer, etc. The money was insured by a local insurance firm at no cost to theatre other than an announcement card in the window. The window was used for about six hours—and during the busiest time of the day. During the time it was in the window it was arranged to have two policemen stand guard.

It's needless to state that Weaver attracted attention with this stunt, particularly in these days of scant money, and the public always gives a look at uniformed guards. In addition to publicity gained from window gazers, the morning paper carried a two-column story the following day about the display.

Hart Pulled Fast One On City When Cops Were Asleep

Continuing to inform readers about recent campaigns engineered by Ed M. Hart, manager of the Stanley Theatre, Utica, N. Y., this time we'll tell you how he put over "The Smiling Lieutenant." As usual, all of Utica knew that the picture was due in town.

On the night before the picture opened every traffic pole in the business section bore a big placard, such as you see in the accompanying photo, reading "Smile With Maurice Chevalier in 'The Smiling Lieutenant'." In all, 50 of the cards were planted during the night and the shot of this one was taken about 6 A. M., before the local police began to wonder what the stunt was all about. A few were ordered down but the majority were allowed to remain all through the engagement. The newspaper used the gag, along with a photo of one of the poles captioned, "This Is Smiling Time: The Stanley Theatre Management Picked on Baggs Square Traffic Light Standards to Invite More Smiles to the Showing of "Smiling Lieutenant'."



He also tied up with a photographer to take pictures of all people who wished to submit their very nicest smiles. The newspaper carried a generous reader on the stunt, pointing out that, "Smiles May Win Way to Stanley." Guest tickets figured in the effort. There was also a long notice announcing that the newsboys had been invited to be guests of the theatre on a certain day.

A street ballyhoo, consisting of a man dressed as "The Smiling Lieutenant," paraded the business section of the town during engagement of picture and distributed envelopes inscribed, "Secrets." Inside was inserted a card reading, "Sh! For your information, you have only to and including Tuesday night to see Maurice Chevalier in 'The Smiling Lieutenant' at the Stanley Theatre, after more than a year's run on Broadway, New York City."



Additional effort included the use of a bulletin board in front of the theatre, on which was posted clippings and pictures from various papers that carried favorable criticism on picture; another bulletin board for display of some 30 "smiling Uticans," as the result of the stunt played up in the paper; the distribution of heralds in local and New York papers; a 24-sheet of Chevalier hung from marquee; advertisements on bags of "Liberty Boys"; ads on three buses traveling in and out of town, and the plugging of songs from the show over a local radio broadcasting station. People were asked to name titles of songs and receive guest tickets. The other photo shows Hart's famous "Busy Corner," which he uses for poster display at base and slide projection at top of building.

Next time we'll tell you what Hart did to sell "Personal Maid."

INSERTS

PAPER HATS

TOYS
FAVORS
NOVELTIES
CHINA DOLLS
CELLULOID DOLLS
CARNIVAL GOODS
PRIZE PACKAGE GOODS

For further information write to Box 500
MANAGERS ROUND TABLE CLUB
1790 Broadway
New York, N. Y.

NOISE MAKERS

PREMIUMS

Connor Promoted An Oil Burning Heater At No Cost To House

Apparently there's no end to what can be promoted by an enterprising theatre manager and this time we'll have to present the brown derby to M. E. Conner, manager of the Manor Theatre in Philadelphia, for the feat of acquiring without cost to house a $400 oil-burning furnace and 250 gallons of fuel oil. Not only did he promote the furnace, but in addition secured free installation of all equipment in the home of the theatre patron who walked away with this coveted article.

What made this promotional stunt stand out was that there were a flock of homeowners within a radius of a mile of the theatre who were not averse to owning a new oil-burner. The excitement regarding it was intense and, from a standpoint of attracting patronage to the theatre, it was a huge success. It's hardly necessary to explain how the deal was handled as we feel that all Club members are by this time entirely familiar with the method.

Janecky's Premier Show Was A Booster On A Current Film

Aware of the drawing power of "Five Star Final," Harold Janecky, manager of the Warner Theatre in Milwaukee, Wis., decided to ballyhoo the premier showing with a special performance the night prior to opening day.

Accordingly, the box office was closed at six o'clock on the last day of the current attraction and the marquee was completely redressed for the new picture, a particularly large flash being used for the occasion. Following an advance sale, tickets went on sale at the box office at seven o'clock and when the nine o'clock show went on the house was entirely sold out. One of the accompanying photos shows a portion of the lobby and the long line of patrons awaiting for the show to open. Extra large spots were used to cover the entire theatre front. The rear of the theatre was also strikingly set off with strong spots playing on a display of large posters.



Other advance activities consisted of a tie-up made with a local radio station, which installed a "mike" at the theatre front for a half-hour broadcast as the crowds were entering; and another tie-up made with an evening newspaper, whereby a special fly-sheet on "Five Star Final" was handed out on the streets at eleven o'clock. Note by another photo that still another deal was made with the proprietor of a local ladies' clothing store. Eight models were sent over to the theatre where they paraded in the foyer, lending additional color and atmosphere. You will also be able to see the huge cut-out head of Robinson in the background.

There can be little question about the publicity value of a premier showing such as the above, for it had everyone in the city talking about the picture and subsequent box office returns testified to the good work engineered by Janecky and his able publicity manager, Benny Katz. The Warner did such sensational business the first week that this picture was in that it was held for another week's stand.



Both Jancky and Katz have been adding to their reputations at this Milwaukee house, the former with his keen sense of showmanship and the latter with his flair for doing the right thing along publicity lines. Their work is not new to Club readers and it is our hope that the future will bring forth many other interesting contributions from these two learned showmen.



NEW YEAR'S EVE SHOW!

All set? Have you started selling tickets for that special midnight performance? Have you lined up your extra attractions, stage numbers (if any) and all the other trimmings to make this a grand gala event for your theatre and community?

Naturally, all the live-wire showmen are ready and will play to a packed house. Get behind the idea solidly. Let them know that this year's New Year Eve show is going to outclass every previous event. Make certain that they know what a good time is in store for them. Sell them on the idea that your theatre is the place to "ring out the old and ring in the new."

See that such novelties or other gags for the show are ordered well in advance and on hand long before the 31st. If you delay you may be left holding the bag and the customers sore as the devil because you did not give them what you advertised.

If you've got an organ, get yourself an organist for some community singing. They go for that strong on these New Year's Eve shows. Slides will help them along still more.

Your screen fare should be light and full of comedy. No one wants to sit through a morbid, or heavy drama. Plenty of giggles and laughs are what you should get plenty of.

Local talent on the stage might be good, if they don't razz them too much. Watch this slant closely. Don't take chances unless you're darned sure of yourself. The home-town dance orchestra may be an idea too. Seek out and select the best angles to make your show outstanding in every way. If there is more than one show in your town, it's up to you to make yours the better of the two.

Falkinburg Thinks Fall Fashion Show Is A Trade Booster

Having recently completed the staging of two highly successful Fall Style Shows, R. E. Falkinburg, owner-manager of the Majestic Theatre in Lexington, Neb., is moved to express his enthusiasm for this sort of business stimulator in most glowing terms. You will note that some new angles are incorporated.

His first show was an evening affair which catered to mixed crowds and combined an exclusive ladies' ready-to-wear store and an exclusive men's store. The models mingled on the stage in a manner which was pleasing to the audience and this show was so popular that it had to be repeated the following night.

But the real kick, he states, came when he presented a "Matinee for Ladies' and Misses' Only Style Show." All the models appeared on the stage in negligee, pajamas and all of those fussy garments intimately associated with women's wear. The stage setting was entirely in keeping with a style show. "Did it draw?" he goes on. "I'll say it did! It was the talk of the town for a whole week."

And so Falkinburg is shooting his "all women" show idea along for his brother showmen to use, with the advice to go to it and reap their share from a stunt that provided excellent results for his box-office. He used "Tabu" as a feature picture for this show and states that it went over well with all the ladies. Thanks for your tip, R. E., and be sure to send along some more.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

BELIEVE IT OR NOT!

(With Apologies to Ripley and Milt Gross)
—Anonymous—

(Scene: . . . The Sanctum Sanctorum of an independent circuit)

"Hallo—yeah-yeah-halloh . . . yeah, dees is Montague Pascudnyack, general deestreect zone diveezhun menacher of Goldfaden end Rabatchnick Teatrickul Entrypizus, real estate and pants pressing on de side. Who vants weed me? So you'll send him in. He's gotta oppointment by latter? So vot? Ollaright . . . you'll send him in. Heng op.

"Com in. You say you gottit a oppointment weed me? Fram who? By de talefome you made it? For vot? Oh, you gotgtit a latter from hintrodoction to me. Well, vhere is it? Oh, you gottit.

"Hm-m-m. Dot's nize stashunerry. Engraved. H-m-m-m. Oscoose me, I forgotit mine glesses . . . you'll read it for me, no? Vot? Mine glesses are in mine pockit? So vot? You'll readit.

"Oh . . . you're amenacher. A job you vant? Who's de latter fram? Ziegfeld? Who did he merry? You don'd know? I mean who's he weet. He's a procoder? Where, in Hollyvood? Oh, here in Nei Yok. Vhy don't he geeve you a chob? He's gottit honly one teayter? A small-timer, hah?

"H-m-m-m. He says you gottit tventy years eggsperence menaching teayters. You know de business beckverds? Ve run it de udder vay. Who are you related to? Yeah-yeah . . . I know you're related to your fadder end mudder. I mean you gottit relashuns in de foim. No? How do you expect I'll place you? You know de business and you'll build up de teayter? Do I need a contracter? You say you're a vot? A go-getter? I don't vant her. I esk you, who are you related to? Vot do I care who you vorked for. By Goldfaden and Rabatchnick you gotta hev connecshuns.

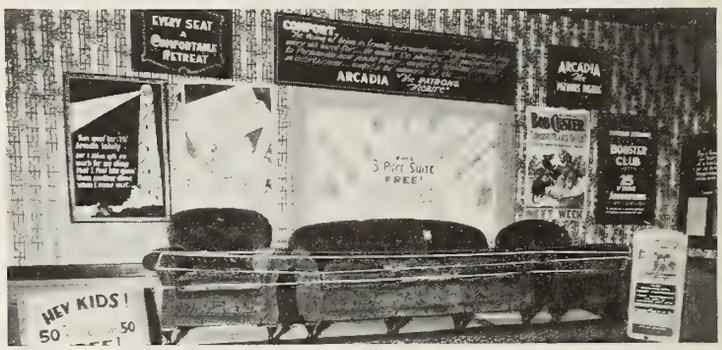
"You say you'll vork cheap? YOU'RE telling ME? If you ain't related how can I do somet'ing for you? You need a chob? Vell, I'll tell you . . . I'll introduce you to Meyer Rabatchnick's oldest daughter Surka, maybe . . . Vot? You're alreddy married? Gled to meeten you. De second door is de vay out."

—FADE OUT—

Eddie Selette Busy As Usual Selling Portsmouth Shows

Eddie Selette, manager of the Arcadia Theatre in Portsmouth, N. H., is still keeping the ball rolling merrily along over his way with a number of show-selling gags. Recently, he stimulated business the first four days of the week by engineering the give-away of a three-piece parlor set. This was handled in the usual give-away fashion, so we will not go into any detail on this part of the subject. The awards are made on Thursday. One of the regular features of these nights is the give-away of 25 boxes of a popular brand of candy, promoted, of course.

Other recent activities of his include the issue of a special institutional herald on occasion of the Arcadia's first anniversary, with inside spread devoted to a review of what the theatre had featured in the way a product, give-aways and other activities during the past year; a special herald when the Carnera-Sharkey fight pictures were shown, and another special herald headed, "Warning—Portsmouth Alarmed"—there followed an account of how a disease known as "Blue-itis" had broken out in town and that great care must be taken to prevent contagion. A sure-cure was to make a visit to the Arcadia, etc.



It wasn't so long ago we told you that Selette was having considerable success with his book cover ads in a circulating library. For his benefit, as well as others, we call attention to a cover that is being manufactured by a leading book cover concern that is adjustable for all school books and comes complete with theatre imprinting. Where a plug among school children is desired, this appears to be a corking method of exploitation, when distribution is made by the teachers.

Selette has been working like a Trojan for quite some time to put the Arcadia over the top in the face of tough opposition and from all accounts he is making a good job of it through the use of one selling gag after another. Every week some kind of a tie-up is made or new kind of herald distributed.

Harrison Trying A Get-Acquainted With Theatre Staff Idea

J. B. Harrison, manager of the Fenway Theatre, Boston, Mass., is trying something new and novel in theatre advertising that is proving to be an excellent institutional stunt.

There are two girl cashiers at the Fenway. Life-size photo enlargement cut-outs have been made of each one—with the cashiers holding a 22 x 28 on which is copy relative to the current or forthcoming picture. This idea serves two definite purposes; one to advertise the picture and the other an effort to get more intimately acquainted with the public and to give them that feeling of coming to a place where they know a part of the personnel of the theatre.

The idea is meeting with splendid success as has been already evidenced by the number of favorable comments.

Club Index for Month of November

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of November. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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Harris, Showman Of England Joins Our Club; Sends A Gag

There is an organization of theatre managers over in England called "The Select Circle" and to secure a certificate of membership one must qualify by turning out an outstanding example of showmanship. A sort of a Round Table, you understand, only much smaller than this organization and conducted somewhat differently. The stunts that made it possible for H. Z. Harris, general manager of the Exchange Cinema, Lincoln, Eng., to become a member resulted from a campaign he made on "Jazz Mad."



Sold on the idea that the title offered plenty of exploitation possibilities, he began to plug it with slides five weeks ahead of teaser campaign in the newspapers. Copy used for the teasers included, "Who Is Getting Jazz Mad? Who Is Likely to Get Jazz Mad? Who Has Got Jazz Mad?" etc. For another stunt, he and his musical director composed a catchy melody named after the title and this was consistently plugged long before the picture was shown. A hand-bill was also widely distributed around town with a message directed to all local composers, asking if they would like to have their own compositions played in public.

Much attention was also obtained with a street ballyhoo of an auto draped with a banner merely lettered with the title. A very attractive girl sat on the roof of the car and her three escorts perched themselves around the hood playing "ukes," while another leaned out of the window beating a big base drum. Music shops were also tied up for windows and a deal was made with a radio store for the broadcast of jazz music.

Another stunt recently pulled by Harris, which to our way of thinking was a corker, was the issue of a one-sheet headed in large red type, "Public Apology." Date followed and then in very readable, bracketed black type, "The Manager of the Exchange Kinema Apologizes for the Fact That He Is Unable by Mere Words to Sufficiently Express the Brilliant and Outstanding Entertainment Offered by Jeannette MacDonald and Jack Buchanan in Paramount's Greatest Musical Comedy Success Since 'Love Parade.'" "Monte Carlo," also in red, was stretched across the bottom.

The accompanying photo shows a ballyhoo auto which claimed its share of attention in a recent carnival procession. Note that the roof is so constructed as to permit manipulation of the grotesque figure.

The Club is mighty glad to have Harris for a representative over in Lincoln and we are sure that he will be able to furnish other very interesting contributions to this department. A vest pocket program he is using discloses that the unemployed are admitted to his house for 4d., the regular admission being 6d. and 9d., so it's apparent that show-business has its trials and tribulations in all parts of the globe.

STILL TIME FOR THIS ONE!

Advertise a Santa Claus special show for the afternoon of the 24th. Here's how to go about it:

Circularize all the school kids and give it a prominent play on your screen and in your lobby. Announce that every kiddie attending this special matinee will receive a Christmas package from Santa Claus.

Secure a large assortment of small toys, novelties and candy; put them up in packages for boys and for girls; dress up a Santa Claus.

Unless you slip up somewhere along the line, we'll almost guarantee a sell-out with plenty of standees besides. That's how certain we are that this one can be put over profitably.

Cost? Not so much. Holiday candy can be secured through your local confectioner for the advertising or for a healthy cut in the wholesale price. Shouldn't cost you more than a few cents a pound, top. The toys and novelties to be distributed via the packages are the kind that you can secure from your nearest jobber or through Club headquarters dealers' list. Each package will stand you not more than about five cents. Yep, it can be done for that, and you should have no trouble getting fifteen cents or more for the admission to this special matinee.

Time is short, so work fast and pull that 24th out of a deep hole and you'll find it will show a profit on the day.

GOOD NEWS
FOR TIRED BOX OFFICES



Magic Matinees

Kids of all ages are fascinated by magic. Every kid loves to work out a problem. Magic puzzles and tricks satisfy this desire.

How To Use Them: Hold "Magic Matinees" and give out a trick to every boy and girl. Get the newspaper to run a "trick department" during the run of your serial and let the paper give the tricks away to every fan who sends in a letter telling why he likes the chapter play.

For further information and samples write to

Box 504

Managers Round Table Club

1790 Broadway **New York, N. Y.**

Watson Sought Aid From Boys Club As Plug For Kid Film

Not losing sight of the fact that "Penrod and Sam" carried a strong appeal for youngsters, boys clubs and kindred organizations, George M. Watson, manager of the State Theatre in Wichita Falls, Texas, made arrangements with a local club to hold a parade in order to exploit this picture. As an inducement for the boys to enter the parade, an offer was made of a month's pass to the one who lead the homliest dog.

The boys carried banners on the picture and were led by a vanguard of local police and boys' bands. The stunt was a big success from every angle and helped stir up a lot of comment to popularize the picture as a box-office attraction.

All of which offers further proof that the youngsters and their organizations are valuable assets for any theatre when it comes to obtaining publicity at small cost to house. A few passes here and there and they will go out and plug for you and get your message across, just as it worked out for Watson.

Another successful exploitation stunt recently used by Watson to plug "Phantom of Paris" was the identification of an unmasked person who had appeared on the streets masked as the picture character. A tie-up with a department store and a newspaper made the scheme interesting, since it was necessary to have a copy of the paper in hand when tapping the person on the shoulder and his movements were routed through certain streets and in the store. Passes were offered for identification.

BUNDLE CHECKING!

You can render a real service if you open up that long neglected checkroom and use it for the few weeks before Christmas for the purpose of checking bundles for patrons attending your show.

Advertise the idea widely and see that such items as are checked are carefully handled. Plug it likewise through your newspaper ads, trailer and house program.

Many of your patrons will want to see the show after doing some shopping. If they were impressed with such a service they would not attempt to take their bundles home before coming to the theatre and possibly changing their minds about seeing the show once they got home.

LUSTIG'S LATEST SEAT-SELLER!

In between his efforts to ease the quarrels between lovers, writing a book on Fortune Telling (in his own inimitable manner) and numerous and sundry other outbursts, Dave Lustig, ad and pub. chief for the Manhattan Playhouses does turn out some grand money-making circulars, or what-have-you. In fact, his mind is so set on creating new slants along these lines that the other day we stepped on his toe and he never looked up to see who committed this offence.



But, kidding aside, here is his latest seat-selling gag. It's a neat circular, measuring about eight by ten inches and printed on good super stock. The idea is best explained by reading through the circular and if it offers an idea to you to work on for your own theatre, great, if not, what have you lost by looking it over?

It's no lead-pipe cinch to create stunts or campaigns for neighborhood theatres in cities as large as New York, and mighty few showmen have been successful in so doing, so Dave really deserves a lot of credit for the fine work he is doing for Manhattan Playhouses. Incidentally, if you can't get along with your better half, write Dave and ask for a copy of his "Advice to the Lovelorn." Honest, he wrote that one, too. O. K. Dave?

How Harry D. Stearn Presented His Idea Of A Stage Wedding

Stage weddings are nothing new to the industry, but they still pack the houses whenever one of these weddings takes place. The latest theatre to profit on this stunt was the American Theatre of Pittston, Pa., managed by Harry D. Stearn, who went to quite some extra efforts to make this stage wedding a bit different from others.

The "show" opened with a miniature wedding of the Painted Dolls, portrayed by 15 dancing school pupils from a nearby town; the children doing the wedding, singing and dancing. Then a woman soloist behind palms sang "O Promise Me." Then the march of the bridal cortege, followed by a ring bearer—a child about 2½ years old, then six flower girls, the groom and best man, then four bridesmaids and ushers, and then the bride and her brother with two little girls carrying the veil.

The bride and groom were the recipients of many useful gifts which were promoted by the theatre: A diamond ring, a wedding ring, a wrist watch, bride's veil and gown, dressing of the four bridesmaids, five pairs of shoes, a dress suit and traveling suit, loan of four tuxedos, a kitchen set, a living room suite, a bedroom suite, two traveling bags, a radio, traveling dress, round trip bus tickets to New York and a bridal suite at a New York City hotel.

The subject of stage weddings has often came up for discussion in this department and the idea is one that has been consistently plugged from various angles. Maybe some of you haven't tried this stunt for a long time and will find the time ripe to go out and promote one of these popular attractions. Stearn apparently did the job in apple-pie order, and we like his style of presentation. We still have some bulletins setting forth a complete plan, and if any Round Tabler would care to have one, drop headquarters a line.

Clark Carrying On At Baltimore Met With Several Gags

This is the first opportunity we've had to acquaint Club members with what has been going on at the Metropolitan Theatre in Baltimore, Md., since Charles O. Clark relieved Walter Morris of the management of this well known house. Morris, you will recall, was promoted to a district post in Hagerstown; and, of course, it has taken Clark a little time to get set in his new location. At any rate, here is a line on what he did in connection with showings of three recently-played pictures.

For advance work on "Tabu" a tie-up was made with the American Legion for the insertion of copy pertaining to picture in 1,000 programs, and 500 window cards were placed at regular points. A local radio station was also used one week in advance for broadcasting news of the picture. A neighborhood stunt which caused favorable comment was the distribution of 3,000 'neighborhood policy" programs, with ad on back cover to take care of cost. These programs were tied in with a bulletin posted in the theatre lobby, whereby a patron might secure a guest ticket for the following attraction. A dealer in popular priced autos was also tied-up with for a flat bottom truck to carry two Hula dancers on opening day and second day of attraction. This bally paraded around the city in the afternoon and early evening. The small photo on this page shows how the Met's front was dressed.





The other photo shows the atmospheric front designed for "Huckleberry Finn," with cut-out heads of kids looking over a white-washed fence. Also note the large cut-out heads strung across the entire front. As in connection with "Tabu," 500 window cards were sniped; the radio station was used; and again the neighborhood policy programs were brought into play. A special pass, entitling a child under twelve years of age to gain admission, when presented with 15 cents, resulted in the largest matinee attendance in many weeks. These were distributed to school children.

Practically the same stunts as described above were used to exploit "Alexander Hamilton," with the exception that a huge street banner was suspended at an important intersection four days in advance of playdate and during run of picture, and the rush out of 5,000 handbills, carrying photo of Arliss, on a Tuesday, which resulted in an immediate increase in receipts.

We note that Clark is pinning considerable faith in distribution of his "neighborhood policy" programs and trust we have conveyed the idea that has made this a popular gag. In case we have not, let us reiterate that guest tickets were the lure. We don't have to tell you how to do this. We're glad to get a line on the Met again and shall look forward to hearing further.

Warner Theatremen Put Arliss Picture Over Big In Philly

Some very effective work was carried out in Philadelphia, Pa., by William Goldman and his staff when exploiting the George Arliss film, "Alexander Hamilton," for its premiere showing at the Stanley Theatre, a house managed by L. P. Grayer. For four weeks prior to opening, Goldman and a special force sent out from the home office collaborated in a campaign which interlaced the story of the film with the history of the Quaker City. The result was a real opening.

One of the most outstanding and picturesque affairs connected with the advance campaign was the dancing of a minuet on the famed Independence Square in front of the old Hall. The photo on this page shows the twelve young society girls who executed the dance in costumes sent on from Hollywood. The event was covered by several sound news-reel companies and the pictures were shown the same evening in 200 theatres in the Philadelphia zone.



The photo at the top shows a well known sculptor making a bust of Arliss in Rittenhouse Square, noon-day periods of three days being selected to complete the bust. Crowds congregated around the sculptor as he worked on the bust, which, when completed, was placed on exhibition in a prominent show window.



Other stunts included a ground floor exhibit of Hamilton period costumes in one of the big stores; numerous newspaper tie-ups, among which was an arrangement made to run a strip of scenes each day; the enlistment of co-operation of all historical societies, and the wide distribution of advertising matter and the getting out of a special souvenir program for the premiere.

As the result of Goldman's campaign, reports have it that the first day's receipts topped the best figures obtained on any regular opening day for any picture ever shown at the Stanley.

DUNKING ETIQUETTE DEMONSTRATED!



A Dunking Contest was recently held in Los Angeles to develop the fine points of the intricate art. The Duncan Sisters were not present but the girl in the above photo (without hat) is Barbara Weeks, featured with Eddie Cantor in "Palmy Days," in which there is an obvious attempt to obtain further recognition for dunkers. Richard Moss is the manager of the U. A. Theatre, where the picture played.

BUILDING GOOD-WILL!

The majority of Parent-Teachers Association must operate practically without funds due to the fact that no provision is made for such purposes by local authorities. Which gives the wide-awake manager a golden opportunity of getting these powerful organizations behind the theatre.

Meet your local association and offer to run a special Saturday morning show, giving them the full receipts, less your bare operating expenses. The best method is to let them sell the tickets for such shows.

This kind of cooperation nets the P-T. Association some much-needed funds and nets your theatre the good-will and aid of the organization in sponsoring particular pictures, etc. In working with them 100 per cent you can also arrange previews to endorse some oncoming attraction which you want to plug in particular, besides opening up many other avenues for tying them into your various activities.

Many members of the Club have cited, from time to time, how valuable this angle is to the theatre, and showmen who have never tried it or have failed to even give it any thought will soon learn that they have been passing up a great medium for spreading worth-while propaganda for the theatre.

ROUND TABLE BIOGRAPHIES

The name of Martin G. Smith is a familiar one in both local and national theatre circles when associated with his activities as first president of the M.P.T.O. of Ohio, an aggressive member of the M. P. T. O. A. and an executive of the Toledo Amusement Managers' Association; and, in addition, general manager of Smith & Beidler Theatres, Toledo, Ohio.



Martin G. Smith

Smith was born in Toledo on March 30, 1892, and was first educated in local public schools. He then attended the Howe Military School in Howe, Ind., later entering Cornell University. He got his A.B. when taking a post-grad. course in Business Administration at the University of Michigan. He is a member of the Phi Kappa Sigma college fraternity; belongs to the University of Michigan Club; the Cornell Club; the University Club; the Rotary Club and is a member of the Toledo Chamber of Commerce, the Elks and Toledo Post No. 335, American Legion. He saw service in the Navy during the late war.

Show-business claimed his attention at the age of 21 because his father owned a theatre building at that time. Even though there may be a question as to whether he would retrace his steps were he to start all over again, the fact remains that his name has been closely identified with many important matters concerning the shaping of this industry and that he now occupies a high position in show-business in his city.

A Magazine Tie-Up Was Highlight Of Shirley's Campaign

An arrangement with the circulation manager of *Liberty* magazines in Schenectady, N. Y., whereby three thousand special photographs of Greta Garbo were inserted in all *Liberty* magazines on the Thursday before the opening of the picture, was the highlight of a campaign to put over "Susan Lenox, Her Fall and Rise" at the State Theatre in that city, managed by M. Shirley.

On the same day, there were two thousand photographs given with copies of the *Morning Gazette*. The serialization of the picture in form of *Morning Telegraphs* was also used in a quantity of two thousand. Fashion stills played the principal parts in a tie-up with five dress shops. Besides these extensive displays of Garbo stills, there were cards announcing the new film in each window of the dress shop. A still from the press-book, showing Clark Gable with a pipe, was used in connection with three United Cigar Stores. These attracted much attention.

Although the name of Shirley bears the initial "M," we wonder if by any chance this be the veteran showman Bill Shirley who used to be at the helm of the State in Schenectady several years ago, and who later engaged in various theatrical enterprises in and around his town. If this be the case, we'll gladly make a correction; however, in any event, we are glad to record that a Shirley is on the job.

THEATRE POSTER ART!

Drawn by BENTON L. JAMES



This week's contribution to the Poster Art series is a decided departure from the previous posters. This time we have a pen and ink sketch that lends itself perfectly for enlargement to fit most any sized frame. Furthermore, it can be used just as we show it in black and white instead of the usual splash of colors. That's something, too. Different and appealing to the eye.

Benton James is certainly proving that he knows poster art and how to make up eye-arresting fronts for the Missouri Theatre, St. Joseph, Mo.; the many posters already reproduced on the Club pages showed a variety of styles and effects and all were typical of present-day trends, in that they stressed the star angles without submerging the title or atmospheric background.

Next week's poster from James is a particularly effective design used by him for "Tabu." As usual, your theatre will find these posters mighty useful in dressing up the front.

Effective Tie Made By Ford With Radio And Public Schools

A three-cornered tie-up between radio, schools and theatre resulted in some excellent publicity for "Huckleberry Finn" when this picture played a return engagement at the Saenger Theatre, Shreveport, La., a house managed by Fred Ford. It was arranged with the announcer to tell the story of Huckleberry Finn during the children's radio hour for five days prior to showing. At the same time, the broadcaster stressed the admission price at theatre and mentioned coming attractions.

The school tie-up consisted of giving guest tickets to children who qualified 100 per cent in spelling during the month. This arrangement has become so popular with the teachers and children that it will be continued indefinitely.

Ford's good work resulted in direct returns to box office and a lot of word-of-mouth publicity, and it's a stunt that can be worked with any picture having special appeal to the youngsters. We do not recall receipt of other contributions from this showman and will look forward to hearing from him again.

Stunts Used By La Falce Helped Sell Hamilton Picture

The exploitation stunts that Frank La Falce put over in announcing the run of George Arliss in "Alexander Hamilton" at the Metropolitan Theatre in Washington, D. C., proved so effective that we are passing them along for the benefit of other managers, with the thought that they may also cash in.

From a well known book cover company La Falce secured several thousand of the "Alexander Hamilton" covers for use on school books. These were distributed in the schools. From a novelty firm in New York he secured the special Hamilton "mystery picture." This novelty made a great hit. One is asked to look at it steadily for a few moments and then rest the eyes on sky or wall and the picture appears greatly enlarged.

Another stunt was the distribution of the following letter to the children of the schools:

"Dear Mama and Papa: I have a big favor to ask of you. Teacher says that I will enjoy seeing 'Alexander Hamilton' with George Arliss at Warner Bros.' Theatre. It will also help me to make better marks in my history lessons. You know, dear parents, that it takes but 15 cents to see this great picture, so please let me have this small amount. Your Loving Child.

"P. S.—Teacher says that you will enjoy it a lot, too."

La Falce also found that the issuing of student tickets at a reduced rate and good only at matinees was effective in helping the afternoon showings. Regarding the names of the book cover company and the novelty firm, the Club will be glad to furnish these addresses upon request. The book covers are adjustable and can be used on any size school text book. Many are no doubt familiar with the novelty cards, but this one appears to have been made up especially for this picture.

ROUND TABLE BIOGRAPHIES

From usher to treasurer of a theatre in less than a year's time is quite a jump for any young man to make, but that's just what happened to John M. O'Connell since he began his career in showbusiness.



John O'Connell

John was born in Somerville, Mass., in the year of 1904 and received his education in local grammar and high schools. When he was 21 years of age the Metropolitan Theatre in Boston was ready for opening and the big house drew his attention. He got a job as usher and, as we stated above, rapidly rose to an executive position.

He acted as treasurer of the Met for slightly over a year and was then transferred to Omaha, Neb., as assistant manager of the Riviera Theatre. He then went to Minneapolis, where he held down the job of assistant at the Minnesota Theatre and later returned to Boston as assistant manager of the Met. From the Met he was transferred to the Washington Street Olympia in the same capacity, and shortly after was promoted to management of the Allston Theatre, Allston, Mass., his present position.

O'Connell is married and the father of three children, and from what we can learn is so content with his chosen profession that he has no intention of ever leaving it for another field.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

BARRY SHEDD has replaced T. H. Stevens as manager of the RKO Theatre in Toledo, Ohio. Stevens has been called to New York where he will in all probability receive a new assignment. Richard Wright, former assistant manager of the RKO-Toledo, is in line for a manager's post in a Cincinnati house.

* * *

MAX GOLDMAN has acquired the Melrose Theatre in the Bronx, New York City.

* * *

HARRY SCHWARTZ, head of the Schwartz Theatre Corp., of Erie Pa., has announced lease of the Strand Theatre in Huntington, W. Va.

* * *

GRACE FISHER is in charge of the Embassy, a "Little" theatre in Cumberland, Md. The Capitol Theatre, another local house, is also under her direction.

* * *

WALTER F. HONECK, formerly assistant manager of the New Falls Theatre, Niagara Falls, N. Y., is now wearing the title of house manager.

* * *

IVAN ANDERSON is once more on the job as manager of the Idle Hour Theatre in Baltimore, Md.

* * *

HOWARD FOGG, former El Paso theatre owner, has completed plans for the erection of a new theatre at Five Points, Texas.

* * *

M. MENDEL, manager of the Liberty Theatre in Amarillo, Tex., has installed new sound equipment.

* * *

ROLLINS ORELUP has taken over management of the Paragon Theatre in Pilger, Neb., from Henry Reinhold.

* * *

I. P. WILLIAMS is making extensive repairs to the Delphus Theatre at Galena, Kas.

* * *

THOMAS J. SIMMONS has succeeded R. V. McGinnis as manager of the Dunlap Theatre, Clarksville, Ark. McGinnis has gone to Conway where he will have charge of a house belonging to Malco Theatres.

* * *

CARL and **DONALD JAMES** have leased the Electric Theatre in Longton, Kas.

* * *

A. F. YATES has been made manager of the Palace Theatre in Baytown, Texas. The announcement was made by E. K. Volette, manager of the Palace and Nu-Gulf Theatres in Pelly.

* * *

CARL LUCHT has taken over the Pearl and Standard Theatres in Lorain, Ohio, from George Shenker. He has closed the Standard and will run the Pearl on full time.

* * *

HARLAND FEND, a former newspaperman, has been appointed assistant to publicity manager M. Al Malaney, with Loew's Ohio Theatres.

* * *

SAM SILVERMAN is the new operator of the Vita-Temple Theatre, Toledo, Ohio.

* * *

L. J. WILLIAMS is the manager of the El Rey Theatre, a new house opened by T & D Jr. in San Francisco, Calif.

* * *

Wm. DWARSKI has been appointed manager of the Pastime Theatre, a Warner house in Coshocton, Ohio.

* * *

DUNCAN INVARARITY is the new manager of the Pantages Theatre in Seattle, Wash.

BURT JONES has been appointed manager of the Princess Theatre in Sioux City, Iowa. He was formerly located in North Platte, Neb., where he had charge of the Paramount Theatre.

* * *

S. E. HELLER has opened his new Rialto Theatre in Grand Rapids, Minn.

* * *

CHARLES E. DOCTOR, manager of the Columbia Theatre in New Westminster, British Columbia, has been elected a member of the Gyro Club, an important organization in his city.

* * *

PETE HIGGINS, in charge of the Gateway Theatre in Kirkland, Wash., recently celebrated the first anniversary of his management of this house.

* * *

WILLIAM McEACHERN has purchased the Lyric Theatre in Grafton, N. D., from Fred Walstrom.

* * *

J. F. LANGER, owner of the Orpheum, Alma, Grandview, Fraser, Regent, Kerrisdale, Victoria and Windsor Theatres in Vancouver, all suburban houses, has disposed of his holdings to a Toronto syndicate.

* * *

ANDREW MATTSON has purchased the motion picture theatre in Grays Bay, Wis., from Ben Veenheizen. New sound equipment will be installed.

* * *

CLARE DONOHUE has taken over management of the Star Theatre in Bancroft, Iowa. Frank Lupin was the former owner.

* * *

MAX FREGGER has opened the Lyric Theatre in Billings, Mont., after spending about $25,000 for remodeling and new equipment.

* * *

A. BLOOM is the new owner of the Mission Theatre in South Seattle, Wash.

* * *

C. E. TILLMAN has been appointed manager of the Embassy, the newest theatre in Kelso, Wash. J. J. Fleming is the owner of the house.

* * *

SAMUEL LUDWIG, member of the Ludwig Film Exchange, has announced acquisition by his company of the Ritz Theatre in Aberdeen, S. D., and the H. & H. Theatre in Bowdle, N. D.

* * *

B. G. STARKWEATHER, formerly of Kansas City, has been made manager of the Wayt Theatre Company's Cozy Theatre in Parsons, Kas.

* * *

TED THOMPSON, formerly connected with the Midwest Amusement Company enterprises in Scottsbluff, Neb., has returned to this city to become manager of the Orpheum Theatre. Ted has lately been with Publix in Denver territory.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

JAMES LOWE has opened the New Fremont Theatre in Freemont, Wash.

* * *

LEW KEELER, manager of the Egyptian Theatre in Spokane, Wash., has announced installation of new sound equipment.

* * *

BOB BLAIR, manager of the Saenger Theatre, New Orleans, La., is rehearsing the children for the current edition of the famous Saenger Kiddie Revue.

* * *

KEITH McCORMICK has replaced Clarence Ollerich as manager of the Liberty Theatre in Sunnyside, Wash. McCormick was formerly located in Seattle.

* * *

MARTIN COLE, an executive of the Cole Theatre Company, has announced acquisition by his company of the Star Theatre in Smithville, Texas.

* * *

RALPH D. LEE, present manager of the America Theatre in Denver, Colo., will have charge of the Rialto Theatre when this house is reopened by Harry Huffman. The latter recently became owner of the Rialto and will spend considerable money to bring the theatre up-to-date in every respect. The America will be remodeled into a department store.

* * *

J. S. HADDEN, for a long time publicity director of the Paramount Theatre in Denver, Colo., has been appointed manager of the Victory Theatre in Salt Lake City.

* * *

O. W. McCUTCHEN, who with his wife operates the Ritz Theatre in Blytheville, Ark., recently reopened this house after making extensive improvements and practically doubling the seating capacity.

* * *

MIKE BAROVIC, manager of the Liberty and Dream theatres in Puyallup, Wash., recently reopened the latter house after completing installation of new sound equipment.

* * *

C. P. ABERCROMBIE has taken over the Duncan Theatre in Aberdeen, Idaho.

* * *

ALLEN RAFAEL has purchased the Liberty Theatre in Washougal, Wash., from T. S. Woolson.

* * *

SANFORD KNUTSEN is the new owner-manager of the Iowa Theatre, Buffalo Centre, Iowa.

* * *

LOUIS SWEE, manager of the Knickerbocker Theatre, Cleveland, Ohio, is still wondering how thieves managed to walk away with a 400-pound safe that contained a day's receipts.

* * *

ANDY SAMUELS is installed in his new job as manager of the Alcazar Theatre, a Fox unit in Great Falls, Mont. For the past two years he has acted as advertising manager of the Judith Theatre in Lewistown, Mont.

* * *

E. R. RUBIN and a party of Publix divisional men recently inspected the new Dakota Theatre in Grand Forks, N. D.

* * *

W. C. SEARS, manager of the RKO Capitol Theatre in Davenport, Iowa, superintended the premiere of the new RKO Orpheum when this house opened with a gala premiere performance on Thanksgiving Eve.

* * *

W. W. ADAMS, an executive member of the Mascot Amusement Company, has announced acquisition of the lease on the Grand Theatre, Howard, S. D.

HOLIDAY REMINDERS!

Dress the front and lobby of the theatre.
Order your Greeting trailers and special shorts.
Santa Claus matinee for the 24th.
Will continuous shows during Christmas week mean more to the b.o.?
Advertise your midnight show for New Year's Eve.
Send holiday cards to your entire mailing list.
Dress a Christmas tree in your lobby or on the marquee.
Don't forget the institutional kiddies during the holidays.
Get a holiday touch into your newspaper ads.
Tie up the local dancing school for kiddie matinees.
Select your bookings for the holiday week with an eye on the youngsters as well as the adults. Proper pictures may mean a difference of several hundred dollars to your box office.

Tunstill Obtained Aid From Athletic Boards On Picture

Wholehearted co-operation from athletic boards of local schools and colleges gave Clayton Tunstill, manager of the Lyric Theatre, Brownwood, Texas, a fine opportunity to exploit "The Spirit of Notre Dame." Special permission was received from the school board to place a window card on the bulletin boards of every school in the city. This was sold on the idea that the picture depicted school life and was produced in the memory of Rockne and was a picture that every school child should see. The board made an exception in this instance by permitting Tunstill to place the cards on the bulletin boards.

Held a Meeting

One week in advance, the football coaches and managers were invited to a meeting in the manager's office at which time Tunstill explained to them the outstanding features of the picture and why each one of their teams should see it. The coaches and managers each received a pair of guest tickets—and they in turn reciprocated by telling everybody in their schools that it was a picture everybody should see. Tunstill also gave each coach ten window cards to be placed in the auditoriums, practice halls, mess halls and dormitories. A particular day and night was planned for each of the teams to be present and that these days would be known as Howard Payne, Daniel Baker and High School days.

Two days before opening of picture, the local college had a night game—scheduled with Austin College. Having secured permission from the President, and the Athletic Board, Tunstill gained access to the field and the grandstand during the game for exploitation purposes. Although an exception was made in this case, it was only because the picture pertained to college life and dedicated to Rockne.

Tunstill himself painted a banner (4ft x 12 ft) with the following: "Notre Dame's famous Four Horsemen appear with Lew Ayres and 12 other great football heroes in 'The Spirit of Notre Dame' dedicated to Knute Rockne, Lyric, Sunday, Monday, Tuesday." Big block letters were used, painted in black on white background so that it could be read plainly at night under the large lights that are used to light the field. On the night of the game, two boys dressed in football costumes, head gear and all, carried this banner—walking very slowly across the field directly in front of the main grandstand. They appeared after the first quarter, between halves and third quarter. In the meantime, the banner was placed against one of the light poles directly in front of the grandstand where it was plainly discernible to all.

Advertising Privileges

Prior to the game, Tunstill went out to the field and tacked window cards in conspicuous places all over the grandstand, entrances to the grandstand and on the light poles in front. Also, a 24-sheet was posted on the fence outside of the grandstand and two three-sheets near the gate entrances. This was the first time a sign of any kind was permitted to be posted or nailed on the fence.

Inasmuch as the junior team of one of the local colleges played the junior team of another college on the field Saturday afternoon, the same procedure took place as on the night before. There were about 700 people in attendance at this game

The above is a good example of the excellent exploitation possibilities that this picture, coming when it did, offered to many showmen. Several campaigns on this picture have come in up to this writing and we will present them in order. We'll say in advance, however, that if you haven't plugged it from all the several angles offered, then some one has muffed a good chance to cash in on a football-minded public. In the meantime, we'll await further word from Brownwood.

RUN-OF-THE-PAPER ADS!



Not so long ago we reproduced an ad on "Street Scene" created by H. E. Jameyson, director of Advertising and Publicity for the Midland Division of Fox Theatres. That ad was so effective, and different, that it brought no end of comment into Club headquarters and as a result we have been trying to cultivate Jameyson in an effort to get some more of his fine ads onto our pages.

Here we offer Mr. Jameyson's idea for "The Champ." There are many that may question the slant he's taken in preparing these ads for newspaper use. Some might argue that he's overlooking the pathos of the picture, the pathos that makes it one of the greatest screen offerings of this, yes and a couple of years. But there Jameyson has it it right on the "nut." What with talk of depression, everyone crying on someone's shoulder, even if they don't know what the devil they're crying about; these thoughts were uppermost in his mind when he created these ads. "Play up the comedy," that's his answer. The public must laugh. It's the only way they can keep off that cloak of fear that the calamity howlers are pushing over their shoulders all the time.



And we agree with Jameyson one hundred per cent. But enough of this argument over comedy slants or pathos, neglected. The important point is the ads themselves. Do *you* like 'em? We do. Picture them, if you will, on the news pages of your own local dailies. Remember, they were designed for use OFF the theatrical advertising page. Run of the paper. Sandwiched anywhere else but among amusement news. Get the idea? Great? We'll say so!

Glance at the ads. Then read the text. How do you like that combination? Will it bring patrons to the box office? You know the answers.

As a matter of fact, these two ads might be termed examples of how the thoughts and personality of an individual, in direct contrast to some method outlined in a mechanical manner, can be injected in copy in such a way to catch a wary reader. In other words, it is a different kind of advertising and that is what counts in these days of "smart" salesmanship.

Many thanks, Jameyson, for your courtesy in sending these on to me. Let's have more of your fine ads. They're mighty useful everywhere right now.

EDITOR'S NOTE: Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

Building Business via Up-to-the-Minute Advertising!



JACKSONVILLE



MEMPHIS



ST. PAUL



MILWAUKEE



CHICAGO



ATLANTA



WHEELING



BIRMINGHAM

NOW READY!
1932
BOOKING CALENDAR

There Should Be One in Every Manager's Office

Sold Only to Accredited Club Members
Postpaid . . . 50c. each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith fifty cents to cover cost of calendar and postage.

Member .....

Theatre .....

Address .....

City ..... *State* .....

Steel Frame-Work Of Next Door Building Is Utilized By Laby

Paramount is building a large, modern theatre in Boston and George Laby, manager of the Washington Street Olympia Theatre, another Publix house, is using the steel work on the theatre site to excellent advantage in the matter of advertising attractions playing his theatre.

Actual check-up indicates that over 1,500 people pass this spot every hour during the day and approximately half that number in the evening. Another check-up by clicker has shown that upwards of 55 per cent of the passers-by were attracted by the huge cut-out he used in connection with the showing of "Bad Girl." This cut-out measured 35 feet long by 12 feet high and made a great flash. He also used a big banner measuring 35 feet long by 4 feet high.

This was a smart move on the part of Laby, for this advertising is getting far more circulation than he can obtain from the best newspaper in his town. However, George is ever on his toes in his town when it comes to taking full advantage of any good opportunity to publicize shows or theatre, so this latest advertising coup of his comes as no surprise to Club headquarters.

Schosberg Tied Up With Fire Laddies To Promote Serial

As a means of building up matinee business on Fridays and Saturdays, Milton A. Schosberg, manager of the State Theatre in Poughkeepsie, N. Y., booked a serial that had to do with fires and then went around and sold the chief of the local fire department the idea of lending a hand with exploitation. The serial was "Heroes of the Flames."

In order to get the serial off to a good start and build a maximum kiddie attendance, 100 free tickets were given to each fire house, and the firemen in turn passed out the ducats to every kid they met in the neighborhood. On the opening day, the kids assembled and headed by a parade of fire engines marched in a body to the theatre. As they passed into the house, each one received a membership card that entitled them to see the last episode free of charge if the other 11 numbers, marking the different episodes, were all punched. During the presentation of the first episode, the fire chief was on hand and gave a lecture to the kids on fire prevention.

Hilgendorf Repays Past Favors With Gags That Won Out

A reader of this department for a long time, Ted Hilgendorf, manager of the Ritz Theatre, Milwaukee, Wis., intimates that he's neglected long enough the simple act of becoming a member of this Club and backs up his good intentions by sending along a letter to this effect and a batch of show gags that have helped him exploit a number of shows. He does this in a first attempt to repay others for the help he has received through these pages.



You can see for yourselves that atmospheric ballyhoos were extensively used by him when stunting "Cimarron," one of the accompanying photos showing an old-fashioned, high-wheeled wagon, with cooking utensils attached and a banner strung across both sides to advertise the picture. The other photo shows a miniature covered wagon parade, participated in by a bunch of kiddies with white cloth arched across their express carts. Quaint costumes lent to the general scheme.



Other interesting activities included a tie-up with some twenty merchants on the occasion of the Ritz's 5th Birthday party, which entailed the give-away of many valuable articles of merchandise at the theatre; the issue of a special herald for "Laff Week," when a special selection of pictures was presented (a credit line at bottom for a merchant took care of cost); the imprint of the same type set-up used for vest-pocket program on paper bags at grocery store; a "Warning" herald on "Fair Warning," stating that a certain night was the last opportunity to see the picture, and a personal letter, mimeographed in long hand, to the lady of the house on "War Nurse."

WATCH THE TEMPERATURE!

Did you ever know that once a person gets chilled in the auditorium of a theatre they can never warm up again during that particular stay?

Well, it's a fact nevertheless. So bear that in mind at all times. Be absolutely certain that the house is warm and comfortable before it is opened to the public each and every day.

Experienced showmen know that a cold house will drive more people away than all the best pictures can possibly bring out. Therefore, they keep a mighty careful check-up on their heating plant to insure a perfect and even temperature.

By virtue of this same care and attention you must also make sure that you avoid overheated and stuffy conditions in the house. Don't forget that when the crowd starts to pile in it means cutting down the heat in the proper proportion. If you pack the theatre and the heat is on full force it will be a miracle if some of the customers don't keel over.

Since the greater majority of theatres are still equipped with the usual direct heating plants, radiators, etc., they must spot some thermometers at different points in the auditorium in order to keep a watch on the temperature.

Lobbies, especially, must be kept warm because from there you generally get those annoying draughts which sweep through the rear of the house and start the patrons turning up collars and putting on their overcoats.

THEY'RE IN "THE ARMY" NOW!!!

WALTER HOHLFELD is located out in the town of Greenleaf, Kansas, where he owns and operates the Elite Theatre. He is another owner-manager to become a member of this outfit and we extend him a cordial welcome. His house is a small one but is equipped with excellent sound apparatus and up-to-date in every respect. We shall look forward to having Walter tell us what he is doing to keep his seats filled.

———*Wear Your Club Pin! ! !*———

CHARLES S. BASSIN is the managing director of the Oriental Theatre, a Publix house in suburban Boston, Mass. He is also another new member of the Round Table and therefore in line for introduction to all other fellow showmen. So shake hands with the gang, Charles, and let's see what you can do to help keep these pages filled with interesting goings-on in show business. You do your part and we'll do ours.

———*Wear Your Club Pin! ! !*———

IRVIN A. MOFFETT is one of the busiest men over in the city of Gardner, Mass., and the reason for this is that he is City Manager for Publix, with supervision over the Orpheum and Uptown Theatres. This is enough to take up most of the time any one man can devote to working hours but new that he's a Round Tabler, we'll hope that an opportunity will arise which will enable him to send along some word of what is going on in show-business over his way.

———*Wear Your Club Pin! ! !*———

O. R. WOOD, JR., manages the Rex Theatre down in Hobbs, New Mexico, and we are glad to have a representative down in his section of the country. Next time you send the Club word, Wood, review a few of those stunts you have used to fill seats in your house and we'll pass the dope along to your brother showmen. Don't wait for that "scoop" stunt; send along whatever you have at hand.

———*Wear Your Club Pin! ! !*———

W. W. ACKERMAN is one more Publix man to become enrolled in this organization and he is located in the city of Altoona, Pa., where he is in charge of the Olympic Theatre. Get the Club spirit, W. W., and swap some of your show-selling yarns for those of your fellow showmen. They're all doing it these days and most every one finds it a paying investment. So come through with a stunt that we can pass along to others.

———*Wear Your Club Pin! ! !*———

SAMUEL FEINSTEIN is at the helm of the Shawmut Theatre in Roxbury, Mass., a suburban theatre of Boston, and while he's several hundred numbers away from Charles Bassin of the Oriental, we note that both of these new members are located on Blue Hill Avenue. Sam is also a Publix man and we're happy to record that he, too, has seen the light and become a member of the largest group of live-wire showmen in the world. We'll tell you more about this Round Tabler in future issues.

———*Wear Your Club Pin! ! !*———

HAROLD KAPLAN has the responsible job of directing the Minnesota Theatre, the big Publix 4,000 seater in Minneapolis, Minn., and we are indeed glad to include his name on the Club roster. It's a big task running a house of this size and we fully realize that Kaplan's time is pretty well taken up between public and Publix. However, we'll hope that he'll occasionally find time to let us know his system of operation. We presume that Cliff Gill is still with you, Kaplan, and if so, give him our best regards and tell him to give an account of himself.

———*Wear Your Club Pin! ! !*———

WILLIAM HARDING manages the Academy Theatre in Waukegan, Ill., and he's still another Publix man to become enrolled in this Club. Now that you're in, Bill, it is almost unnecessary to inform you that we'll expect you to let us all in on some of those effective stunts you are using to sell shows in Waukegan, for we have a hunch you are well aware of how this department keeps the ball rolling. We expect every man to do his duty, so carry on.

———*Wear Your Club Pin! ! !*———

MILTON BUNDT was a doorman up to about two months ago, when he made a shift from the Walker Theatre to the Stadium, the latter a house over in Brooklyn, N. Y., managed by Edward Soffer. Now he's the assistant manager and well on the way up the ladder of success. And that's not all. He's also a newly elected member of this Club and we will certainly keep an eye on this 22-year-old showman.

———*Wear Your Club Pin! ! !*———

WILBUR B. GRANT is in charge of booking for the Warner Theatres in Albany, N. Y., and the last time we saw this showman was when he was booker for the M-G-M exchange in New Haven, Conn. If he's as good a showman as he was booker when we knew him, then show-business has gained a valuable booster. Glad to have you with us, Wilbur, old pal, and if you don't get busy and shoot along some news from your neck of the woods, you'll hear from this end p.d.q.

———*Wear Your Club Pin! ! !*———

WALTER B. GARVER is another newly elected member of the Round Table Club and he is located out in St. Paul, Minn., where he manages the Strand Theatre, a link in the Publix-N. W. Circuit. In his application he states that he has followed this department for a long time and that show-tips sent in by other members have been the means of helping him over tough spots. He now proposes to do his part to keep the old ball rolling along.

———*Wear Your Club Pin! ! !*———

H. D. BOWERS manages the Strand Theatre in Texarkana, Texas, a 750 seat Publix house with four changes each week. Four shows to sell every week can keep any showman busy as a bee but if Bowers does get the opportunity, we hope that he will remember that all Club members are expected to communicate with headquarters just as often as possible. We're glad to welcome him as a new Round Tabler and hope he'll do his duty.

———*Wear Your Club Pin! ! !*———

HAROLD M. WRIGHT is at the helm of the State Theatre in Hollister, Calif., a house belonging to the Golden State Theatre circuit. His name will be familiar to many showmen out along the West Coast, and now that he's a Round Tabler you may expect to become even better acquainted with this Club member for reason that he intends to make some interesting contributions to this department.

———*Wear Your Club Pin! ! !*———

STERLING JERMSTAD is in charge of the Lyric Theatre out in Aberdeen, South Dakota, another link in the Publix chain of theatres. The Club welcome is also extended to this new Round Tabler and we will hope to hear how he is getting along. Jot down an account of campaigns you've made recently, Jermstad, and shoot it along to headquarters.

———*Wear Your Club Pin! ! !*———

J. J. McDERMOTT just never got around to enrollment in this organization until now, despite the fact that he's been a constant reader of the department ever since it started and a subscriber to this magazine for the past six years. However, it's never too late to join this ever-increasing army of showmen and sincere welcome is extended this new Round Tabler. He manages the Wollaston Theatre in Wollaston, Mass., a Publix house, and we're also going to look forward to his contributions to these pages. Shoot them along, Mac, and we'll do our part.

———*Wear Your Club Pin! ! !*———

CARL J. RINDCEN holds forth up in Buffalo, N. Y., where he skippers the Shea-Kensington Theatre for the Shea Operating Company on a straight picture policy. Carl, we're also mighty glad to include your name on the Club roster and hope that you will make an effort to do your share toward keeping these pages filled with information which will be of benefit to your fellow showmen. We note Chas. B. Taylor's name on your application, re subscription. He was a staunch supporter of the old M. P. News. Please give him our very best regards when you see him.

———*Wear Your Club Pin! ! !*———

FREDERICK M. ROSS, another new Round Tabler and an assistant manager, holds forth down in the sunny clime of Miami, Fla., where he has the job of helping sell shows at the Tower Theatre. He is sponsored for membership in this Club by Harold Kopplin and Jack Fink, both well known showmen to most of our members, and with these two behind him it certainly will not be long before Ross will be stepping out for himself. Keep in touch with your Club, Fred, so we'll know what you are doing.

———*Wear Your Club Pin! ! !*———

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MUSIC AND TALENT

STAGE SHOWS

Detroit Michigan

Week ending December 3

Brooke Johns, newly imported master of ceremonies for the Publix-Michigan theatre, got off to a great start, aided by a clever and capable bill.

Advance billing "sold" Johns as being "6 feet 4 of dynamic personality." After watching him perform, it is easy to understand why he was so popular in St. Louis (70-odd weeks), and why he may be expected to remain long in these parts.

Brooke is introduced by means of a short reel, in which he appears to jump into the camera, only to come crashing through the paper screen into the view of his audience. As an opening, Johns sings "Roll on Mississippi," and plunks his banjo.

The Danwills, six male tumblers, open the show with some excellent pyramiding which keeps the audience wondering how it is possible for an acrobat of this variety to have any ears left.

Raymond Baird, 17-year-old saxophone player, gets across 100 per cent. The lad opens with "Morning, Noon and Night," then gives his imitation of Fritz Kreisler and George Gershwin playing "At Your Command."

Freida Sullivan, a youthful and tiny mite of femininity, sings two numbers and sells herself in great style. She, too, will remain for a week or so more. Jone Penner, stage and screen comic, steals the show with his chatter and gags, as well as his two "song" offerings, the first about the rabbit, the babbling brook and the three trees (familiar to radio fans of "The Three Doctors"), and "Then Came the War."

Little Johnny Tanberger, a "discovery" of Johns, puts across "Sweet Jenny Lee." The Evans ballet of 12 girls perform three routines nicely.

San Francisco Warfield Has New Master of Ceremonies

Phil Harris, radio crooner and director of the Lofner-Harris orchestra at the Hotel St. Francis, has succeeded Ruge Wolf as master of ceremonies and musical director at the Warfield theatre, San Francisco. Besides conducting the orchestra and introducing guest stars on the stage, he croons favorite melodies in the distinctive Harris style. It is currently understood that he is pinch-hitting in this capacity, pending the arrival of Paul Ash, who is returning to his home town after an absence of several years.

NBC Names Judges in $10,000 National Orchestral Contest

The National Broadcasting Company has named five judges to select the five best manuscripts by American composers in the company's $10,000 orchestral award. Deems Taylor is director of the award plan.

The judges are Walter Damrosch, NBC musical counsel; Nicolai Sokoloff, Cleveland Symphony Orchestra; Frederick Stock, Chicago Symphony; Tullio Serafin, Metropolitan Opera, and Leopold Stokowski, Philadelphia Symphony.

FLORENCE



"Florence the Organist" rates this space this week, because, when things were a little tough in theatres, she hustled around and organized a band unit of nine men, leading them herself. The act is billed as "Florence Hofforth and Band," and is being featured in theatres and also broadcasting from important radio stations. Their most recent broadcast was over Station WOR, Newark.

Vaudeville Aids Kansas Grosses

Indications in Kansas are that vaudeville has materially aided grosses of film theatres, as houses in key spots throughout the state are adopting the policy, mostly on a three-day-a-week basis.

The Crawford in Wichita has switched to that policy to meet the competition of the Fox Miller, and presents four acts and the film at a 20-cent admission.

The Fox Jayhawk in Topeka has returned to that type of performance, after experiments indicated adoption for the season was justified. The Jayhawk will play acts routed from the RKO Mainstreet in Kansas City and the Fox Miller in Wichita.

San Francisco Union Plans Musicians Benefit Dec. 15

The united musical organizations of San Francisco, under the leadership of the Musicians' Union, have completed plans for a concert for the benefit of unemployed musicians at the Exposition Auditorium, December 15. The San Francisco Symphony Orchestra, augmented to 200, will be directed by Issay Dobrowen.

STAGE SHOWS

San Francisco Fox

Week ending December 8

Fanchon and Marco's vividly impressionistic "Slavique Idea" holds the stage at the Fox and proves a refreshing splash of color, with entertainment far above the average. In fact, every offering on the bill might easily be headlined.

The show gets into action without delay and the rise of the curtain reveals an exotic Russian setting with a dance in full swing, the colorful costumes adding to the gaiety of the scene. La Vonne Sweet charms with her solo work and Patsy Marr demonstrates that there are some new ideas in acrobatics after all. She gets a real hand when she stands on her hands on a pedestal and does a tap dance with her dainty toes on her wooden headgear.

Brock and Thompson do some unison dancing that seems a little tame, following the Russian offering, but they get into the laugh column when with dance steps they do an imitation of starting a Ford.

A lovely setting in pastel shades forms atmosphere for classical dances by the Sunkist Beauties, with the girls in billowy white. Laurel and Ted do a Pierrot and his girl friend a turn that pleases.

Sam Hearn, "That Political Feller," entertains with a rapidfire talk on subjects now on the public tongue. He combines the humor of Will Rogers with the machine gun chatter of Floyd Gibbons. Like Will be has a specialty, but instead of this being a lariat it is a violin and he catches the fancy of the audience with an imitation of a violin duet and finally a trio. He closes with the presentation of an original drama in which he takes all the parts, including the sound effects.

There is a Russian dance, marked by much throwing of the girls by husky men and by balancing work extraordinary. The setting of a Russian festival is especially effective.

The Seven Arconists bring the show to an end with a spectacular exhibition of tumbling, somersaulting and pyramiding. The five men and two girls composing the company seem tireless and go through their work with almost unbelievable speed. Springboards are used and the gymnasts are catapulted through the air, turning single, double and triple somersaults, alighting on the shoulders of others and piling up two and three high. Their act is a fitting climax to a show marked by dazzling speed.

Milwaukee Wisconsin

Week ending December 3

The setting for Fanchon & Marco's "La Plaza" Idea remains constant and resembles a Spanish patio with the Wisconsin theatre orchestra, under the direction of Glenn Welty, arranged in the balcony above.

The Idea opens with the chorus of twelve dancers, six male and six female, attired in colorful Mexican costumes, stepping a lively number. The first episode is augmented by the appearance of Agustin Palafox, dancer and Estellita, tamborine twirler. Skeeter and Ray, comedy dancers, clown about in fine fettle.

Brancel offers an entertaining bit with his two dogs, Jack and Jill. He balances them in numerous precarious positions both on their front and hind legs and twists and twirls them through the air to land upon his hand on their front feet.

STAGE SHOWS

Edwardo Delagdo, master of ceremonies, sings in an entertaining fashion while Estellita dances a native step. The chorus appear in costumes reflecting the finery of Mexico to dance the rhumba. In the dancing of this episode are also Lucinda and Ricardo, tango artists.

Nelly Fernandez sings several lively tunes while the Gellis brothers, French comics, do a series of tumbling antics which receive a good share of applause. In the finale, each member of the chorus, attired in a vivid and strikingly different colored costume, dances with castanets, producing an unusual and attractive effect.

San Antonio Majestic

Week ending December 2

Seems that RKO is sending better acts out of New York City this season than last year. Frank Richardson, film star, headlined the Thanksgiving program and was a complete show stop with his classy songs and short talk on filmland.

Opening were Mr. Du Pont and his girl assistant with juggling and comedy. He is a clever juggler of three and five balls; also did some fancy ten-pin throwing while dancing. His imitation of a train roll with six golf balls on a snare-drum, was quite interesting.

Second was a skit, "Co-Ed Daze," with Naomi Morton and Chic Chandler with The Robbins Kids. This collegiate sketch included several dances and songs intermingled with comic chatter. Miss Morton sings "At Last I'm Happy," and next goes into a few tap steps. Chandler then does some soft shoe eccentric footwork. The Robbins Kids do some fine handsprings and somersaults.

The Arnauts came out next dressed as clowns. At this particular show one of the brothers was missing and Chandler in the second stanza substituted for him. They clowned around for a while and then played several selections on the mandolin and uke. Next they fiddled and toyed with two violins, one in full view and the other behind the curtain. In the next scene, Naomi Morton and Chick Chandler were on the set, Arnaut dressed as a bird. He did some fine imitating of bird calls.

Frank Richardson did a single act and sang several numbers from his recent motion pictures, including "Sunnyside Up," "Mona" and others. His next selections were "Saint Louis Blues" and an encore, "Ding Dong Daddy From Dumas." Then he went into "Coming Around the Mountain" and "I Found a Million Dollar Baby in a Five and Ten Cent Store."

Baltimore Hippodrome

Week ending December 4

Program started with Hatt and Herman in a comedy equilibrist act in two working on a trampoline. The girl, singing a song, is interrupted by the man pushing trampoline into her. The Four Co-Eds sing "On the Robert E. Lee," a novelty soldier boy song, "River Stay Away From My Door" and "Sweet Mystery of Life." Came then Chaney and Fox, dancers, with Earl Paull at the piano, in a mixture of tango and Spanish steps. Paull sings "I Fell In Love With You," accompanying himself with a guitar. The girl, in a burlesque blue Floradora costume, does a song and dance, followed by the man in a novelty dance. For a finish they give a novelty waltz with a medley of songs starting with "Kiss Waltz." Bell and Douglas present comedy dialogue, the girl at first playing from the audience. Next the featured act, starring Dave Apollon, with his Apollonians, eight musicians in Mexican costumes. Agnes and Adeline give a Spanish dance, then Apollon, with a Russian stringed instrument, sings "One More Chance," Danzi Goudall does a song and tap novelty, and then Apollon plays "Dance of the Hours," from La Gioconda. Pedro Gonzalos sings a Spanish song, then the "Peanut Vendor," and an encore. Agnes and Adeline do specialty toe work. Next comes Danzi Goudall in a novelty dance, followed by Nora Williams singing "Shine On Harvest Moon," encoring with Piccolo Pete" giving skillful whistle effects. Other encores: "One More Time" and "Some of These Days."

Denver Denver

Week ending December 2

Fanchon & Marco's "Co-Ed's" Idea is one that gets a minimum of applause but does coax quite a few laughs from the throng. The Idea starts with a huge football being kicked by a huge foot, both hanging on wires. When these these are pulled up the interior of a gym is revealed, with the line in the loudest college togs imaginable. They go through the first routine with vocalization. The stage band is to the rear with colored sweaters and freshmen caps. Hubert Dyer and Barney Coyne entertain, but their act is too long. Could have been cut at least a quarter without losing anything. It's an acrobatic and tomfoolery turn that wins some laughter when one of them walks back and forth under the other on the swinging rings. The Doyle quarduplets, four of the slenderest girls in any act, come onto the stage riding their midget piano, and sing through tiny megaphones. The Robbins trio, roller skaters, put on a fast and furious act, and with a whirlwind finish—one of them holding the other man by a leg and an arm. With the girl in his arms he spins with both of them. The second routine is started with Indian clubs after which the line swings into another dance. Bussey and Case, with their mandolin, juggling, chatter, accordion and dance, are good for a few laughs, but this act could be cut also. For the last line the boys are dressed in white cadet suits, the girls in blue silk long dresses.

Roxy Shifts Stage Policy

Charles A. Caballero, new general manager of the Roxy, has instituted a change of policy in stage presentations, aiming at the offering of names of well known musical and radio stars.

Sophie Tucker Signed

The Warner Artists' Bureau has signed Sophie Tucker for the Fabian theatre, Hoboken, N. J., during the week of December 5. She will appear in a vaudeville act.

"SINGING SONGS TO SANTA".
A NOVEL XMAS SOLO
By the Writer of
"GLORIFYING THE AMERICAN SONG"
"LET'S DO SOME IMITATIONS"
AND
"SOUP TO NUTS"
IT'S A NATURAL!
A 24 Slide Set for $7.50
No Rental
KAE STUDIOS
125 W. 45th Street, New York City

UP AND DOWN THE ALLEY

HELLO EVERYBODY

This month the five leading best sellers in sheet music are *"Good Night Sweetheart," "Faded Summer Love," "Call Me Darling," "I Don't Know Why" and "Guilty."*

Art Brown, who is now known as **"Brownie,"** and who just opened at the new organ at the new **Paramount, Charlottesville, Virginia,** has a lucky day and it is "Thanksgiving." It seems that whenever he has made a change in position, it has always been on this day and that's for the past ten years. This new position is no exception as he opened on Thanksgiving Day this year too. . . .

* * *

Southern Music Co. published a song for jobless aid called *"I Will Share."* Profits will be split 50-50 between the publishers and the Emergency Unemployment Relief Committee. . . . **Get a copy. . . . Lou Frohman,** music conductor at the **RKO Madison, Brooklyn,** had a birthday recently and the boys gave him a surprise party. . . . **Phil Fabello,** conductor of the **RKOlians** at the **Coliseum,** has the distinction of crashing more daily newspapers than any other leader in the city. . . . **Little Jack Little,** radio star, made his Eastern stage debut at **Loew's Jersey, Jersey City,** last week and was enthusiastically received. . . .

* * *

Don Gunderman, formerly of the **Niagara Falls Strand,** is the new organist at the **Buffalo Lafayette. . . . Earl Abel,** popular organist at the **San Antonio Texas,** is getting more popular daily with his broadcasts over stations **KABC** and **KTSA. . . . Lee Erwin** has succeeded **Erwin Schneck** at the console at the **RKO Albee, Cincinnati. . . . Herb MacAhan,** who was at **Shea's Century, Buffalo,** is now featured organist at **Shea's Elmwood,** ace neighborhood house in the same city. . . . **Dick Powell** has opened as organist at the **Pittsburgh Stanley,** where he was master of ceremonies for over a year. . . .

* * *

Cab Calloway and his **Cotton Club Orchestra** have been placed under contract through **Irving Mills,** under whose personal management he rose to fame, for regular broadcasts on the **Lucky Strike** radio hour. . . . The band will be co-featured with **Walter Winchell. . . .** famed commentor on the "insides" of this and that. . . . This is Galloway's debut as a commercial broadcaster. . .

* * *

The Song Hit Guild, Inc., is moving to new offices at **1650 Broadway.** . . . The firm is composed of **George Rosette, Rubey Cowan, Charley Goodenheimer, Les Edwards** and **Al Friedman.** All of them are well known in the music industry. . . . **Paul Ash,** "Daddy of all Masters of Ceremonies," opens December 17 as musical conductor and master of ceremonies at the **San Francisco Warfield,** for a three months engagement, and will then return to **New York.** . . .

That's all for now. . . .

ED DAWSON

Columbo at the Waldorf

Russ Columbo, radio band leader, will direct his own band in the Empire Room of the Hotel Waldorf-Astoria. His NBC radio broadcasts will not be affected by the new engagement.

Monroe Now on KTSA

Hubert Monroe, featured at the San Antonio RKO Majestic several months ago, is now etherizing his songs over KTSA every week in the Hotel Plaza. The young crooner is accompanied at the piano by Miss Bettie Bowker, also well known in local theatricals.

ORGAN SOLOS

MERLE CLARK and **ELSIE THOMPSON** (Brooklyn Paramount) this week offer a community songfest entitled "Horses." The continuity for the solo is built around Merle and Elsie and their horseback riding. Besides cleverly worded lyrics (written to popular tunes) and laughable gags, a humorous effect is lent by Merle sitting on a pillow throughout the solo.

Both are dressed in riding attire and offer a pleasing appearance which makes for the perfect atmosphere of their solo. This week, Elsie sings "We'll be Back Together Again," in that intimate and appealing style of hers which has gained her a host of friends and, of course, Merle makes all the announcements and in his fine voice joins with Elsie and the audience in singing the last song.

TED MEYN (Jersey City Loew's). Entertainment and a rhythmic style of playing are still the outstanding qualities of this organist's work. It is this and a likable personality that have gained him a lot of popularity. This week he presented a snappy community sing which included the popular songs "Life is a Bowl of Cherries," "River Stay Away From My Door," "Now That You're Gone," "Together Again," "Call It Love," and a special version of "Minnie the Moocher." The "Ho De Ho's" in the chorus of the last named song were first sung by Meyn and then by the audience. The solo was peppy, well presented and thoroughly enjoyed.

"MAC" BRIDWELL (San Antonio Majestic) presented a novelty solo when he titled his recital "Radio Rackets." First Macklyn did "I'm Through With Love," followed by "Goodnight Sweetheart," a tongue twister to the tune of "I'm Yours," then a specialty on "Nevertheless." He brought his clever solo to a finis with repeating "Good Nite Sweet Heart."

BERNARD COWHAM (New York Flushing RKO) opens his "singing class" as usual, with the RKO theme song, "Voice of the RKO," and then orally "salutes" and tells them of the numbers. Most of the audience, being steady patrons, need no encouragement to sing, and when the first song goes on they are ready. Bernie had four good numbers, "I Apologize," "Faded Summer Love," "Why Dance," and a beautiful oldtimer, "Just a Memory."

The first three were played in straight community singing style, while the last was played in concert style and then sung by the audience. He also gave his weekly edition of the "North Shore Daily Journal," of the latest news of the day, written in his own inimitable parody style, to the tune "Nevertheless." If everything else in the world should fail for Bernie, his interesting and novel "news items" never will, and needless to say his solos never fail. He is one of the most popular organists in this city.

TED CRAWFORD (Santa Barbara Granada) played the usual thing for football season, melange of college songs. The organ was draped in gayly colored streamers. Pennants of the local college were hung in full view as a patriotic gesture, and two footballs were placed on the console, which heightened the effect. The console was the whole show, the organist apparently being off his stride. Crawford is known for originality in community sings, consequently a stereotyped medley of college songs is a let down.

BOB WEST (Philadelphia Fox) is gradually overcoming the reluctance of Fox audiences to join in singing, perhaps largely due to his happy choice of songs. The numbers this week included "Carolina Moon," "Little Girl," "I'm Forever Blowing Bubbles," "There's a Long, Long Trail" and "Goodnight, Sweetheart," sung by Willard Singley, baritone, who is also a great favorite.

"BROWNIE" (Charlottesville Paramount), whose real name is Art Brown, has "taken" the audience at this latest Paramount theatre. "Brownie," who has a most pleasing personality, offered a "community sing" for his opening solo and had the audience singing wholeheartedly to all the songs. He opened by singing a special song about his name and then went into the numbers for the audience to sing. A good reception was given him at the start and even more enthusiastic applause at finish. Looks like this young fellow will be there a long time.

CHAUNCEY HAINES, JR. (Los Angeles United Artists), through sheer good taste, made a very ordinary solo sound interesting. His offering was Victor Herbert's "American Fantasy." Certainly this type concert was out of season, but it was played beautifully. As one who has heard nearly every organist working this engagement, this reviewer can truthfully say Haines' work is outstanding. He has realized the true value of solo stops more than his predecessors and the general effect was that of listening to an organist striving for beauty, rather than fanfare.

VERNON GEYER (San Antonio Palace) offered as a recent organ novelty these up to date song numbers: "Guilty," "It's the Girl," "I Don't Know Why," and as a closing feature, a new one, "Nothing to Do But Love," with Geyer giving a vocal refrain through the "mike." He drew a nice hand.

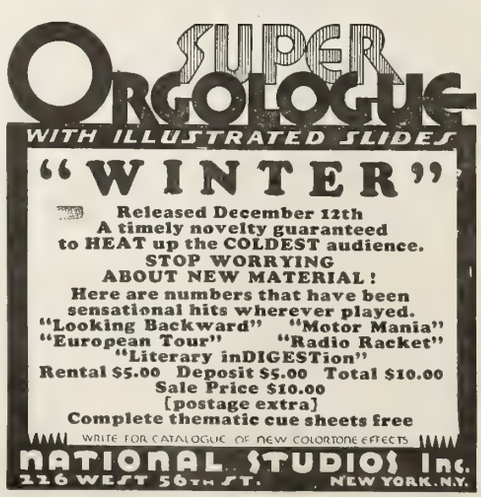
AL HORNIG (Baltimore Century) introduced his novelty organlogue with words about a girl not being able to forget that night in June and Al played "Sweet and Lovely," with the words flashed. Then he sings "Good Night, Sweetheart," and follows with comic words about "So His Uncle and His Missis." He finished with playing "Of a Faded Summer Love."

OVERTURES

DAVE SMASON (San Antonio Majestic) recently presented a timely overture. First Dave offered "Sailing, Sailing"; then "Sailor's Hornpipe," "Anchors Aweigh," with Samson and Gene De Mattis on the violins and Danny Silva and two other members of the RKO-Lians on the saxophone. "Mac" Bridewell, the house organist, accompanied them on the grand organ. Next another chap in the pit gave a trombone solo with the entire orchestra coming in on "Asleep in the Deep."

SOL KLEIN (New York Academy of Music) and His Rhythm Boys presented "A Popular Medley," introducing each of the numbers orally, before the overture started. The overture opened with the introduction of "Three Musketeers," and modulated into the introduction of "Just One More Chance," and finished with a piano cadenza. Jack Ward at the organ then picks up the melody and accompanies the bass player who nicely sings through a megaphone. Last eight bars were picked up by the orchestra, who then went into a special arrangement of "Stardust," which featured a cornet solo as the orchestra softly accompanied the soloist. Solo closed with a special hot arrangement of "You Rascal," in which a number of solos were featured, each of them being well played.

This orchestra of 17 men are good musicians and are capably handled by Klein.



JOE RUSSO (New Orleans RKO Orpheum) and his RKO-lians offered "Donaldson a la Rossini" as the overture and it turned out to be another arrangement that might as well have been "William Tell" overture outright instead of the means of concealing such hits as "My Buddy," "Blue Heaven," nicely done as a trumpet duet, and "Yes Sir, That's My Baby." The orchestra played with the usual sureness that makes it the equal of any pit orchestra in town while Joe Russo conducted in the dignified manner of other days when conductors took their calisthenics in the morning upon rising instead of at each overture.

SAMUEL BENAVIE (Detroit Fisher) holds the spotlight in the third anniversary show. The pit is decorated to represent a banquet table, with Bob Nolan, M. C., acting as toastmaster. Bob extends the welcome to the audience, and introduces Benavie, who directs his orchestra through a novelty arrangement of "Bells of St. Mary." Arsene Siegel, organist, is then presented in a transcription of "Baby's Birthday Party," after which the stage bill, especially devised for the occasion, opens. A colorful setting, and tastefully done.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 108—(A) Tell us what the Projectionist who secures the best results from disc records must do. (B) Describe the method of starting the amplifier equipment when using records. (C) Describe the method of testing records. (D) Projection speed in excess of 90 is "out". However, there is still an occasional manager who seems not to know that fact. If speed in excess of 90 is demanded, what precaution is taken in changeover?

(Note: Don't copy from the Bluebook. Try to write your answer before you look to see what the Bluebook says. Doubtless, too, you may add to what it says, and thus make available valuable additional information.)

Answer to Second Question No. 102

The record question No. 102 *was: (A) Name the various elements of RCA Photophone pick-up. (B) Tell us how they are mounted. (C) How many spare exciting lamps may be mounted? (C) How many spare lamps may be brought into position for use? (D) How is electric contact provided for each lamp? (E) Will or will not RCA exciting lamp filaments always be square with the slit?*

In view of the fact that changes are being constantly made in equipment and I want these answers to be up-to-date in correctness, I took the liberty of having the RCA Photophone engineering department prepare a statement, giving them merely a copy of question No. 102. This answer is published herewith:

Note: Away on a trip to Dayton, Ohio, I felt it would be impractical not to say impossible to handle the great mass of Bluebook School answers. I shall therefore assume that all those who have been sending correct answers in the past, have made good on this one and those which follow while I am away. That may be stretching matters a bit, but I believe it is justified. Many have sent in acceptable answers to all questions for months. They therefore are justly entitled to at least that small consideration.

"A. The various elements of RCA Photophone pick-ups consist of an armature with needle holder, pole faces, magnet, double dampener and case.

"B. These pick-ups are mounted to a tone arm to connect at the top of the pick-up. Electrically they are also connected to the tone arm through the use of two male prongs which fit into a female receptacle which is mounted in the tone arm.

"C. In connection with exciter lamps, there are three exciter lamps mounted in each of the 4PS-1, 4PS5A1, 4PS8A1, and 4PS6A1 soundheads. There is only one exciter lamp mounted in the 4PS14A1, 4PS16A1, 4PS16B1, 4PS14B1, 4PS20A1, 4PS20B1, 4PS21A1, 4PS21B1, 4PS22A1, and 4PS22B1 soundheads.

"In the case of the former group of soundheads, three exciter lamps are mounted on a turret which may be rotated through the use of a handle which projects through the bottom into proper position. Any one of these three lamps can be put in a proper position almost instantaneously.

"In connection with the latter group of soundheads, each exciter lamp is mounted on a special socket which allows for adjustment of the lamps and slides into two connectors mounted in the soundhead. These sockets can very easily be pulled out and a spare lamp and socket inserted when required.

"D. Where exciter lamps are mounted in turrets, the turret itself is used for one side of the line and is grounded. The other side of the line consists of a spring which is brought into contact with the lamp base by the thumb screw which is used to tighten the lamp in the socket.

"In connection with the latter group of soundheads, electric contact is provided through two prongs mounted in the soundhead over which the socket slides for mounting.

"E. The exciter lamp filaments are not always square with the slit. With the RCA Photophone optical system, the light from the filament is condensed to a round image on the slit and it is only necessary that the diameter of this image be larger than the length of the slit. Actually, the image of the slit is focused on the surface of the film and the image of the filament is somewhere between the film and the photocells. For this reason it can be seen that it is not necessary to have the filament square with the slit."

CONTINUING THE PROJECTION TOUR

At Marion, Ohio

Friend Daughter and I both felt that we just could not pass near Marion, Ohio, without visiting with our good friends, R. S. Slagle and H. J. Seckle and their charming wives. Messrs. Seckle and Slagle are projectionists at the Public Palace theatre, Marion, and in them Director of Projection Harry Rubin has two livewire, wireawake, progressive motion picture-sound, projectionists. And mark you well, I am not saying that just because they are my friends. I'll back those two to make good on any projection job anywhere.

I dropped in at the Palace, of which theatre I have told you before, and had a pleasant chat with Manager Wheeler, who previously presided over the destinies of a Publix theatre in South Bend, Ind. Mr. Wheeler impresses one well. He is, I am sure, a very competent manager. I am advised by Projectionists Slagle and Seckle that they receive his cooperation in all things projectional, which is one proof that he knows his business as a manager.

We had a most pleasant visit at the homes of both Seckle and Slagle, whose better five-tenths are not only charming hostesses, but also pastmasters in the art de culinary. Mrs. Slagle surprised us with a new sort of dessert. It was a "pie," the filling of which was frozen pumpkin and the crust ice cream. The imitation was so excellent that I remarked: "Well, I'll be da—". Oh, well, never mind that. This is a polite party.

We had breakfast at the Seckle wigwam, and she got even by treating us to wild pheasant, which, believe you me, is some considerable dish. Honors are even as between the two domiciles. If either of those chaps gets a divorce I'm going to move to Marion at once and start another kind of suit.

National Cash Register and Motion Pictures

Down in the city of Dayton, Ohio, 'way back in about 1884, Mr. John H. Patterson conceived the idea that cash registers were needed. With a very small factory he started manufacturing these very useful devices. That plant has been afflicted with growing pains, until it now occupies 23 buildings having a total of 55 acres of floor space. Even in these times it is employing something like 6,000 men—about half its normal force.

In 1896 Mr. Patterson decided he could

best teach his mechanics improved methods of doing things by means of projected stereopticon pictures. He therefore in that year installed a photographic department, the duty of which was to produce stereopticon slides to be used in the illustration of lectures to his workmen. In the year 1902 a complete motion picture outfit was purchased from the Edison Company and added to the projection equipment of the factory, motion pictures being produced for the purpose of instructing his salesmen in the various things which would add to their selling abilities, and for the showing of improved mechanical processes of manufacture to his workmen.

While in Europe in 1911, Mr. Patterson saw an exhibition of Kinemacolor film. So much did these films impress Mr. Patterson that he paid the expenses of the inventor for a trip to this country, where, at the factory of National Cash Register Company, he produced natural color films used to illustrate landscape gardening and home beautification in which subjects Mr. Patterson was greatly interested.

In 1897 Mr. Patterson started a series of weekly meetings for children. These meetings consisted of illustrated lectures. They were held in the auditorium of the factory. They have been held ever since, at least during the winter months. The average attendance reaches well up to 3,000 a week. At noon each day a show is given for the benefit of the factory workers. These shows include regular productions, run serially so as not to overrun the noon hour, plus scenic and comedies. These shows are a really remarkable institution. Many hundreds of the employees eat their lunch in the auditorium while enjoying a scenic or a comedy. At the entrance of the auditorium the employees may purchase a bottle of hot coffee or a bottle of milk for five cents. Then they seat themselves to look at a good picture and satisfy the inner lad while doing so.

Other thousands eat at the regular dining room of the factory and get over in time to enjoy the rise of the serially run productions. It is a thoroughly pleasing idea, reflecting much credit on the officials of the company. It costs quite a lot to do a thing like that, too, because not only is there the cost of projection (O. V. Ingram is just now the projectionist), the heating and lighting, and there is the debris to be cleaned up after 400 or 500 have eaten their lunches.

The projection department of the National Cash Register Company is and always has been under the direction of Mr. Otto Nelson, who has been with Mr. Patterson since the year 1804. The department has grown to rather astonishing dimensions.

The main auditorium seats about 1,200. It has a complete stage, capable of accommodating the largest productions. In its projection room are three Simplex projectors, equipped with high intensity arcs, one double effect stereopticon, two stereopticons and four spot and flood lamps. In the factory are four other projection rooms, equipped equally well, though not so elaborate. The company maintains an educational film service for the promotion of visual education. It rents films out on a regular commercial basis to those able to pay for them. Also it lends films to schools, churches, etc., who lack money with which to pay for them.

The department has in stock more than 100,000 stereopticon slides and more than 1,000,000 feet of positive and half a million feet of negative film.

The Dayton Theatres

And now as to the Dayton theatres. There are five first-run houses. RKO operates three of them, Loew one, and the fifth is independent.

To get the facts on matters theatrical I very naturally went to RKO, since it owns a majority of the large theatres. What followed was really a bit amusing.

In RKO all wisdom is presumed to reside and have its very being in headquarters. I found that theatre managers and other employees were afraid to answer even the most simple question. Not having caught the name of one manager, I asked for it. He did not reply, though whether his silence was a part of an "answer no question" policy I don't know.

One RKO manager refused to say how many RKO theatres there were in Dayton, his reason being that one manager had been discharged just a few days before for having answered some question which he said was equally simple and harmless.

I then visited the office of the city manager, who, while friendly and courteous, I found was equally taciturn. He, too, said he was not permitted to answer any questions of any sort.

Now, gentlemen, such a course seems to me to be both very wrong, foolish and mistaken. I could have obtained all the information wanted without any assistance from the managers or the city manager. Such a course does not and cannot serve to bottle up information to any appreciable extent. It merely stirs resentment.

I visited the RKO Colonial theatre, in the heart of the downtown section, where I found the picture to be excellent and the sound to be out of the ordinary in excellence.

At Loew's theatre I had a most pleasant chat with Mr. M. C. Burnett, manager. Also I stepped up to the projection room and had a talk with A. Kennedy and the other projectionist whose name I made note of and am now unable to read my own note. It looks like T. Suman.

I asked Manager Burnett about business. His reply was: "Business has remained about the same, which means that it really is better, because of the general conditions prevailing."

Manager Burnett also paid Lester Isaac, director of projection for Publix, New York City, a very sincere compliment. Said he: "We get very excellent co-operation in projection matters from Mr. Isaac. He is the right man in the right place."

This Loew's theatre seats 2,500. It plays straight pictures. Its prices are 15 cents in the afternoon and 35 cents in the evening. I visited the projection room, which is in the front of the balcony and about level with the screen center. I was surprised with the excellence of results, considering that the distance of projection is somewhere in the neighborhood of 50 feet. Isaac, however, provided the theatre with some very highly corrected lenses, which take care of the condition very well, indeed.

From Loew's theatre I crossed the street to the Victory theatre, managed by Mr. J. Redelle, with whom a short conversation was held.

Very evidently Manager Redelle does not believe the industry would have much success did it attempt a return to silent pictures.

TO THEATRE OWNERS

Is your house in the red? If so, why not let a 100 per cent MANAGER and SHOWMAN put it in the black. Do not continue to lose money. No salary asked until ability is proven. Unquestionable references. Location immaterial. For further particulars, write at once to Box 90, Motion Picture Herald

1790 Broadway, New York, N. Y.

Parkersburg, W. Va.

Down on the Ohio river in the very much up, down and around state of West Virginia (I refer to its tableography), lies the city of Parkersburg. It has about 22,000 population and possesses one Publix, two Warner and three independent theatres.

Local No. 100, IATSE and MPMO, mixed local, had invited us to stop, partake of their hospitality and talk to them on matters pertaining to projection. The first 65 miles out of Dayton were negotiated in a sea of slush. There had been snow the night before and the poor old "Princess" got something like three and a half hundred baths in just plain slop. The language I used at times is nobody's business. Friend Daughter had to stop her ears with chewing gum after the first outburst.

Anyway, Parkersburg is a very pretty city and the boys there are livewires. Ninety-five per cent of the population of Parkersburg are American born, I am told. That's good! I believe fully 2 per cent of the population of New York City is the same. Anyhow, be that as it may, the men of Local 100 are not the kind who sit down and repine when misfortune comes. I offered to stop in their city, and although the bank in which their money was deposited had gone "blooey," they accepted my offer promptly and made good with excellent hotel accommodations and so on. Men who will do things like that after having just received such a swat are, I repeat, livewires.

The meeting was, of course, small, but the interest was keen. When the talk was finished a nice lunch was served on the stage, the goodies being for the most part, as I understand it, prepared by the wives of the members.

Local 100 now has but two stage hands, both fine men, who told me rather sadly that there was only enough stage business nowadays to buy an occasional ham sandwich.

Mr. F. H. Mullenox is the president of local 100, E. A. Earley is secretary, both financial and recording. T. C. Ward is business manager and Chas. Miller is the boy who totes the funds around—when there are any. Incidentally, the closed banks are believed to be solvent, so the local will get its funds back by and by.

▼

While at Parkersburg we visited two theatres, the Hiehle and the Lincoln. We called at two others, but they were closed for the supper hour.

At the Lincoln theatre I found Mr. George Cocheran, the manager, out to dinner. The Lincoln seats 847 and its projection conditions are fine, although the room is small. They have Powers projectors equipped with Powerlite. They are using something I have not seen in quite some time; namely, a stereopticon attached to the projector. The sound is Western Electric.

The secretary of the local, Mr. E. A. Earley, welcomed us to the projection room, where he was on duty. Mr. Henry Hiehle, the other projectionist, came in while we were there. The boys were putting on a good show though a little more light could be used to advantage on the screen.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegade	Tom Santchi	Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Hell's Valley	Wally Wales	Mar. 18	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Rel. Date	Running Time	Reviewed
Big City Shadows		6 reels	
Blazed Trails		6 reels	
Dance Hall Kisses		6 reels	
Desert Spawn		6 reels	
Devils Decoy		6 reels	
Diamond Mystery		6 reels	
Guns and Saddles		6 reels	
Highway Raiders		6 reels	
Human Targets	Buzz Barton	6 reels	
Lure of the Range		6 reels	
Mark of the Spur		6 reels	
Midnight Prowlers		6 reels	
Railroad Mail Limited		6 reels	
Rip Roaring Broncs		6 reels	
Rio Grande Raiders		6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dirigible	Holt-Gray-Wray	Apr. 4	93	Mar. 14
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That...(Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10		
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9
Texas Ranger, The	Buck Jones	Apr. 10	61	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Feathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Fighting Marshal, The	Tim McCoy	Dec. 18		
Final Edition	Pat O'Brien-Mae Clarke			
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Maker of Men	Jack Holt - Richard Cromwell - John Wayne			
Man Who Dared, The	Jack Holt - Constance Cummings			
Ridin' For Justice	Buck Jones			
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror By Night")	Dec. 15		Oct. 17
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Substitute Wife, The				
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Finger Points, The	Barthelmess-Wray	Apr. 11	88	Mar. 21
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
Hot Heiress, The	Lyon-Munson	Mar. 28	78	Jan. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe In Hell	Dorothy Mackaill	Dec. 12		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Alias the Doctor	Richard Barthelmess			
Fireman, Save My Child	Joe E. Brown			
Honorable Mr. Wong	Edw. G. Robinson	Feb.	6,'32	
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan.	23,'32	
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan.	9,'32	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan Carries On	Oland-Churchill	Apr. 12	69	Mar. 28
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Doctors' Wives	Baxter-Bennett	Mar. 15	82	Apr. 4
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
3 Girls Lost	Wayne-Young	Apr. 19	71	Apr. 18
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland	Jan. 17,'32		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-Linda Watkins-Marian Nixon-Ralph Morgan-H. B. Warner	Feb. 7,'32		
Dance Team	James Dunn - Sally Eilers	Jan. 31,'32		
Delicious	Gaynor-Farrell	Dec. 27		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan			
Gay Bandit	George O'Brien - Conchita Montenegro			
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32		
Swindle	Spencer Tracy-J. Kirkwood			
While Paris Sleeps	McLaglen-Helen Mack	Jan. 24,'32		
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)			
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5		Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31		Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr	Nov. 14		Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Dec. 5		
Just a Gigolo	William Haines (Reviewed under title "Dancing Partner")	June 6	67	Apr. 25
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21		Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12		
Secret Six, The	Beery-Harlow	Apr. 18	83	Apr. 25
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24		Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11	73	Mar. 21
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28		Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Big Parade	John Gilbert (Re-issue - Sound)	Dec. 19	125	
City Sentinel	Walter Huston-Jean Harlow			
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mata Hari	Greta Garbo-R. Navarro	Dec. 26		
Sky Scraper	Madge Evans - Rbt. Young			
Smilin' Through				
Tarzan	Johnny Weismuller - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	
Galloping Thru	Tom Tyler	Dec. 5		
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost City	Cody-Shuford	Dec. 10	6 reels	
Honor of the Mounted	Tom Tyler		6 reels	
Law of the Sea,	All Star	Dec. 15	6 reels	
Mason of the Mounted	Bill Cody-Andy Shuford		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28		
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18	80	Apr. 11
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	75	
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25	88	Mar. 21
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd			
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec. 12		

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Palace	Miriam Hopkins-Chas. Rogers			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19		
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes			
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Chester Morris-Slyvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Sky Bride	Carole Lombard-Rich'd Arlen			
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26		
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Through the Window	G. Bancroft-E. Beardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas			
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 23,'32		
Wayward	Nancy Carroll-Richard Arlen	Jan. 23,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Nell Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18		
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 22,'32		
Lady with a Past	Constance Bennett			
Partners	Tom Keene	Dec. 18		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Dec. 25		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Dove, The	Dolores Del Rio-Leo Carillo	Jan. 1,'32		
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver	Jan. 15,'32		
Lost Squadron	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Men of Chance	Mary Astor-Ricardo Cortez	...Dec.	25		
Peach O' Reno	Woolsey-Wheeler	...Dec.	25		Nov. 14
State's Attorney	John Barrymore-Helen Twelvetrees				

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fote Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Men Like These—!	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Michael and Mary	Edna Best	Gaumont-Gainsborough		85	Nov. 21
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Plc		72	Nov. 14
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15	60	Apr. 11
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Plc			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Plc		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July 15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 1	64	Oct. 17
Branded Men	Ken Maynard	Oct. 1	66	
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	
Pocatello Kid	Ken Maynard	Dec.	6	
Race Track	Lee Carrillo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan. 17,'32		
Last Mile, The		Dec. 13		
Luxury Girls		Mar. 30,'32		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26		Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32		
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Feb. 6,'32		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct. 20	68	Sept. 12
Seed	John Boles-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys In Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Gallows	Lew Ayres-Rose Hobart			
Great Air Robbery				
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Impatient Maiden	Sidney Fox			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Jan. 17,'32		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Beggars Opera, The	Rudolph Forster	June	14	
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Captain Thunder	F. Wray-V. Varconi	Apr. 26	67	May 16
Children of Dreams	Marget Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
God's Gift to Women	Fay-LaPlante	Apr. 25	75	Mar. 14
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan. 30,'32		
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32		
Man Who Played God	George Arliss			
Old Man Minick	Charles "Chic" Sale			
Roar of the Crowd, The	Cagney-Blondell			
Taxi!	James Cagney-Loretta Young	Feb. 6,'32		
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mae Higgins	May 22	1 reel	
Red Men Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Sweetheart! Darling!			
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlie	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20	1 reel	
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 3	1 reel	May 2
Spider and the Fly	Oct. 16	1 reel	
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife			
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J.			
DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2		
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 6
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Moonlight and Cactus	Jan. 10,'32		
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The (P. Kelton-T. Dugan)	Aug. 2	6	July 4
All American Kickback	Nov. 29		
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Fainting Lover (Clyde-Boteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
Monkey Business In Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Sennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27		
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32		
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32		
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooke)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	
Road to Romance	Jan. 17,'32		
TERRY-TOONS			
Aladdin's Lamp	Dec. 27		
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	6	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	
Noah's Outing	Jan. 24,'32		
Sultan's Cat, The	May 17	6	May 2
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32		
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
Don't Divorce Him (Clyde Cook)	May 31	18	May 2
What a Head (Duffy-Rondell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
For the Love of Fanny	Dec. 27		
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 The Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Love Fever	Apr. 11	20	
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
Sultan's Camp of Victory	Feb. 28	10	
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	
One of the Smiths	May 23	28	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Boze	Nov. 7	21	
COLORTONE REVUES			
Ambitious People	Mar. 21	17	
Devil's Cabaret	Mar. 7	17	
Geography Lesson	Mar. 28	17	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov.
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The			
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32		
One Good Turn	Oct. 31	21	Nov. 21
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies (Haig Trio)	Dec. 12		
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		Mar. 14
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Close Farmony (Boswell Sisters)	Jan. 9,'32		
Crazy Compositions (Fuzzy Knight)	Apr. 11		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
Helping Hand (Solly Ward)	June 27		
Hudson and Its Moods (Leslie Stowe-Speed Young)	Apr. 11		May 12
Jazz Reporters (Charles Davis & Gang)			
Lesson In Love, A (Helen Kane)	Sept. 26	11	Sept. 19
Let's Stay Single (Frances Williams)	Mar. 14		
Miscast (James Kelso-Dolores DeMonde)	Mar. 21		
More Gas (Solly Ward)	Oct. 24		
M'Lady (Irene Bordoni)	Mar. 28		
Musical Justice (Rudy Vallee)	Dec. 26		
My Wife's Jewelry (Tom Howard)	Aug. 22	11	Sept. 12
No More Hookey (Haig Trio)	Aug. 29		
Once Over, Light (Burns and Allen)	May 23		May 16

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
One Hundred Percent			
Service	Aug.	1	Sept. 5
Burns and Allen			
Pair of French Heels, A	Nov.	14	
Mitchell & Durant			
Pest, The	Mar.	14	
Tom Howard			
Plastered	Nov.	22	
Willie West & McGinty			
Puff Your Blues Away	Oct.	31	Nov. 28
Lillian Roth			
Real Estators, The	May	2	May 23
Smith & Dale			
Roaming	Nov.	28	
Ethel Merman			
Taxi Tangle	Dec.	19	
Jack Benny			
Tongue Tied	Dec.	13	
Lulu McConnell			
Tune Detective, The	Apr.	25	June 13
Dr. Sigmund Spaeth			
Two A. M.	May	2	
Tom Howard			
Via Express	July	4	Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 8—Jesse Crawford.			
Ruth St. Dennis—Lowell Thomas	Apr.	4	1 reel
No. 9—Harmonies of the Harp: Facts and Fancies			
Insports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas —			
Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas —			
Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine —			
Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas —			
Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with			
Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas —			
Something New in Dishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of			
the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew			
All Around	May	30	1 reel
Any Little Girl That's a			
Nice Little Girl	Apr.	18	1 reel
Betty Co-Ed	Aug.	1	1 reel
By the Light of the Sil-			
very Moon	Nov.	14	1 reel
Gallagher & Shean	Aug.	29	1 reel
I'd Climb the Highest			
Mountain	Mar.	7	1 reel..June 13
Kitty from Kansas City			
Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the			
Country	June	13	6..Sept. 26
Russian Lullaby	Dec.	26	1 reel
Please Go Way and Let Me			
Sleep	Jan.	10	1 reel
Somebody Stole My Gal	Mar.	21	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10..Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
No. 5—Old Time Novelty	Dec.	5	1 reel
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	1 reel
Bimbo's Express	Aug.	22	Sept 12
Bimbo's Initiation	July	25	1 reel
Bum Bandit, The	Apr.	4	1 reel
Dizzy Red Riding Hood	Dec.	12	1 reel
In the Shade of the Old			
Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Male Man, The	Apr.	25	6..May 23
Mask-a-Raid	Nov.	7	1 reel
Minding the Baby	Sept.	26	1 reel
Silly Scandals	May	23	1 reel..May 9
Twenty Legs Under the Sea	June	6	8..Oct. 3
TWO REEL COMEDIES			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Oct.	17	
Weismuller-Kruger			
Bullmania	Aug.	15	
Billy House & Co.			
Cab Waiting	June	20	17..May 16
Jack Benny			
Elmer Takes the Air	July	18	Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur Away	Oct.	3	Sept. 5
Smith & Dale			
Gents of Leisure	May	9	
Chester Conklin			
Headache, The	Mar.	14	June 13
Billy House			
It Ought to Be a Crime	Sept.	12	
Ford Sterling			
Lease Breakers, The	Sept.	5	
Dane & Arthur			
Mile Iren, The Great	Nov.	7	
Al St. John			
Mysterious Mystery, The	Jan.	9,'32	
Johnny Burke			
Nothing to Declare	Aug.	8	
Lulu McConnell			
Out of Bounds	Nov.	14	
Billy House			
Retire Inn	Sept.	19	
Billy House			
Shove Off	Oct.	31	
Dane & Arthur			
S.S. Malaria	June	6	
Smith & Dale			
Studio Sap	Sept.	28	
Chester Conklin			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Dec.	26	
Dane-Arthur			
(Reviewed under the title "In the Good Old Summer Time)			
13th Alarm, The	July	4	
Chester Conklin			
Thou Shalt Not	May	23	May 2
Billy House			
Twenty Horses	Dec.	19	
Ford Sterling			
Unemployed Ghost, The	Nov.	12	
Tom Howard			
What Price Pants	Aug.	22	
Smith & Dale			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	9
Cinderella Blues	April	12	8..Apr. 11
College Capers	Mar.	15	1 reel..Mar. 21
Cowboy Cabaret	Oct.	26	1 reel
Family Shoe, The	Sept.	14	7..Oct. 10
Fairyland Follies	Sept.	28	8..Oct. 31
Fisherman's Luck	June	13	10..July 4
Fly Guy, The	May	10	7..June 6
Fly Hi	Aug.	31	9..Oct. 10
Fun on the Ice	July	19	8..Aug. 8
Horse Cops	Oct.	12	1 reel
In Dutch	Nov.	9	1 reel
Love In a Pond	Aug.	17	8..Sept. 19
Making 'Em Move	July	5	9..July 25
Pale Face Pup	June	22	9..July 4
Play Ball	May	24	10..May 30
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	18..Nov. 14
Guests Wanted	Jan.	18,'32	2 reels
Julius Sizzer	Sept.	7	20..Sept. 5
Messenger Boy, The	June	29	22..July 25
Promoter, The	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class	May	31	2 reels..May 16
Open House	Mar.	22	20..Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels..Mar. 7
Half Pint Polly	May	3	2 reels
CHECKER COMEDIES			
Chasing Trouble	Apr.	28	2 reels..May 9
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11..Sept. 28
Woodrow Wilson's Great			
Decision	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The	May	17	2 reels..May 2
Parents Wanted	Mar.	15	2 reels..Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	2 reels
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18..Oct. 10
News Hound, The	Jan.	25,'32	2 reels
That's News to Me	July	6	20..May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	2 reels
Gigolettes	Apr.	18,'32	2 reels
June First	July	27	20..July 4
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11..July 18
Blue Grass Kings	June	20	1 reel..July 4
Canine Champions	Nov.	16	1 reel
Diamond Experts	May	17	10..May 23
Floating Fun	Sept.	7	10
Manhattan Mariners	Aug.	24	9..Oct. 24
Olympic Talent	Aug.	9	8..Sept. 12
Outboard Stunting	May	3	1 reel..May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9..Oct. 10
Poise	July	27	9..Aug. 8
Riders of Riley	Nov.	2	1 reel
Tennis Topnotchers	Apr.	4	1 reel..June 6
Timing	Oct.	5	10
Younger Years	June	29	10..July 4
Water Bugs	June	6	10..May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	28	1 reel
Flying Feet	Sept.	28	1 reel
Hidden Ball, The	Sept.	28	1 reel
Last Yard, The	Sept.	28	1 reel
Touchdown	Sept.	28	1 reel
Two Minutes to Go	Sept.	28	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels..Aug. 8
Oh, Marry Me	Nov.	2	18..Nov. 21
She Snoops to Conquer	June	22	20..June 20
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18..Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22..Aug. 8
Stout Hearts and Willing			
Hands	June	15	20..May 30
Wide Open Spaces	Dec.	28	2 reels
MELODY COMEDIES			
Not So Loud	May	3	2 reels..May 2
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Lemon Meringue	Aug.	3	20..June 6
Mother-in-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20..Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RAINBOW COMEDIES			
Against the Rules	June	6	19..May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win	Dec.	21	2 reels
Slow Poison	Oct.	19	21..Oct. 24
Where Canaries Sing Bass	Aug.	10	18..Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20..Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17..Nov. 7
Stop That Run	Feb.	1,'32	2 reels
That's My Line	July	13	2 reels

Title	Rel. Date	Minutes Running Time	Reviewed
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross	Aug.	24	10
Call of Mohammed	Apr.	7	1 reel..Apr. 4
Children of the Sun			1 reel
Fallen Empire	July	27	10
Hurricane Island	April	21	1 reel..Mar. 28
Song of the Voodoo	Oct.	19	9..Oct. 31
Through the Ages	Nov.	16	1 reel
Utmost Isle, The	Sept.	21	11..Oct. 3
WHOOPEE COMEDIES			
All Gummed Up	May	23	2 reels..May 16

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18
Ex-Rooster			
Hurry Call, A			
Many a Slip			
Pop Goes the Weasel			
DANE & ARTHUR SERIES			
Lime Juice Knights	Mar.	22	21..Mar. 7
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Save			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can	Oct.	24	19
Clark & McCullough			
Melon Drama, A	Nov.	6	20..Sept. 5
Clark & McCullough			
Trouble from Abroad	Aug.	22	20..June 20
F. Sterling-L. Littlefield			
LIBERTY SHORT STORIES SERIES			
Double Decoy			
Endurance Plight			
Ether Talks			
She Held Him			
Stung		8	Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand			
Mickey's Sidelines	Dec.	19	
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting			
Strife of the Party, The	Oct.	17	16½
Way of All Fish, The	Aug.	29	19..June 13
When Summons Comes			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compart-			
ment C, The	Oct.	31	21
Swift Justice			
ROSCO ATES SERIES			
Clean up on the Curb, The	Sept.	12	20..June 13
Gland Parade, The	Sept.	26	20..Aug. 1
Lone Starved Ranger, The	Aug.	8	20..July 25
Never the Twins Shall			
Meet			
Use Your Noodle	Oct.	31	20
TOBY THE PUP			
Toby the Bull Thrower	June	7	7..May 27
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Polar Pals	Sept.	5	7..Sept. 19
Swiss Trick, A	Dec.	19	
Trouble	Oct.	10	7
Wot a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL			
Land of the Shalimar		17	Nov. 21
FALCON PROD.			
Knights In Khaki		22	May 23
IDEAL			
Birds of a Feather		8	Apr. 4
In the Good Old Summer-			
Time		8	Apr. 4
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3
Legend of the Skies		6	Mar. 14
Peculiar Pets		8	Apr. 4
Poem in Stone, A		7	Mar. 14
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy		10	Sept. 26
Hymie Jacobson			
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — German's			
River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in			
Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA			
Hunting the Carpathian			
Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow		10	May 2
WELSHAY			
Old Songs for New		9	Sept. 5
Bob Welsh			

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Plays Cupid	Apr.	1	6
Alice Rattled by Rats	May	1	6
Alice Solves the Puzzle	Apr.	15	6
Alice's Mysterious Mystery	May	15	6

(THE RELEASE CHART--CONT'D)

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	Dec. 5
No. 8—Monte Blue	Oct. 11	11	Nov. 21
No. 9—Pat O'Brien	Oct. 25	11	
No.10—Andy Clyde	Nov. 8	11	
No.11—Marjorie White	Nov. 22	10	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 21	1 reel	
Country School, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fireman, The	Apr. 6	1 reel	
Fisherman, The	Dec. 7	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
Mechanical Cow	Jan. 4,'32		
In Wonderland	Oct. 26	6	Dec. 5
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Shipwreck	Feb. 9	1 reel	Feb. 21
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
It Happened in Hollywood	Feb. 4	2 reels	
No Privacy	Apr. 22	2 reels	
One Day to Live	Apr. 1	2 reels	Apr. 11
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	2 reels	
SIDNEY-MURRAY COMEDIES			
All Excited	Mar. 25	2 reels	Feb. 28
Butter In Yegg Man	May 6	2 reels	Apr. 11
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Arabian Knights	Apr. 8	2 reels	May 28
Bless the Ladies	Dec. 9	2 reels	
Here's Luck	May 20	2 reels	May 2
Hotter Than Haiti	Nov. 11	22	Dec. 5
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Gaieties	June 17	2 reels	Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Age Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System Notre Dame Football	Sept. 14	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	11	
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Sumnerville	Dec. 9	2 reels	
Fast and Furious Daphne Pollard Don Brodie	Oct. 14	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Haiti Summerville	Nov. 11	2 reels	
Models and Wives Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping	Oct. 28	16	Nov. 7
Peekin' in Pekin Summerville	Dec. 30	2 reels	
Running Hollywood		2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		1 reel	
No. 3		1 reel	
No. 4		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		2 reels	
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weidoeft & Orch.		1 reel	
No. 4—Horace Heidt and His Famous Californians.		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		1 reel	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
Grand Dame, The Patsy Kelly			May 9
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chason		9	Nov. 28
Twixt Love and Duty Howard-Graham			May 2
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—Free and Easy Edgar Bergen			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	
No. 5—Javenese Journeys		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Eagle's Shadow, The		
Galloping Ghost, The Harold Red Grange		
Lightning Warrior, The Rin Tin Tin	Sept. 1	
Vanishing Legion, The Harry Carey-Edwin Booth	June 10	July 25

SYNDICATE PICTURES CORP.

(10 EPISODES OF TWO REELS EACH)

Title	Rel. Date	Reviewed
Mystery Trooper, The Robt. Frazer-B. Mehaffy	Apr. 1	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Heroes of the Flames Tim McCoy	June 2	

CLASSIFIED Advertising



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The Recognized National Classified Advertising Medium

Mail Order Bargains

PROSPERITY HANGS AROUND THIS CORNER —HERE'S WHY—REAL VALUES ALWAYS IN NEW EQUIPMENT: Webster 250 type Amplifiers, $29.75; Forest 15 amp. Rectifiers, $59.50; Double Bearing Intermittent Movements for Simplex, $69.75; Film Splicers, $4.95; Plush Drapery Material, sq. yd. 77¢; Standard Make Lenses, $12.75; G. E. Mazda Lamphouses with Regulators, $97.50; Bench Rewinders 2000′ reel, per set $5.97; Special Theatre Carpet, 69½¢ per yd.; Carpet Cushion or Acoustical Felt, 27½¢ sq. yd.; Automatic Reflector Arc Lamps, $139.90; Carbons, 25% discount; Automatic Changeovers, per set, $39.85; Photocells, all types, each $12.95; Da-Tone Sound Screens, 39¢ sq. ft.; Silver Sound Screens, 54¢ sq. ft.; Beaded Sound Screens, 59¢ sq. ft.; All AC Portable Sound-on-Film, $796.60; Superior Projectors, late model with Rear Shutters, $475.00. Many other bargains in new equipment. S.O.S. CORP., Dept. EH, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Chairs For Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each. ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

BIG BARGAINS—2400 Upholstered, 3000 Veneer Opera Chairs. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

FOR SALE: 2000 Upholstered Chairs in excellent condition. Address Picture Theatre Supply, 722 Springfield Ave., Newark, N. J.

Sound Equipment Bargains

THE LAST WORD IN SOUND ON FILM AT A REMARKABLY LOW PRICE—FOR $495.00 YOU GET — two S.O.S. Sound Heads complete with genuine Jenkins Telephoto Cells; Licensed True Tone Optical Systems; G. E. Exciter Lamps; All Drive Attachments; 4 Stage Combination AC Power Supply including Head Amplifier; A and B Battery Eliminator, Sound-on-Film Fader, all in one unit; Jewelled Indicators; Exciter Lamp and Photocell Meters; Changeover and Master AC Switches; Non-Sync Input Jack; Wright-DeCoster Stage Speaker; Dynamic Booth Monitor, or choice of two special G. E. Constant Motors instead. TRADE-INS CONSIDERED. Sound Heads less Amplification and Speakers, $247.50 pair complete. Address S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

Theatres Wanted

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

Equipment Wanted

WILL PAY best prices for Simplex and Powers projectors and mechanisms, Reflector Arc Lamps, Motor Generators, Rectifiers, Lenses, Spotlights, Ticket Registers, Electric Fans, Talkie Equipment. Address P. O. Box 2042, DeSoto Station, Memphis, Tenn.

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

WE BUY used sound equipment, projection machines, opera chairs, reflector arc lamps, rectifiers. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

Position Wanted

THEATRE MANAGER OPEN FOR PROPOSITION—Experienced on Sound Equipment, Advertising, Exploitation, House Management. Good Business Training and Executive Ability. Unmarried. Will consider moderate salary. Address Box 85, Motion Picture Herald, 1790 Broadway, N. Y.

YOUNG MAN wishes position in booth. Experienced on Western Elec. and R.C.A. equipment. Single, will go anywhere. Address Box 92, Motion Picture Herald, 1790 Broadway, New York, N. Y.

EXPERIENCED POSTER ARTIST at liberty. Art school training. Double as assistant manager. Work for $35.00 a week. Address Wayne Larabee, Dickinson Theatre, Lawrence, Kansas.

OPERATOR—Sound electrician for 12 years wishes a job. Address Walter Ingalls, New Hampton, Iowa.

THEATRE MANAGER—thoroughly experienced, all branches, eight years with largest circuits, highest references, prefer independent house in small or medium size town anywhere. Address Box 93, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

Help Wanted

PROJECTIONISTS, ELECTRICIANS, SOUND ENGINEERS: We want one good, live representative in each locality selling our line to small Theatres and Non-theatrical Institutions. Big money in it for you. No investment required. Sales ability is your best reference. Write for details. Box 81, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Printing

NEARGRAVURE PRINTED, 250 letterheads, 250 envelopes, $2.69 postpaid. Address Sollidays, Knox, Indiana.

Equipment For Sale

WORLD'S LARGEST CLEARING HOUSE OF USED EQUIPMENT—VALUES GALORE:—Rebuilt Ticket Machines, Four Unit, $79.50; Five Unit, $94.75; Choice of 5,000 Upholstered Chairs, 75¢ up; Super Mellaphone Turntables, each $39.75; AC Film Speed Indicators, $7.50; Simplex Mazda Lamphouses, $39.75; Guaranteed Rebuilt Simplex Mechanisms, $197.50; Rebuilt Powers 6B Mechanisms, $59.50; Lenses, all sizes, $9.75; Sound Mixer, $3.95; Samson, Webster, Silver-Marshall Amplifiers, other makes, $12.50 up; Double Turntable Non-Sync Outfits, $35.00; Automatic Reflector Arcs, $69.75. We buy or trade anything—WHAT HAVE YOU? Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

TWO G. E. Mazda Lamphouses complete with regulators $75.00 each, Rebuilt Simplex Projectors $260.00 each. (New) Rectifiers $125.00 each, Mazda Regulators $55.00 each. Address P. O. Box 202, Union City, Indiana

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc. Write Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

BARGAIN—Reflector Arc Lamps. Have just taken back pair of Strong Standard Reflector Arc Lamps and pair of 110 volt 30 ampere Garver Rectifiers. Practically new. $500.00 for the lot or $300.00 for lamps only and $200.00 for rectifiers. Send ¼ deposit. Address Stebbins Theatre Equipment Co., 1804 Wyandotte St., Kansas City, Missouri.

FOR SALE: Two Simplex projectors, practically new; late model with five point base and outside intermittent support without lamp-house and lenses. A bargain at $400.00 each. Herman A. DeVry, 55 East Wacker Drive, Chicago, Illinois.

Theatres For Sale

PAYING THEATRES FOR SALE in Illinois, Iowa, Missouri, Oklahoma, Wisconsin. Inquire ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

THEATRE LEASE FOR SALE. Location Valdosta, Ga.; 1100 seats, 15,000 population. Western Elec. equipment. Now operating at a profit. Average B.O. receipts same for 5 month period. Will net $5,000 annually as is, with marvelous chances for improvement with local ownership. I must dispose of this lease by Jan. 1st. $2500 cash payment will handle. Address Ben Stein, 1409 Lynch Bldg., Jacksonville, Fla.

NEW, 340 SEATS, no opposition, 1500 population, splendid rural section. Good lease, or sell building. Address J. A. Daniel (owner) Mocksville, N. C.

CLASSIFIED ADVERTISING
(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Theatre Equipment Bargains

NOTICE: To Circuits and Individual Theatres anywhere. American Manufacturers representative. Can save you money on supplies and equipment, service on sound, Indiana and adjoining states by experienced men at a saving. New and used equipment. Foreign purchasers write. Can save you money also on sound equipment, etc. Address Box 87, Motion Picture Herald, 1790 Broadway, New York, N. Y.

For Sale

POP CORN—South American Gold Nuget, 100 pounds $6.25. Money back guarantee with every bag. Address Douglas Pop Corn Co., Box D7631, Kansas City, Mo.

Projector Repairing

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

LET US REPAIR your projection machines. Prompt service. Guaranteed work. Reasonable prices. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

WHEN YOU WANT repair work engineered by specialists consult us. Service Equipment Furnished Free. Address Monarch Theatre Supply Co., 154 East Calhoun St., Memphis, Tenn.

Theatres Wanted

WANTED—Theatres closed or operating in towns of 25,000 population or more in Indiana, Michigan and Illinois. Answer quickly. Address Box 91, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

VOICE OF THE INDUSTRY

The Pass System

THE BIG TROUBLE WITH THE PICture industry today is that there are too many cheap managers operating theatres. Unlike other merchandising business, they cannot operate their theatres without giving their business to the public free. Why should a theatre business be so different from other merchandising business?

Some managers I know keep the town flooded with passes through so many methods that it is absolutely disgraceful to the industry, and for no other purpose than to make a showing with the public, which cheapens the product and causes the legitimate exhibitor much concern in delivering the best to the public at a fair admission price.

If the exhibitor has to give two-thirds of his business gratis in order that he might exist, he had better get out for the good of the business.

The public has got the notion that there is no expense to operating a theatre, because of the methods pursued by so many managers in conducting their theatres, and rightful they are in so believing. The theatre has become a last thought when seeking amusement; in fact, the industry thereby is fast losing its dignity. The value of the industry is rapidly losing its place on account of these ingrates in the business.

So many managers have abused the pass system that the public has come to think that it is useless to waste their money for theatre amusements when they can get free passes with so little effort.

Some managers have cheapened the value of theatre admissions through the free system, as, by placing no limit of time to their advertising passes, they cause thousands to accumulate during the year, only to rush the theatres when better productions are shown.

Free passes to all the school teachers, at this time one class of salary with absolute safety and that is able to contribute to the prosperity through the spending of same—free passes to all the hotels, telephone girls, birthday passes to every one from 3 years up to 100 years of age, class passes once each month for the schools, monthly wedding passes, and, on top of it all, placing from 500 to 1,000 free admissions on circulars put out on each picture.

If there is any method of distributing passes that you managers have failed to think of, you might keep in mind some of the above to help complete your list because the public has begun to expect it and at the expense of the industry.

What other merchandising business gives away three-fourths of its business in order that it might make a petty showing with its competition? Do you have the guts to go into a grocery store and ask the manager to give you a sack of flour or even a loaf of bread? I say you do not; it is beneath your dignity. Can you say that for the picture industry? I say you can't, and who is the cause of it? No one but ourselves.

It is safe to say that no day passes but some bird approaches you with a request for a pass or several passes, and why? You have given until they expect it, and now when they go to the show they either have a pass or they must see something extraordinary, and the industry is suffering more and more every day. There are entirely too many managers that crave publicity with too costly a method, either too selfish, ignorant, or with an air of "To hell with the industry." They really are not managers, but vultures.

A merchant doesn't consider a salesman a good salesman that has to give his product away. Any one can do that, but it does take a good salesman to sell his product at a fair profit. And why should the salesman of the picture industry be the goat? Let's uphold this wonderful business.—W. J. WILKE, Proprietor, Liberty Theatre, Graham Texas.

Exhibitors to Elect Heads

The Cleveland Motion Picture Exhibitors' Association will hold a general meeting for the annual election of officers at the organization headquarters on December 17.

Robinson to Europe

Edward G. Robinson, First National star, has arrived in New York, starting a 10-week vacation, which will be spent in Europe. He and Mrs. Robinson sail Friday.

WE WANT YOUR THEATRE!

If you own your theatre and are just getting by because of opposition or other remediable conditions, we can help you. We are willing to take the risk and lease your house because we have successfully handled such propositions before. Write all information in your first letter. Will be held in strict confidence. Location in Metropolitan district or within 100 miles of New York City.

Box 94, Motion Picture Herald, 1790 Broadway, New York

Pathegrams Marketing a New 9.5mm. Projector-Radio Set

Pathegrams, subsidiary of Pathe Exchange, has placed on the market a new home talking picture apparatus which will use 9.5 mm. film. In connection with the projector will be a radio receiving set which will be used for amplification of the recorded sound.

Pathe features and shorts will be utilized for the most part, though there is a possibility that films of other companies will also be reduced for use with the new projector, which will sell for $260, complete. Negotiations are now under way with dealers, the rental price probably being fixed at $1 dollar per reel and disc for each 24 hours. S. W. Webb, vice-president of Pathe, and F. L. Gerke, manager of Pathegrams, are directing the enterprise.

Skouras Names Former Senator Reed As Receivership Counsel

Former Senator James A. Reed, his law partner, James A. Taylor of Kansas City, Mo., and former Circuit Judge Rhodes E. Cave of St. Louis have been engaged as associate counsel for the defense in the receivership suits against Skouras Brothers Enterprises, Inc., and subsidiary, St. Louis Amusement Company, St. Louis.

Circuit Judge Granville Hogan, who appointed receivers, has not yet acted upon a motion that civil and criminal contempt of court action be started against three Skouras Brothers officers, for alleged refusal to turn over to receivers certain assets. The three are H. M. Warner, Abel Cary Thomas and Samuel Carlisle, all of New York.

Hearst Metrotone Adds 2 To Paper Tieup; Total Is Now 35

The *Nashville Banner,* Nashville, Tenn., and the *Wichita Beacon,* Wichita, Kan., have been added to the list of newspapers in the Hearst Metrotone-Globe Trotter tieup, bringing the total circulation involved to 8,019,745, giving an estimated reader total of 24,000,000.

Thirty-five newspapers are now listed in the arrangement, including *The Arkansas Democrat,* Little Rock; *Columbus Dispatch,* Columbus, Ohio, which are recent additions.

NOW YOU'VE GOT SOMETHING BETTER TO SELL

THE best way to boost business is to offer greater value. In movies it's greater *pleasure.* Now you can give your patrons just that. *You've got something better to sell.* Eastman *Super-sensitive,* the most widely used negative film in the industry, results in better-directed, better-acted, better-photographed, better-finished pictures. And, whether your patrons are entirely aware of all these improvements or not, the fuller satisfaction they get will automatically show in your box-office receipts.

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

PUT YOUR BEST FOOT FORWARD AT CHRISTMAS!

The Festive Season is Entertainment Season. Don't be caught with a weak attraction when the public is out to spend. If you've got an M-G-M show booked, you're all set for a Merry Christmas and a Happy New Year!



Be Sure to Have One of these M-G-M Hits in Your House to Cash In on the Holiday Ticket-Buying!

MATA HARI

GRETA GARBO, RAMON NOVARRO, *Lionel Barrymore, Lewis Stone! Gentlemen, this is the greatest Garbo picture ever made, bar none!*

PRIVATE LIVES

NORMA SHEARER, ROBERT MONTGOMERY *in the hit show "Private Lives" will stretch your walls Get ready for "Divorcee" business!*

THE CHAMP

WALLACE BEERY, JACKIE COOPER *offer laughs and tears in the perfect holiday show for young or old. 2nd Month at $2 Astor*

POSSESSED

JOAN CRAWFORD, CLARK GABLE *are packing theatres from Coast to Coast in this great entertainment. Held over at Capitol, N Y Extended runs everywhere*

BEN HUR (in Sound)

Try to find a more fitting show for Christmas Week than the triumphant return of "Ben-Hur" in Sound Now playing Broadway at the Rialto Theatre

BIG PARADE (in Sound)

Test engagements of "Big Parade" in Sound exceed even fondest expectations. It's smart showmanship to give them thrilling spectacle as a change of pace in the talkie age!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



CODE OR CENSORSHIP

says Dr. James Wingate of New York

TINKER OF FOX

a story of personality

THE TAX OUTLOOK

party politics and economics

In Two Sections—Section One

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What a Picture!



Something NEW in thrilling screen drama! It's Real! It's True! No picture this year can touch the gripping suspense and red meat drama of its intensely interesting story!



LADIES OF THE BIG HOUSE



***with* SYLVIA SIDNEY**

And a big cast headed by GENE RAYMOND and WYNNE GIBSON. It's made for the Box Office!

Every requirement for a tremendous hit! Every entertainment quality your most exacting patron demands! Beyond a doubt the most terrific box office wallop released in months. Adaptation by Louis Weitzenkorn from the play by Ernest Booth.

PARAMOUNT

WORLD PREMIERE, ASTOR THEATRE, DEC. 22nd

HELL DIVERS



Another $2 Giant Entertainment from—(*need we mention the name?*)


ACTION SPINS

THE TURNSTILES

No Enlightened Gab . . . No Yawning Sophistication . . . But ACTION! ACTION! ACTION! From Title Card to Final Fade-out in These Six Ding Dong Westerns.

PLAY THEM NOW WHILE THE DEMAND FOR ACTION IS HOT

TOM KEENE
AND FLASH

Six RKO Pathe Western Thrillers



"Sundown Trail"
"Freighters of Destiny"
"Partners"
"Montana Rides"
and two others



RKO PATHE



TUNE IN!

"RKO Theatre of the Air" N. B. C. Coast to Coast Network Every Friday Night, 10:30 P. M. New York Time

BOX OFFICE *ideas* *mean* BOX OFFICE *results*

Here's a tip on the "big money" angle of this new

FIRST NATIONAL HIT!



SAFE IN HELL

with

DOROTHY MACKAILL

Donald Cook . Ralf Harolde
John Wray . Ivan Simpson
Victor Varconi

Directed by William A. Wellman

NOTE:

. . . FIRST NATIONAL WILL BE GLAD TO SUPPLY A PHOTOGRAPH OF THIS FIGURE ON REQUEST FROM EXHIBITORS . .

DEC 18 1931

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MOTION PICTURE HERALD

Vol. 105, No. 12 — December 19, 1931

NEWSREEL STATUS

THE ruthless and apparently entirely illegal, or extra-legal treatment of Mr. John L. Herrmann of Paramount Sound News and his remarkable sound picture record of the Leavenworth Federal Prison outbreak, by the prison authorities and staff, as reported by Motion Picture Herald's correspondent in Kansas City, Mr. Al Finestone, sharply points the importance of further efforts to establish the status of the news screen as a part of the press.

The administration of the Leavenworth Federal Prison has been for some thirty years conspicuous for its high-handed and indiscreet attitude in public relations. It has had three dynasties of local rule without a change from the policy which has contributed no little to ill-will among newspapermen for that phase of the Department of Justice's operations. But never in the history of its several investigations has the prison official staff dared such treatment of the press as that which is now said to have been given this newsreel and its representative.

Newspapers fight back. They defend reporters in the right. They have long memories. Newsreels do not. There are some complications and reasons why they can not be quite as aggressive or assertive as newspapers. Chief among these reasons is the fact that while the newsreel is a form of publication, the producer of a newsreel is not its publisher. The publisher of the newsreel is the exhibitor who shows it on his screen. He is subject to local influences and pressures to a much greater degree, usually, than the editor of the local paper. The newspaper has the accumulated tradition of the alleged "freedom of the press." The newsreel, which is probably for many millions quite as much a vehicle of the news as the printed page is in the eyes of the law and the tradition of the courts, merely a part of the amusement business.

News reels have been issued in the United States since 1910. They have not in the subsequent twenty years ever shown any teeth. They have never taken a good, first class editorial wallop at anybody or anything. It would create a wholesome respect for the newsreel and the whole of the motion picture if they would, now and then, just for the morale. Opportunities are many and every year thousands of feet of negative are killed under official and political pressures.

But progressively down the years, as any experienced newsreel camera man will admit, the status of the newsreel in relations with public officials, with the police and authorities high and low, has been declining. Today newsreels get courtesy only from those who seek the favorable limelight of the films.

If not for their own sake, then for the motion picture, the newsreel might well develop a backbone.

In contrast with the Leavenworth prison's display of unhappy official ill-breeding, one may cite the interesting incidental of the great Ohio prison disaster at Columbus of something more than a year ago when Pathe News sound camions and cameramen were admitted to the prison yard and aided in their work while the fire still was raging. The resulting screen story, also a great scoop at the time, certainly did not impair the status of the prison administration.

△ △ △

NEW CUSTOMERS

IN a clarion voiced advertisement in "The New York Times," Photoplay Magazine makes some significant observations concerning the motion picture audience. In this advertisement, true enough, Mr. James R. Quirk, the publisher, is seeking to arrest the attention of advertisers of nationally distributed merchandise for his medium. But there is incidentally in his words a message and a story, too, for the makers and merchandisers of motion pictures. He says:

Movie audiences are romantic. They seek release from the humdrum drudgery of everyday existence. They welcome the emotional stimulation of pictures that lifts them out of themselves.

They live, in short, in "make believe" worlds—sharing the loves and hates, joys and sorrows of their favorite stars—wanting intensely to wear the same clothes, to have the same things in their homes, to revel in all their luxuries of life. . . . Every year new customers march into the market—2,000,000 strong! Since 1929, more than four million new customers have come of age.

Since 1929 there have also been more than two and a half million weddings—and every wedding starts a new and endless cycle of wants, for furniture, for foods, for electric refrigerators, for radios, for automobiles, and for baby carriages.

This is the "youth" of America. Its slate is clean. It has no fear of the future—cares little for the past—has never tasted defeat.

Last year two million, next year two million—in the next ten years twenty million young men and women will come of age—and want as much as any twenty million bought in the last decade! And they will get it because, like the youth of any generation, they want it more than money in the bank!

That "youth of America"—"2,000,000 strong"—must be kept sold on the motion picture as the nation's greatest entertainment, as the world's greatest value per dollar expended for entertainment. The audience of the motion picture is this eternally renewed public, coming in by birth and fading out in age and death. The motion picture's selling job, its obligation to capture and educate its public, is as endless as the life stream itself.

And, incidentally, one reflects that the motion picture in possession of the world's great medium of publicity, the screen, never directly says anything on the screen for the screen.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, *founded* 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Friday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley,* Editor-in-Chief and Publisher; *Colvin Brown,* Vice-President and General Manager; *Terry Ramsaye,* Editor; *Ernest A. Rovelstad,* Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford,* manager; Hollywood office, Pacific States Life Building, *Leo Meehan,* manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring,* representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt,* representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1931 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. Better Theatres (with which The Showman is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, *published annually,* and The Chicagoan.

WE WRITE A LETTER TO "THE TIMES"

THE NEW YORK TIMES in its issue of December 10 editorialized with great vigor concerning the motion picture as not quite an art, and with little hope that it might ever attain that status, adding of course the standard comment on Hollywood extravagance. The Times editorial, under a heading of "But is it Art?" follows:

BUT IS IT ART ?

Dr. Martin Arrowsmith in the film version is so much to the liking of his creator that Mr. Lewis is inclined to believe the movies may actually be beginning to grow up. If that is so, they have been a long time at it. In the face of President Hoover's exhortation to fortitude in hard times one cannot help remembering how often the screen has been on the point of blossoming into art and never getting very far. At one time the Germans were expected to create a movie art, but they exhausted themselves as photographing demoniac scientists from impossible angles. The Soviet Russians took over the trick camera and improved on it, but in their turn succumbed to an atrophy of imagination. Moscow's movie directors can think only of proletarian multitudes marching up monumental staircases in vindication of Karl Marx's views on Surplus Value. So tears continue to be shed over the failure of the pictures to grow up, to become adult, to pass from a business into an art. But it has by no means been determined that such possibilities exist in a medium destined by its very nature for vast audiences. After all, there are other mass recreations of which we never think in terms of culture; there are football and baseball games, circuses and bullfights and the ancient games of the arena.

Still, the verdict may be in favor of the film as potential art. It is then obvious what the first step must be. The cost of producing motion pictures must be drastically reduced. The purpose would be just the opposite of that underlying lower production costs in industry. The manufacturer slices his costs in order to increase sales. The movie producer who would create art must slash his costs in order to be in a position to reduce sales, in order to make a fair profit by appealing to a comparatively restricted public with a correspondingly higher level of taste. Hollywood's crazy extravagance has become a byword; but even at its soberest, the movie maker's standard of living will stand sharp curtailment. In the legitimate theatre the difference obtains between $50,000 spent on a musical comedy and one-fifth the amount, possibly one-tenth the amount, that is enough to launch a real play. By learning to work with one-fifth as many directors, scenarists, leading players, mobs, palaces, elephants, and what not, a film producer might be able to make a living by addressing himself to a fairly limited, adult, intelligent audience.

"No Hollywood director of ordinary merit is, in relation to his responsibilities, any more a spendthrift of men and money and costly ability than a really good, go-getting city editor. . . . Now a little high-powered efficiency could readily ruin a good newspaper. Every once in a while it does. . . . Spendthrifting in creative work sometimes pays out. The spectacular performance in any field is unlikely to be associated with what business experts would call sanity and good judgment. . . ."

WHILE it is futile to endeavor to rise to answer to all such outgivings of the public press, the editor of MOTION PICTURE HERALD, *faithful reader of The New York Times that he is, was bestirred to take his pen in hand to offer defense of the screen and to make certain perhaps pertinent remarks about the press in general and The Times in particualr. He wrote as follows:*

TO THE EDITOR
THE NEW YORK TIMES:

The editorial on the motion picture, inspired by "Arrowsmith," appearing in the *Times* of December 10 under the heading "But Is It Art?", unlike most newspaper discussions of the screen, contains so much that is undeniably sound and correct that it is worth while to differ with it.

First, let me wonder wherein the editorial writer is justified in his obvious assumption that it is necessarily true that what pleases many is just a business and that which pleases only a few is art. If the motion picture is not art the trouble is with the human race. It is regrettable that the millions do not appreciate or support some of the more intelligent plays, novels and motion picture. It is also to be observed right in our town that these millions tend to prefer a flambuoyant, erotic journalism, numerically, even above the admitted excellence and preeminence of the *Times*. That also is the fault of the race, not of the art, science, business or industry of journalism. People just will be like that. Perhaps they should be abolished.

But your editorial writer is most impatient and unkind when he, with reference to Mr. Sinclair Lewis' assertion that the movies are growing up, says, "If so, they have been a long time at it." A long time, indeed! The first film flicked on a screen at West Orange some time in late 1889 or early 1890. The screen became a commercial fact with a Broadway opening thirty-six years ago next April. Now even the highly intelligent institution of journalism, which is quite as much an assimilator and borrower from kindred arts as the motion picture, was no great shakes 36 years after Gutenberg, and only in the last half century has the daily purveying of news achieved really important status among the arts, or shall we say industries, of expression. It is useless to ask for patience in these trying, hurrying days, but there is promise that the motion picture will really amount to something in the next three or four centuries, when it has accumulated lore and experience through some such period as the press has had for development. Until then judgment on the abilities of the medium will be premature.

The editorial doubtings about the screen as "a medium destined by its very nature for vast audiences" and your comparisons with "other mass reactions of which we never think in terms of culture . . . football and baseball games, circuses and bullfights . . ." are not founded on clear analysis. All that is as far in error as it would be to doubt the cultural value of the *Times* merely because it does devote many columns to just such mass sports and entertainments. I do not, for instance, let the clutter of those mass pages get between me and your able dramatic page, your interesting Sunday magazine and invaluable book review section. I do not share with the masses, even the super-selected masses of the *Times'* big quality circulation, a taste for reports on murder, rum running, sports or society, but their popular success is not in my eyes an indictment of the printing press or the newspaper.

Now as one quite as familiar with production methods in journalism as in the motion picture, I will venture to observe that what your editorial brands as "Hollywood's crazy extravagance" is probably only an inevitable phenomenon of creative endeavor, and that its parallels are to be found abundantly elsewhere, even in newspaper offices, for instance. To be sure, these parallels are neither so large, individually, on the dollar scale, nor so conspicuous, because newspaper offices are almost never reported upon by reporters, certainly not in the same terms as a Hollywood studio. Many and perhaps most good newspapers prepare and purchase, often by costly cable and radio, from two to three times as much material as they elect to print. The public would be amazed at the difference between the content of the newspaper and the content of the wastebasket, the "killed" matter and the "overset." Hundreds of telephone calls and messages are broadcast and endless hours of manpower time from expensive staffs of highly trained men are expended, habitually and uncomplainingly by city editors and news editors to get a relatively few but important news accounts.

No Hollywood director of ordinary merit is, in relation to his responsibilities and resources, any more a spendthrift of

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ECONOMICS AND PARTY POLITICS STAND IN THE WAY OF TAX PLAN

Democrats Voice Disapproval Of "Nuisance" Taxes, Including Levy on Theatre Admissions; New Policy Adopted

Politics will go hand-in-hand with economics in dealing with the recommendations made last week by President Herbert Hoover and Andrew J. Mellon, secretary of the treasury, for a tax of ten per cent on admissions over ten cents and for levies on numerous other industries, revenue from which, combined with heavy income and corporation taxes, are proposed to meet the present Government deficit.

On general party principles, the Democrats already have offered considerable opposition to the Hoover-Mellon tax plan.

When the Democrats in Congress make known their policies with regard to taxation, it is expected they will practically ignore the "nuisance" features and concentrate on large incomes and on estate taxes.

Plan Faces Opposition

Relentless opposition by the Democrats and by many prominent Administration Republicans and "progressive" Republicans faced the Hoover plan this week, and although the Democrats announced they would prepare a schedule of their own, they have reached no definite agreement since Secretary Mellon appeared with the recommendations last Wednesday. However, party leaders began organizing various committees and affairs on Capitol Hill and a new Policies Committee held its first meeting on Tuesday, at which general legislative problems were discussed. The tax situation was touched upon only lightly. A "go slowly" policy has been adopted by the Democrats, whose leaders point out that there is no hurry in view of the fact that tax legislation will not be presented for another month, or possibly longer.

A sizable number of Democratic congressmen this week went on record as vigorously opposing the lowering of admission price exemption from $3 to ten cents. It was freely admitted about Capitol Hill that the new Democratic proposals will highlight heavy levies on large incomes of the wealthy. This belief is likewise held in industry circles where legislation battles are planned.

Theatres Can't Absorb Tax

That the theatre industry will receive more favorable consideration from the Democrats than it has been given by Secretary Mellon is indicated already by the views of those approached at Washington. Opinion is governed largely by the type of district which the individual member of Congress represents. In general, however, there is a strong feeling that lower admissions should not be taxed, and this because of the fact that it costs the Government more money to keep books on taxes collected on tickets between 10 and 25 cents than is actually netted by the tax. Secondly, reduced wages and part-time employment have brought the average worker's income to the point where for many there is little available for amusement, and that limited amusement, it is felt, should not be further reduced by taxation.

It is an accepted fact, certainly within the industry, that theatres cannot absorb the tax, what with theatre business at a low ebb and intakes reduced to the point where the average theatre, of all classes, nets no more than one to five per cent annually. If and when the industry is called upon to defend itself at Washington against the proposed taxation, its spokesman may point out that the government deficit should be made up from surtaxes on incomes of individuals of the upper classes, and they may also recommend a budget slash.

The general belief at Washington is that the reduction of exemption which is now figured below $3, should not be lowered to ten-cent tickets. The same is held to be true with respect to other "nuisance" taxes proposed, but on the question of surtaxes many Democrats take a radically different view. The bulk of complaint on Capitol Hill is that 40 per cent is not high enough on incomes of the wealthy.

Will Write Own Bills

The Democrats, now controlling the House in a Republican regime, find it is up to them to write their own bills. Accordingly, the Democrats are about to embark on the framing of a bill to increase the Government revenues, whether it be by further loans, a bond issue or taxes. Administration Republicans will fight the bill and seek adoption of the Administration program.

Meanwhile the various industries which find themselves affected by the proposed taxes are gathering their forces for an assault upon the Capitol when the ways and means committee, now headed by a Democrat, announces its hearings. Within a few days the type of taxation to be sponsored by the Democrats will be announced but the actual rates in the bill will depend largely upon the information developed in the hearings.

Tentative Plans

The motion picture industry will join forces with the oil and tobacco industries and with communication and the interests in the wholesale battle to be centered on Capitol Hill—if and when it is necessary to defend itself against the tax legislation as proposed, leaders in the picture field have commenced to muster forces for the campaign and, it is understood, much ammunition already has been accumulated. Tentative plans for the defense already have been outlined by Charles C. Pettijohn and have been concentrated on the following points:

1—The motion picture industry is today carrying every penny of tax burden that it can carry, and still function on anything like a quality basis. Thoughtless proposals seeking new sources of revenue have here and there classified the motion picture as a luxury. This is not correct. Motion pictures are not a luxury. They are a necessity. They should be neither crippled nor destroyed. To further tax the motion picture industry is more like placing a tax on education than a tax on a luxury.

2—During the late war, theatres were permitted to consume coal and use electric light and power because they were classified as necessities and essentials. Take every form of cheap, innocent, and wholesome amusement away from the American people, and this country will see "RED" in 48 hours.

3—A luxury is something that the ordinary person cannot afford to buy or own. A five carat diamond ring, and a string of pearls are luxuries. So is a $2,500 fur coat. But the favorite inexpensive and wholesome form of entertainment and recreation of the American people is certainly not, and never can be classified as a luxury.

4—There is quite a distinction between luxury taxes and nuisance taxes. Taxing the poor man's amusement is the equivalent of "taxing the poor to eliminate the bread lines."

5—Since January 1, 1929, city ordinances proposing to tax theatre admissions 3, 5 and 10 per cent have been proposed in 14 cities in the United States and in 23 states. In each and every instance, after due consideration, these proposals to tax theatre admissions were discarded and rejected for various and many good reasons:—

A—In several instances, where this form of taxation has been proposed they have discovered that the cost of collection, of these small amounts in innumerable instances, is an expensive as well as an impractical method of taxation. Any tax that costs more than ten percent of the money received to collect it, is not considered to be a good form of taxation, and a theatre admission tax would cost much more than that amount in bookkeeping, salaries, reports, checking, etc.

B—Such taxes are often referred to as "penny taxes." They amount to one penny, two pennies, three pennies, four pennies, etc., to be paid by the already burdened tax payers at the box office of the theatres. If any citizen averages going to a picture show once a week, he will pay these penny taxes 52 times a year. How cheerful and encouraging these "52 reminders" must be to the millions of citizens and tax payers who attend motion picture theatres! Does any one presume that these millions of people will be encouraged "to rise above the fog of our present business depression," by being compelled to pay these nuisance taxes at theatres 35 million times a year. The psychology of that form of tax is devastating.

C—There are always those who will say "let the theatre assume the tax," and pay 5 percent, or 10 percent of their gross revenue so that we can keep all of our boards and commissions running and all of the "faithful" on the government and state payrolls. If anybody thinks that the theatres in this country can pay 10 percent of their gross, or 5 percent of their gross receipts in addition to the taxes they are

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THEATRE MANAGERS ORGANIZE FOR FIGHT

Theatrical managers in New York and representatives of the League of New York Theatres, this week organized legislative committees to block the proposed tax recommendations.

Theatres Cannot Absorb Assessment; Ammunition Being Massed for an Assault on Capitol Hill at Washington

AUTHOR FIGHTING CHANGE IN COPY IS A FOOL, DECLARES WILL IRWIN

Says It Would Have Been More Sensible Had Dreiser "Taken His Money and Been Satisfied"; Denies Films Malign

"Any author writing for the movies who thinks not a word or a thought in his copy can be changed is a fool."

This emphatically delivered opinion was rendered by Will Irwin, author and journalist, in discussing motion picture story material at his Greenwich Village home in New York. While reluctant to comment on the contrasting reactions of Theodore Dreiser and Sinclair Lewis to the pictures made from a famous novel of each of theirs, Irwin made it clear that he had little sympathy for the writer who turns "prima donna" when a portion of his story is altered for motion picture purposes. Dreiser was so upset by Paramount's version of his novel, "An American Tragedy," that he resorted to the courts in an ineffectual effort to prohibit exhibition of the picture. Lewis, on the other hand, was so pleased with what United Artists did pictorially with his novel, "Arrowsmith," that he took two hours to communicate his delight to a group of reporters gathered in his New York home last week.

Questions Dreiser's Complaint

"I am glad to hear that Lewis thinks 'Arrowsmith' is a good picture," said Irwin. "I must see it soon. Although my connections with the Authors' League make it unwise for me to criticize Dreiser's attitude toward the motion picture of "An American Tragedy," I do think it would have been much more sensible had he taken his money for the story and been satisfied.

"Why," exclaimed Irwin, "I understand he didn't put in an appearance at the studio until the picture had been completed. Then he wanted it almost entirely remade. His contract with the producer permitted him to be at the studio and offer suggestions while the picture was in production."

Refused to Sit in Judgment

Irwin disclosed that Adolph Zukor had invited him to sit on an informal judging board to determine the merits of Dreiser's complaint, but that due to the position he holds in the Authors' League he did not feel at liberty to sit in judgment on the complaint of a fellow member. Irwin is chairman of the Copyright Committee of the League.

Mr. Irwin wrote for Mr. Zukor the biographical work entitled "The House That Shadows Built."

"Much as I should have enjoyed the opportunity my good friend Adolph Zukor afforded me to 'sit on' Dreiser, I did not feel that I could take advantage of it," he said. "Personally, I thought 'An American Tragedy' was pretty fair picture entertainment. What were Dreiser's objections to it, anyhow? Didn't he complain that the picture failed to make 'Society' the villain? Well, that's absurd, it seems to me. It would be quite impossible to convey that in pictures, to really succeed in getting that point across to an average movie audience without making the picture ridiculous."

Irwin disagrees with picture critics who contend that the newspaper profession and its members are being maligned by recent pictures having to do with newspaper life. For almost 25 years Irwin was associated with newspapers from Coast to Coast as reporter, editor, special writer and foreign correspondent.

"Never Malicious," He Says

"The pictures of newspaper life which I have seen have been largely exaggerated, but never malicious," said Irwin. "Neither has any of them impressed me as being unfair to newspapermen. Oversensitive journalists, or those with guilty consciences, may find it easy to complain over the exaggerations, but I think those exaggerations are legitimate—demanded by dramatic representation.

"'Front Page' was certainly an exaggeration, but it was vastly entertaining, and that is sufficient excuse. Virtually all drama is exaggerated. 'Journey's End' is the only picture I have seen which I would term an exception. It was stark realism, and because war is natural drama it did not have to be exaggerated."

Irwin was war correspondent for the *Saturday Evening Post* from 1914 to 1916.

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MPTO to Act on Vincent Proposal For Get-Together

Proposal for a get-together of industry leaders to discuss trade ills and their correction, which was advanced by Walter Vincent, chairman of the exhibitors' national Continuing Committee, has been placed before the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware for approval and action. It was this eastern exhibitors' association which sponsored the MGM National Protest meeting, of which the Continuing Committee is an outgrowth.

Vincent said that action on the suggestion for a general meet should rest with the exhibitors' association which authored the original meeting, although Vincent had planned at first to invite President Will H. Hays of the MPPDA to sponsor the industry get-together.

Cowan Obtains Approval on New Standard Frame

(F. H. Richardson's Comment on Page 71)

Exhibitors' agreement to accept specifications for a new standard projector aperture was obtained in New York this week by Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences. The specifications agreed upon for the new projector frame are .600 x .825, representing a slight change in the frame originally proposed by the Academy, the specifications for which were .615 x .820.

Participating in the theatre conferences at which the standard projector specifications were agreed upon, were representatives of Fox, Paramount-Publix, Loew's, RKO, Warners, Universal, Erpi, RCA Photophone, and the Projection Advisory Council.

Bernhard in Charge Of Warner Circuit

H. M. Warner, president Warner Bros. Pictures, announced on Wednesday the appointment of Joseph Bernhard to the general managership of Warner Bros. Theatres and its subsidiary the Stanley Company, succeeding Dan Michalove.

Michalove continues in an executive capacity assisting the company in all its forms of operation where his experience and services are now required. Bernhard has been closely identified with the major operations of Warner Brothers. His appointment as general manager is effective immediately.

TINKER OF FOX AND WHO AND WHY

A Portrayal of a New Chief Coming Into Screenland Out of the World of Wall Street

By TERRY RAMSAYE

A new name, strange to the lips of movieland, has come into the high roster of the capital of screenland—Edward Richmond Tinker, president of Fox Film Corporation.

Several new names have come along on the same general tide of development—Clarke, Lasker, Hertz, Wrigley—there are others, probably many others, yet to come.

It all means that the pioneer era of the screen has run its course and that the industry of the motion picture is now in the more rapid later stages of relating itself to, and being assimilated by, the great structure that we call "American business." Real contact between the motion picture and the vast complex machine of finance has finally been established. It has happened with some abruptness, as is so often true of our violent, intemperate industry. The happening, which might in other circumstances have been a more gradual process, has the flavor of climax by force of two pressures, the internal condition of stresses resultant from the sound-and-talk revolution in the art, and the external condition of distresses, commonly called "the depression," and which are more accurately the bitter symptoms of the economic "morning after" of civilization's night of madness in the World War.

It is all natural, inevitable, and was written into the pattern from the day when motion picture enterprises began to be bigger than one-man businesses.

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This development which is personified in the array of new names, those arrived and yet to come, is not so utterly new as may appear to persons of brief experience and briefer memories. The very first dash of spray presaging the tide of today came so long ago as 1907 when the Empire Trust Company sent Jeremiah J. Kennedy, consulting engineer and business expert, out of his comfortable semi-retirement, to sink or salvage the American Biograph Company, which had failed to earn its bond interest. Kennedy, in spite of how much he was accursed by his contemporaries and how much he is remembered in bitterness by some of the surviving pioneers, rescued the industry from chaos and made it millions. He took his share and went back to 52 Broadway and brownstone comfort in Brooklyn, about 1913.

The new race of independents came into command. Bankers, some of them merely loan sharks, became conveniences, but the business did as it pleased with the bankers' money. Here and there came tentative splashes of the impending tide. As Lewis J. Selznick exited from World Film Corporation, in came Ricord Gradwell, salesman extraordinary, merchandiser of the pig iron Oliver typewriter and inventor of the slogan, "Say it with flowers." He was no whirlwind success in the pictures, but he did represent banker effort. Again, now nearly a dozen years ago, came the spectacular if ineffective impact of the acid H. D. H. Connick marching rather under the house flag of Kuhn, Loeb & Company for his day on the Famous Players-Lasky stage.



EDWARD RICHMOND TINKER, a New Englander from "downtown," a banker of note and director of many corporations. He goes places and raises birds for fun.

But this is the story of Tinker at Fox, and not so much of why as who, because this dramatic industry thinks not in terms of abstract forces nearly so much as in concrete personalities. Mr. Tinker is the instrument, the reagent, to borrow a chemical term, of an inexorable business machinery and its laws which as generally pertain to industry as the law of gravity to the physical world. But he will deal and be dealt with as a man, an individual.

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So, the other day, as I entered the walnut panelled office of the Fox president, a carpeted island of finance in a region of Tenth Avenue warehouses and tenements, I was swept by reminiscence in coming upon a man who seemed so very like that determined Jeremiah J. Kennedy of the days of mighty General Film, the very warrior against whom William Fox rose to power and in time to this same cloistered office.

Mr. Tinker is that pattern of man, deep chested and vigorous, positive, quietly spoken up to, but not at, the detonation point.

There is that about him which gives one the sense that he is in no hurry about anything at all, but that he is heading somewhere all the time very rapidly. His words come with a certain degree of care, without the outward color of special caution, for it seems he is not to be flushed into saying something on which he may change his mind on the basis of fuller information later. No totals will come from Tinker until all the figures are in and verified.

All of Tinker's working life, since he emerged from his novitiate clerkship in Wall Street and a career as a stellar bond salesman into executive position, has been spent getting other people to do things. Like all top rank executives his work has been working with manpower. Now, without knowing whether or not he plays the game, I would expect him to be a considerable spot at the table to be reckoned with in poker. I would expect him to prefer draw to stud, and to frown upon rounds of "roodles," seven card hands, deuces wild and such other silly eccentricities with which bad players hope to substitute luck for judgment and bring an adverse situation to chaos, with hope of loot.

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Observation of his first contacts with several and widely variant types of men makes it appear that Tinker's first concern is taking measures. There is nothing obvious about it. The technique consists mostly in creating an apparently casual opportunity to let the subject under examination talk and do things until there is a supply of index material. He is now engaged in doing just that with the motion picture industry, with the Fox Film Corporation, and with the manpower machine that he has come uptown to operate.

Mr. Tinker is now 53 years old. He is Yankee born and bred, from North Adams, in Massachusetts, was graduated from Williams with an A. B. in the class of '99. He majored in mathematics and history, which would appear to be just the thing in view of the higher mathematics and the other heritages of the current Fox film situation. Maybe calculus and Caesar can write the answer.

No matter what happens at Fox, Tinker is a success, a personal hand-made success. He started running things at school. At Williams he was the manager of the baseball team, and in those days at Williams baseball counted more than football. He was designed for an athlete and he could play a good game of ball, but consideration of certain elements of policy concerning the attitude of the folks at home kept him off the diamond. He had a great interest in baseball, but he knows too much about it as it is played on the commercial field to ever see a game, unless it be in a world

(Continued on next page)

EDWARD TINKER OF FOX

(Continued from preceding page)

series where the players' personal stakes give a certain guaranty of performance.

Just incidentally Mr. Tinker has some notions of his own about professionalism and college sports. The line of amateurism is drawn a shade fine, he observes. "If a man is working his way through college and incidentally gets a summer job as a hotel waiter because he can also play ball, that is no more the business of the college athletic board than if the man got his job because he could play the tuba."

Out of college Mr. Tinker came to New York and Wall Street, just because it was the big arena where more things happened and more opportunities blossomed. Apparently the prospect of big-time competition did not disturb him. He got a clerkship with an investment house through college connections. He presently decided that he had experience enough to go elsewhere where he would feel free to seek promotion. He did not enjoy a situation where, no matter what his working record, his promotion would be credited to influence. In time his new post seemed to have limitations. He heard of an opportunity in Milwaukee and took the Twentieth Century west one week-end. Monday he was back with a new job in the West and proffered his resignation, because he "wanted to sell bonds." When his chief found that the young man had sold himself between trains in Milwaukee, he decided that Tinker possibly could sell bonds. Presently the ambitious young man had from his house the prize territory of New York.

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From 1907 to 1912 he was a member of Rhoades & Company, and in '12 became a vice-president of the Chase National Bank. The Chase then had but two or three vice-presidents. That was in the days before banks began to elect vice-presidents in squads to go with the office furniture. In 1920 Mr. Tinker became the president of Chase Securities Corporation, and in 1925 chairman of the executive committee of the Chase National Bank and of the Chase Securities Corporation; he retired in January, 1927, and devoted two years to travel in Europe and South America. In 1929 he accepted the presidency of the Interstate Equities Corporation, an investment trust organized and sponsored by Bancamerica-Blair Corporation, whose holdings were sold in November last to young Mr. Wallace Grove, an independent capitalist from the small loan business. However, Mr. Tinker remains president. Meanwhile, he is a director of 35 or so assorted corporations, in concerns ranging from banking to manufacturing, merchandise and oil, among them Chrysler Corporation, Barnsdall Corporation, Curtiss Wright, Sinclair Consolidated Oil, Glidden Company, General Foods Corporation, Wilson & Co., and White Motor Company. In Interstate Equities with Tinker continues the very New England and softly proper spoken Charles Wiggin, with an elegant taste in caviar and fifty pairs of shoes, a cousin of the Albert Wiggin of Chase National.

Through his activities in several fields, more especially in Interstate Equities, Mr. Tinker has had opportunity for some years to become familiar with certain aspects and elements of the motion picture industry through Fox and General Theatres Equipment shares. It is also just possible that he has had some whiffs of the aroma of the aged in the wood vintage problems of Pathe Exchange, Inc., which were on tap for some years in the cathedral hall of finance presided over by Elisha Walker of Transamerica, at 44 Wall Street. His entry into the Fox picture may be taken as somewhat of a decision between all-Chase or all-Clarke, since Mr. Tinker has in the past been very Chase and also considerably a friend of Mr. Harley Clarke, who came into Fox via General Theatres Equipment-and-a-situation. The story that he represents William Fox is what the Hawaiians call "Hoo-mali-mali."

Through the working week Mr. Tinker lives in town, working early and late. His office knows no hours and H. G. Fahlbush, his confidential secretary, blond, husky and firm, with a military ribbon in his lapel, had a whole day off last year. Friday to Monday Mr. Tinker spends at his country place on Long Island's Jericho Turnpike at Syosset, where he raises game birds, some 80 varieties of them. He started with pheasants and mallards and then, as things do with Tinker, interests expanded.

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Just to show that he is canny, Mr. Tinker lets the native folk's gun club at Syosset shoot a portion of his cover, and that makes them more effective wardens than any payroll could carry. He shoots very little. A shotgun is a reductio ad absurdum in the hands of the man who stokes the incubator.

Mr. Tinker married Miss Marie V. Sollace of Sewaren, N. J., in 1909. They have no children. He has been much given to travel and the outdoor life, with a deal of motoring. Incidentally a considerable scar, which looks like the Heidelberg touch, was acquired in a motor collision at Piping Rock. He is a fellow of the American Geographical Society, a member of the New England Society and a member of many clubs, including: American (London), Bohemian (San Francisco), Metropolitan, India House, Racquet and Tennis, Blind Brook, Piping Rock, Creek, Turf and Field, Williams (New York), and Union Interalliee (Paris).

Broadway and Hollywood are wondering and asking "How long will he be there"? and "What will he do"? The answer is that Tinker is likely to stay as long as he would rather stay than go. That is his record. His job is probably vastly more professionally than personally important. A competency and acres at Syosset with a full-blown, or perhaps more accurately, full-feathered, hobby make it appear that work is with him considerably more of a habit than a necessity, and he has culture enough to get fun out of life without continuing a dollar chase he has already won. It is mental poverty which dies in the harness of riches.

As to what he will do, probably no one can answer, aside from what ought to be obvious even to the involutions of the motion picture mind. It is clear enough to the casual observer that the Fox Film Corporation will continue to require pictures, that it is now the alleged owner of a lot of things yet to be paid for which might be traded off toward a reduction of the debt and a return to the business of making and selling pictures, that its financial structure will bear a deal of overhauling. In his own time and manner it is to be presumed that Tinker will be attending to these things or getting men to do it.

Mr. Tinker is willing to agree that the making of motion pictures is a process unto itself and with problems peculiar to it, but of the motion picture as a business he observes that it would be something in the nature of miracle, if it were not to be governed by the same basic laws as all other business. In other words, he is inclined to suspect that the motion picture dollar is just a dollar, given to the same habits and conduct as all other dollars in the world.

Down in Wall Street they mostly call him "Ned" and some few intimates call him "Tink." Neither of these intimate nicknames is recommended to that breezy element of the motion picture industry which just dotes on first names on slight acquaintance.

Prison Guards Censor Newsreel; Cameraman Held

Some of the best shots of the scene of the prison break at the Leavenworth, Kan., penitentiary taken by Paramount News Reel last Saturday were destroyed at the prison after the sound camera and film were confiscated and John L. Herrmann, Paramount sound news camerman, was held a virtual prisoner.

Sufficient film remained, however, for Paramount to use in its release.

Herrmann was shooting scenes of the penitentiary from a nearby thoroughfare when a guard ordered him inside the prison. His camera and sound equipment were confiscated by the guards and Herrmann with two assistants was held in custody for more than three hours.

In the meantime inmates developed the film and in doing so they destroyed the most important parts both as to sound and picture purposes. Officials retained shots of the penitentiary buildings and of an exclusive interview with the first man to enter the bullet-riddled farm house where three escaped convicts were trapped and died. The remainder was rushed to New York by plane for national release.

The acting warden informed Herrmann it was contrary to the rules of the department of justice to take picture of a federal penitentiary or the grounds.

Silver of Universal Resigns

Milton Silver, who has for the last three years been advertising manager of Universal Pictures, has resigned to accept another advertising position, which will be announced soon. Universal has made no plans to replace him.

Named RKO Ohio Manager

Harry D. Goldberg, New York, has been named manager of the newly created RKO Ohio district, including Dayton and Columbus, with headquarters in Dayton. He succeeds Ralph W. Thayer, recalled to New York. Five houses are included in the new district.

ADHERE TO CODE, CHIEF CENSOR OF NEW YORK URGES PRODUCERS

Would Save Time and Money and Avert Threat of Disciplinary Action for Offensive Dialogue, Says Dr. Wingate

Voicing his approval of the Production Code, Dr. James Wingate, head of the New York State Censor Board, declared this week that if producers adhered to its provisions they would save themselves a great deal of time and money now being expended in making revisions of censored pictures, and that New York distributors would be able to avoid impending disciplinary action which is being threatened by the state board to curb what it charges is a trend toward an increase in offensive dialogue. It is understood that the board has given the producers six months grace in which to eliminate objectionable dialogue.

"Producers could save themselves a great deal of time and money by acting as their own censors," Dr. Wingate said. "Their Production Code is an excellent guide and we are thoroughly in sympathy with its purposes. If it was adhered to by producers, our job would be a simple one."

Stringent Censorship Threatened

Dr. Wingate, it was learned, has issued a warning to the MPPDA in which producers were advised that unless the increase in "off color" dialogue is corrected, stringent censorship measures will be taken. The New York board has followed a lenient policy in the matter of questionable dialogue contained in pictures, being reluctant because of current economic conditions to order numerous dialogue eliminations which it considered advisable. The cost of making these eliminations at this time, it was felt, was too serious for precipitate action. However, no decrease in the amount of objectionable material was noted by the board, with the result that the Hays office was warned that disciplinary action would have to be taken unless an immediate improvement was effected.

"There has been a marked tendency in recent productions to use the wisecrack and phrase of double meaning to convey filth," said Dr. Wingate. "This has brought about a situation as serious in its offensiveness as anything achieved during the silent picture era.

"Talking pictures are cleaner pictorially than were the silents, which had to depict rather than tell their stories. Now, however, offensive dialogue is being used to take the place of risque situations depicted in the old pictures, and its increase is overshadowing the improvements made by eliminating from talkies the offensive pictorial matter which was contained in some silent pictures.

"Despite this increase in offensive innuendo and inference, to be noted particularly in pictures of the sophisticated sex drama type, we have refrained as far as possible from ordering eliminations, believing that during such times as these the additional expense of making eliminations and revises is a matter not to be regarded lightly. However, unless improvement is shown, the board will be obliged to order eliminations of all objectionable dialogue, regardless of the amount or cost to distributors."

Material construed to be "immoral" or "tending to incite crime" comprised the bulk of eliminations ordered by the board during the fiscal year just closed, it was revealed in the annual report of the board, just completed.

1,000 More Eliminations

There was an increase of almost 1,000 eliminations this year, despite the fact that the total footage of film reviewed during the year was less than that of the year preceding. A total of 3,031 eliminations was ordered in 366 different subjects censored, as compared with 2,116 eliminations in a smaller gross footage of film reviewed last year. Fourteen subjects were rejected in their entirety, but three later were admitted after certain revisions were made by the producers, revisions necessitating return of the pictures to the studios.

Total receipts of the board for the year were $237,876.72, providing a net revenue of $149,072.55 to the state from the operations of the board. In spite of this favorable balance, it was brought out in the report that the board is in need of additional theatre inspectors, but is reluctant to ask for them due to the financial situation of the state.

The board's jurisdiction embraces about 1,800 New York theatres, of which 600 are in the city of New York. About 14 per cent of the national film distribution is centered in the state.

Following is a summation of the Board's report:

Total footage of film reviewed	8,966,000
Number of subjects reviewed	2,149
Number of subjects censored	366
Films approved without eliminations	1,783
Permits granted without examination	321
Talking pictures approved	1,601
Talking pictures censored	312
Silent pictures approved	198
Silent pictures censored	38
Pictures rejected in toto	14*
Number of eliminations	3,031
Scenes eliminated	1,687
Titles eliminated	1,344
Reasons for eliminations:	
(1) Tending to incite crime	1,129
(2) Immoral or tending to corrupt morals	1,165
(3) Indecency	468
(4) Inhuman	243
(5) Sacrilegious	26
Classification of pictures censored:	
(1) Dramas	216
(2) Comedies and comedy-dramas	96
(3) Serials	26
(4) Educational	5
(5) Cartoons	6
(6) Scenic	2
(7) Novelty	7
(8) Miscellaneous	8
Total Receipts	$237,876.72
Expenditures	88,804.17
Net revenue to state	149,072.55
Total receipts since organization of commission in 1921	1,991,724.66
Total expenditures	796,538.60

*Three admitted later with revisions.

Expenditures this year were somewhat larger than those of other years, due to the expense of furnishing new quarters and moving the department from its old location to the new State Building at 80 Center street. The board's report expresses some regret over the inconvenience of the new location, which is far removed from the center of film activities in midtown.

Thousand More Eliminations Made This Year Than Last; 14 Subjects Barred, Three Admitted After Changes

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Kansas in Arms as "Frankenstein" Is Barred

Kansas is up in arms over the action of the state censor board in barring "Frankenstein" from the entire state.

Protests are said to be pouring into the board from all sides and newspapers are adding their voice to the general resentment. The Kansas City *Star* editorially declares that while there is no doubt "Frankenstein" deals in cruelty it is difficult to understand how it "tends to debase morals," one of the grounds on which the state board banned the film.

A scathing denunciation of the censors was delivered by John C. Moffitt, picture critic of the *Star*, in which he intimates that action may be taken to abolish the board.

Governor Harry H. Woodring, who is now in the east, will probably be asked for an expression on this raging controversy when he returns. The board is appointed by the governor. Pointing out that Universal deliberately set out to produce a shocker and is thus exploiting it and that theatres everywhere are discouraging and in some cases prohibiting children from seeing "Frankenstein," Moffitt states:

Law a "Frankenstein"

"'Frankenstein' is out, so it can't be in. But that is only 'Frankenstein,' the movie. As the wires carried the story of the state board of review's decision across the state and across the nation, there must have been many a Kansas theatregoer who asked himself if Kansas hasn't a 'Frankenstein' raised by its own hands in the year 1912, a 'Frankenstein' that has been blindly butting and stumbling about the state for eighteen years, making it look ridiculous and interfering with the taxpayers' simple and inexpensive amusements. That 'Frankenstein' is nothing more or less than the state censorship law.

"When it comes right down to cases, 'Frankenstein,' the most popular picture of the year, is being kept from thousands of Kansans because it is not suitable for children and because three women do not like it."

The picture was barred outright from the state when the board found 32 scenes or sequences objectionable. The parts objected to by the censors, if cut, would eliminate one-half of the film. In a summary, the board stated the film exhibits cruelty and tends to debase morals. The action of the board is based on provisions of the censorship statute.

NEW BRITISH TAX A BOOMERANG; SMALL HOUSES' PATRONAGE DROPS

Exhibitors' Association, Flooded With Appeals for Help, Seeks Records in Forlorn Hope; Musicals Advance in Europe

By WM. H. MOORING, London

After only a month's operation, the new scale of Entertainments Tax introduced by the former chancellor of the exchequer, in order to help meet his budget deficit, gives signs of defeating its own object. For among theatres where admissions are mainly on very low prices, attendances have taken a most disconcerting plunge, and hundreds of the smaller halls are certain to go dark within three months unless they can obtain relief. That a revision of the tax is impossible this side of next February seems obvious, because the House of Commons, in spite of the state of national affairs, is rising for its usual long Christmas vacation, and the governmental shutters will go up definitely for two months.

The Cinematograph Exhibitors' Association, inundated with pleas from its members for immediate action, can do no more than call for the tabulation by exhibitors of attendance and receipts statistics covering a period from November 9 to January 30 next, with comparable figures for the same period last year. With these they hope to go formidably armed to the present chancellor of the exchequer, Mr. Neville Chamberlain, in the somewhat forlorn hope of tax reductions.

Country Being Bled White

In point of fact, it is the incidence of the tax which hurts the trade rather more than the mere fact of an increase. It is one matter to urge, as the former chancellor did, that the British public, realizing that a national crisis had overtaken Britain, would cheerfully pay up. It is an entirely different matter to point a way whereby theatre owners can induce the large working class public to pay more for their entertainment when they already were paying away their last farthings. The truth is that the country is being bled white, and the full fury of the new taxation has been let loose on the middle and working classes, who have further to meet heavy reductions in wages and salaries, at the same time paying distinctly higher prices for daily necessities which have been protected under the new Dumping Act intended to limit imports.

Thus, while the effect is practically negligible on the theatres in large centers, where a moving population with a liberal sprinkling of better class public is the mainstay, those theatres which operate in working class towns and rely heavily upon family patronage are showing anything from 25 to 50 per cent drop in takings, out of which they may have to pay an over-all increase of from 33 to 60 per cent in actual tax.

The effect upon distributors is likely to be devastating, and so far as Americans are concerned will be further aggravated by the adverse tendencies in exchange.

It is likely that the whole film industry will unite in putting up a terrific fight against the heavy proportionate taxation on theatre seats under 6 pence which, prior to the recent emergency budget, were entirely untaxed.

Film Rejection Resented

Gaumont-British executives have become infuriated by the refusal of several leading American distributor-theatre combines to undertake the distribution of recent Gaumont productions, held by the British critics —many of whom are anything but sentimental in their regular comment upon British films—to be among the best films produced by any country at any time.

"We shall never get by the Hays organization in a thousand years, except by employing methods other than those common to the ordinary principle of barter," said one leading executive. "America has told us again and again that we must first make the films, and then try for release throughout U. S. A. Well, we have started, and there is every indication that the one thing which America has no intention of doing is to take these films from this country.

Cites Poor American Product

"In spite of the fact that America is turning out a great many poor pictures at this moment, and notwithstanding that the output from Hollywood has decreased in volume, there is still no disposition on the part of the large chain theatre concerns to open their doors to British films.

"We feel frankly that the only method by which American 'reciprocity' can be achieved is by the imposition of a heavy tariff against the importation of their pictures to this country."

Meanwhile, in political circles, secret negotiations are going on for the early appointment of a royal commission to inquire into the whole situation affecting films in this country, with special attention to the question of American holdings in the industry on this side, and methods employed, or likely to be employed, in protecting and extending those holdings.

Questions Reveal Agitation

An indication of the fact that there is anti-American agitation from within the trade is already manifest in certain questions put down for asking in the House of Commons by M. Ps. who have been receiving representations from certain British interests, included among the members of the K. R. S. and the Film Group of the Federation of British Industries.

One of these questions put to the chancellor of the exchequer November 26 by Mr. Remer, M. P., concerned the amount of money taken out of this country by American film interests. Mr. Remer asked whether the chancellor was aware that 10 American film distributing companies operating through their agents in this country sent between £7,000,000 and £8,000,000 in the aggregate to the U. S. each year after paying their agents' selling expenses. "Was he aware," the question continued, "that these sums were not subject to income tax in this country, though they were mainly

Only Way to Achieve American Reciprocity Is to Impose Heavy Tariff On Imported Films, Says One Executive

profit made in this country, and would he take steps to deal with the matter?"

The chancellor replied that he was unable to confirm the accuracy of the figures quoted, but he would appreciate that the amount remitted abroad in respect of the hire of films would not normally represent profit within the meaning of the income tax acts.

This clearly is a leading question and a reply that directs attention to the possibility of amending the acts to render liable to income tax the earnings of American distributors operating here, on the basis of declared import values.

Points to Tax Possibility

John Maxwell, commenting on the matter recently, suggested that in addition to the advantage of a direct return to the national exchequer, an imports tariff on imported films would place in the hands of the authorities figures relating to the consignment values of American films sent over to British agents, and thus would enable the income tax authorities to collect at least a further £1,000,000 per year, which at present evades them, through a system of passing films from America to Britain on blank invoices, and afterwards charging them up at a figure insuring that the actual profits made by the British agent is low enough to avoid heavy income tax.

Urges Restored Amity

This clearly is the situation to which official attention is being directed at the moment, and the fact that members of the K. R. S. do not share identical views upon the matter is likely to create an unpleasant atmosphere.

I return to my plea. Every day shows up more clearly that the Hays organization —if U. S. is really interested in this market—should make an effort to restore the good relations which until recently existed between America and Britain. And the best way to make a start would be to attempt to break down the unreasonable barriers which American distributors have maintained against meritorious British film product.

Will Evans to U. S.

Will Evans, former Gaumont-British chief, is on his way to New York with, it is said, at least 500 membership forms (or proof of their existence) from independent theatre owners who have enrolled in the Fllm Industries Cooperative Society, of which he is one of the directors.

His object is to convince the American great white chiefs that their distributing agents here in this country—members of the KRS—are subscribing to a lost cause if they persist in standing out on the threatened boycott of this trading scheme.

HAYS ASKS TRUST LAW REVISION; SAYS SATURATION POINT IS REMOTE

President of MPPDA Warns That Success of Business and Welfare of Workers Depend on Reasonable Freedom

Revision of the Sherman anti-trust law and the Clayton act, "to cause the result to coincide with the intent" and, in general, "reasonable freedom for American business to keep itself abreast of changing conditions and to erect a more stable edifice of prosperity" were among recommendations of Will H. Hays, head of the Motion Picture Producers and Distributors of America, speaking before New England business leaders on Thursday as the guest of the Boston Chamber of Commerce.

Broadcast over an all-New England network and nationally over the Columbia broadcasting system, Mr. Hays' address, titled "Stoking the Fires of Enterprise," declared the saturation point was remote for motion picture attendance and that "the maximum development of the screen is before it, not behind it." Outlining the scope of self-regulation in the industry he said: "In what we are learning in Hollywood from public opinion in the accumulation of our efforts at self-control, we have amassed a knowledge concerning the public's wishes and have developed a sense of duty that constitute tangible assets impossible to estimate."

On the national situation Hays held that "two groups of opinion, representing opposite extremes—hot heads and cold feet—threaten the orderly correction of present derangements.

"The one group would have us wreck the mill to stoke the furnace. The other would shut down the plant to conserve fuel."

There will be no dole Hays prophesied: "Our spirit springs from Tubal Cain, the worker; not Esau, the quitter."

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Pointing out that motion pictures, the automobile and radio, without which the nation "would have to look to its balance sheet" were created where nothing existed before, Hays expressed confidence in the future but warned that "the legitimate successful operation of business and the welfare and prosperity of every workingman and every workingman's family" depend on "reasonable freedom at the hands of government."

"The modification of inconsiderate law, to permit the orderly development of business, is a first and essential step toward the restoration of permanent prosperity in the United States," he said. "This modification affects every American.

"We have had to effect much of the progress of business in face of and sometimes in conflict with a body of archaic law, enacted into statute when the problems of industry were naively simple compared to economic conditions of 1931-32.

"It is the appointed province of legislation to regulate traffic and barter. But no bill of rights, from the Codex Justinian to the Constitution, confers upon government the authority to contain the processes of business in permanent strait-jackets. Such procedure is akin to the practice of medieval *Comprachicos* who confined infants in earthern jars and left them there to grow in the shape of the vessel, producing synthetic dwarfs for the courts and fairs of the Middle Ages.

"And if we do not take prompt and vigorous action to revise certain punitive statutes, we shall soon find many of the soundest and most essential of our industries similarly dwarfed and distorted by *Comprachico* legislation through which the economic theorism of forty-two years ago still contrives to exercise control over industrial management today.

"There is a healthy disposition on the part of our national legislators to consider the revision of the Sherman Anti-trust Law and the Clayton Act. This is well."

Mr. Hays described graphically the rise of the motion picture industry and its present importance in the economic scene.

"The motion picture industry was not born," he said, "with a silver spoon in its mouth. It was born in poverty, in doubt and in the courage of men.

"No fairy godmother of finance attended the industry's birth. But in twenty years it has thrived to become a fairy godmother to construction, to all arts and crafts, and trades and businesses and professions.

"In a single decade, this business waif from the side-streets has purchased a billion dollars' worth of steel and stone and cement and lumber. It has become the biggest single customer of the furniture, the printing and the lithographing trades, and one of the heaviest taxpayers in the nation.

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"It provides steady employment to a population greater than the inhabitants of some states. Its pay-roll is one of the backlogs of prosperity, and it buys a hundred millon dollars' worth of newspaper, magazine and billboard advertising annually.

"Yet this incredible absorptive capacity for labor, merchandise, structural materials and services wasn't even in the reckoning twenty years ago."

After citing inconsistencies of censorship, which he called un-American in principle and utterly futile in execution, Mr. Hays said:

"The organized industry undertakes to regulate itself by methods more American in character and infinitely more productive of good pictures.

"We have subscribed to three guiding principles:

(1) The screen must preserve its freedom properly to treat the great American themes of life.

(2) We must voluntarily agree upon, and enforce, common bases of standards in relation to good taste and wholesomeness.

(3) Corollary to what we may do within the industry it is necessary to initiate and maintain processes of public education designed to encourage attendance for the higher types of pictures. That is, we must raise the standard of demand as well as raise the standard of supply.

"To these three principles we have adhered and shall continue to adhere."

Mr. Hays outlined the provisions of the industry's Production Code and in the field of improving demand he cited the preview service conducted by various volunteer organizations.

"No greater service," he said, "has been offered to the motion picture theatre-going public of the nation than the service of constructive criticism and selection developed by these leading public spirited interests in this movement to raise the standard of demand for pictures of the better kind.

"In outlining to you these processes within and without the industry which are operating to improve the standard of entertainment supply and demand, I do not blink for one moment

Outlines Production Code and Cites Preview Services; Contrasts Honest Criticism and Professional Berating of Films

the errors the industry has made. All of us in the business are acutely conscious of the dull, the tawdry and sometimes the downright evil that occasionally creeps into pictures.

"Nevertheless, we point with justifiable pride to the difference between pictures now and pictures in 1922. We cite with no self-satisfaction, because our responsibility is greater, the fact that the current of our entertainment offering has not followed certain trends of many popular books and plays. Remember, we have been pulling upstream against a post-war flood of unwholesomeness. We know we have made progress, by the only means that can assure permanence—self-discipline within and stimulation of community cooperation and support of the good pictures without."

Mr. Hays drew a sharp definition between honest criticism which he said the industry welcomed and the self-seeking publicity activities of those who make it a profession to berate the movies. He said:

"None has yet learned to grow wheat without chaff. For every masterpiece of literature, painting or music produced miles of paper have been 'wasted,' if you please; oceans of ink have been spilled, and tons of paint have been put on canvas. Yet the world cannot afford to dam the flow of the creative mind. It cannot order the artist to create an unbroken flow of masterpieces. It cannot determine in advance which of the many brain-children that writers, dramatists and artists hopefully offer should be destroyed at birth.

"In this fundamental situation no industry, artist or institution has more to gain from the give and take of public criticism than the motion picture industry. A vast searchlight of public interest is continually focused on what the screen does, tries or fails to do—the criticism, good, bad and indifferent, that greets every entertainment product.

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"When no voice is raised against this or that picture, when no hand is lifted in protest against this or that theme, the time will have come for the industry to pack up and give way to a more vital form of entertainment.

"We have our critics, of course, of the other kind. They have their own box office standards. They are pamphleteers, collecting money for their alleged 'cause,' pulpiteers 'exposing' the movies at so much per lecture, professional carpers courting any and every means of publicity. They have no interest in any intelligent effort actually to raise the standard of the supply, and no desire whatever to raise the standards of entertainment demand. For these professionals I have neither praise nor condemnation. I propose that the industry, by its own intelligent self-regulation and its continually better performance, shall negative the accusations and impractical purposes of even these gentlemen. For the great number of honest and intelligent critics who tell us what they think and who think emphatically and honestly, I have the highest praise.

"The motion picture industry offers a splendid example of the principle that the saturation point is remote for an art, an industry or a service that remains fully susceptible to creative forces. There is a vast distinction between the figures of attendance in motion picture theatres and the number of possible customers. The maximum development of the screen is before it, not behind it."

STRONGER VOICE FOR MPTOA INDEPENDENTS

New Plan to Increase National Board of Directors to Thirty Will Be Voted On at the Annual Convention in February

Initial action by members of the Motion Picture Theatre Owners of America, headed by M. A. Lightman of Memphis, to rewrite the association's constitution with a view to strengthen the voice and representation of independent exhibitors in operation of the unit will be taken at the forthcoming annual convention which is scheduled for February at Washington.

At present, circuit theatres, which in a large measure support the association, have a majority vote on the directorate, with independents in the minority. This would be changed according to plans of Lightman and M. J. O'Toole, secretary, so that independents will have the upper hand in formulating policies and in operation.

A new MPTOA unit will not be organized, contrary to recent reports, members at the Washington convention merely voting on a change in its present structure, the change centering around the election of 30 national directors, instead of the present 10. From the 30 there would be named a governing board of from six to 10. The national directorate would be selected from each state unit, and in drawing the executive committee, voting strength of circuits or affiliated theatre units would be diminished by a fixed poll of circuit power.

"We feel that the new plan will greatly favor independent members," said Secretary O'Toole, "and, therefore, most certainly should be passed. However, decision rests entirely in the hands of delegates appointed to the forthcoming annual convention at Washington."

MPPDA Is Sued As a Monopoly

The Cleveland Motion Picture Exhibitors' Association has filed suit in Cleveland federal court, charging the Motion Picture Producers and Distributors of America with forming a combine and monopoly in violation of the Sherman Anti-Trust law.

Forty-six exhibitors, all independent, are included in the association, owning and operating about 80 Cleveland houses. They charge they are being forced out of business by monopolistic tactics of the producers. The suit was filed by Stanley, Horwitz and Kiefer, the exhibitors' attorneys, asking that the "monopoly . . . be declared illegal and the combination . . . be dissolved."

Defendants named are the MPPDA, Will Hays, Columbia, Educational, First National, Fox Loew's Ohio Theatres, Inc., MGM, Paramount, RKO Pathe, Sono Art-World Wide, Selected Pictures, Tiffany, United Artists, Universal, Vitagraph, Inc., Vitaphone Distributing Corporation.

Gabriel L. Hess, of counsel for the producers' organization, said the Cleveland suit "appeared to be an outgrowth of deliberations held between subsequent run exhibitors of that city and E. A. Schiller of the Loew organization, at which all of the points asked by the independents were granted."

Elliott Succeeds Canavan as IATSE President Resigns

Operators and stage hands are determined to retain the present wage scales, it is indicated by the action of the various locals over the country in turning down the rebate proposal of president William Canavan of the IATSE and MPO and subsequently accepting his resignation as president.

William C. Elliott, Cincinnati, one of the seven vice presidents of the organization, has been elected president to succeed Canavan by the executive committee. Canavan handed in his resignation when returns from the poll asking approval of a 36-week wage rebate plan proposed by Canavan indicated overwhelming refusal on the part of the locals. Canavan's term was to have expired in June.

The ascendancy to the presidency by Elliott has resulted in a general moving up one step of the remaining vice presidents. The present setup includes: John P. Nick, St. Paul, first vice president; William P. Covert, Toronto, second; William J. Harrer, Philadelphia, third; Joseph C. Campbell, Oklahoma City, fourth; William T. Madigan, Minneapolis, fifth; Floyd M. Billingsley, San Francisco, sixth. A new seventh vice president will be elected by the executive board shortly.

Gray Given $153,553 Verdict From Eastman in Philadelphia

Charles B. Gray, Millbourne, Pa., whose $1,500,000 suit against the Eastman Kodak Company and its subsidiary, the Eastman Kodak Stores, Inc., of Philadelphia, went on trial in United States district Court there last week, was awarded a verdict on Monday of $153,553.18 by a federal jury. Judge Oliver B. Dickinson presided at the trial.

The verdict represents the actual damages to which Gray is entitled for alleged illegal use by the Kodak Company of his "push button" device for the release of camera shutters. The Eastman Company contended that other inventors had discovered the mechanism before Gray received his patent on September 2, 1919.

Press Projectionist Measure

A measure in Wisconsin, providing for a projectionist for each machine, has been introduced into several city legislative bodies.

Cleveland Adopts Voluntary Plan Of Arbitration

The industry at Cleveland this week effected a plan of voluntary arbitration of distributor-exhibitor differences. The former compulsory system of arbitration was ruled illegal in a federal decision by Judge Thacher, made two years ago, which forced abandonment of the practice and compelled distributors to strike out the compulsory arbitration clause from their rental contracts.

In the first case heard by the new Cleveland board, differences regarding the amount due an exhibitor through failure by the distributor to deliver a picture in accordance with an accepted contract, was amicably settled by three arbitrators, one chosen by the exhibitor, one by the distributor and the third by both. Frank Drew, M-G-M branch manager, represented the exhibitor, P. E. Essick, of the Scoville Essick and Reif circuit, who asked $268 from Universal for failure to deliver "East of Borneo" to the Willoby Theatre, Willoughby, Ohio, as per contract. M. B. Horwitz, general manager of the Washington circuit was chosen by Universal, and W. N. Skirboll was the third member of the board.

Congress Short Sale Inquiry May Reach the Film Business

Names of bear operators and of securities involved, amounts concerned and other particulars are demanded in a new resolution calling for investigation of short selling of securities introduced Wednesday by Senator Capper. This follows a resolution for "a thorough and complete inquiry" introduced the day preceding by Senator Hastings of Delaware. Short selling of film stocks will play an important part in any Congressional inquiry, it is said.

Edythe Meserand Quits NBC To Join American Radio News

Edythe Meserand, executive assistant to "Johnny" Johnstone, NBC press relations director, has resigned to join American Radio News Corporation and Station WGBS in New York in an executive post. Miss Meserand was on the publicity staff of Pathe prior to NBC.

Ezell Operating in Texas

Claude C. Ezell, former sales manager for Warners, back in Texas, is reported interested in several theatre ventures. Particularly, the Duel Company, operating five in San Antonio, is said to be his chief operation at the moment.

Reels to be in Technicolor

Screen Broadcasts, advertising reels, of the Theatre Service Corporation, now in over 3,000 houses, will hereafter be produced by the new Technicolor grainless process, according to William Johnson, president of the corporation.

THE CAMERA REPORTS



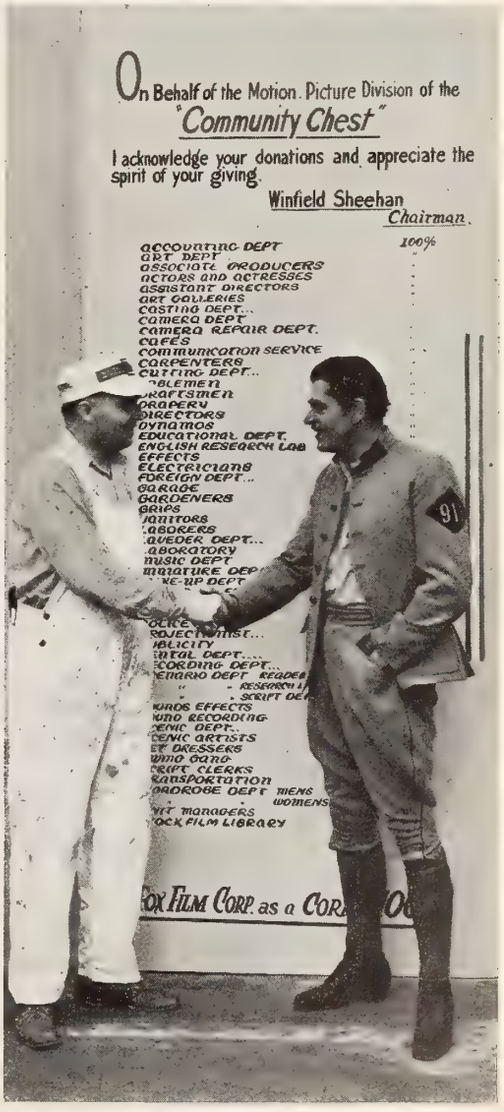
CHRISTMAS CARD. Thus does Anita Page, MGM featured player, join us in the season's salutation to HERALD readers. And may we all have many more of 'em (including caption writers!).



VISITING DADDY. An extra-fetching picture of Mistress Mary Ann Elizabeth Brown, as she watched Daddy Joe E. the other day in Warner's "Firemen, Save My Child."



ACTRESS. And another fetching miss, as Universal recently discovered. And as a result of that discovery, Cora Sue Collins will be seen in "The Unexpected Father."



FULL QUOTA. Warner Baxter, Fox star, and Julian Holman of the scenic department, congratulate each other on participation by Fox in a Los Angeles Community Chest drive.



A FAMILY PREVIEW. As the father and mother of William Powell called on their son the other day at the Warner Brothers studio, resulting in this strange location of the star, as shooting continued on his new vehicle, "High Pressure."



BEAUTY PLUS. Plus that vim and vigor and dash of mischievousness that makes Dorothy Mackaill—well—er—Dorothy Mackaill. This is a new study of the First National star (who recently completed "Safe in Hell") by Ferenc.



WHAT IT MEANS NOWADAYS. Taking sequences at sea isn't what it used to be before the advent of sound. For example, above: hoisting a sound truck aboard a schooner, preparatory to a location trip for Monogram's "Law of the Sea."



CHUMMY WITH THE BOSS. Oliver Hardy and Stan Laurel, those congenital comedians, knock off work for a few minutes while Hal Roach, producer of Roach-M-G-M shorts, tries to get a little light on the subject—and making (with that big new type studio incandescent lamp aglow) quite a camera study in the modern manner.



MOTOR LADY. An interpretation of Loretta Young's characterization in her latest role, that opposite James Cagney in First National's "Taxi." The study is by Ferenc, Viennese photographer.



BRITISH DISTRIBUTION FOLK. D. E. Griffiths, managing director of First National Film Distributors, Ltd., Warner-First National unit in England, and his executive, sales and branch staff, with leading members of the cast of "Help Yourself," second picture made at Warner's London studio.



RELICS. Excepting the visitors to this exhibit of Western antiques maintained by W. Parker Lyon on his estate. The table-like structure is a bar (saloon, remember?), and the bottles once contained whiskey (an intoxicating fluid). Donald Cook, Warner player, here poses as a customer, while the "barkeep" is Evalyn Knapp.



FENCER. We were going to say duelist, but we note he isn't giving another fellow a chance. Making, really, a striking study of Lew Ayres, Universal star—who, by the way, has just been assigned "The Impatient Maiden."

M-G-M NET FOR YEAR IS $6,257,998

Consolidated Balance Sheet, August 31, 1931

Net profit of $6,257,998 for the year ended August 31, 1931, was reported this week by Metro-Goldwyn-Mayer and subsidiaries, after amortization, depreciation, federal taxes, etc. The net is equivalent to $37.71 a share (par $27) on 165,395 shares of 7 per cent preferred. This compares with $9,924,869 or $60 a share on preferred in the preceding fiscal year. The common is owned by Loew's, Inc. Profit and loss surplus of MGM on August 31, 1931, totaled $5,936,723 compared with $4,989,554 the preceding year.

ASSETS

Current:		
Cash		$2,301,914.24
Receivables:		
Accounts Receivable	$1,599,487.06	
Notes Receivable	79,224.88	
Due from Affiliated Corporations	16,259.94	
		1,694,971.88
Inventories (at Cost):		
Film Production in Process, Completed and Released (after Amortization)	$27,129,229.61	
Film Advertising Accessories	521,969.97	
Studio Materials and Supplies	209,178.85	
		27,860,378.43
Advances:		
To Motion Picture Producers, secured by Film Productions		1,199,125.40
Total Current		$33,056,389.95
Investments:		
In Affiliated Corporations	$2,350,793.37	
Deposits on Leases and Contracts	234,793.55	
Miscellaneous	127,780.85	
		2,713,367.77
Property 100% Owned:		
Land	$3,601,082.64	
Buildings and Equipment	12,279,216.30	
	$15,880,298.94	
Less—Reserve for Depreciation	4,620,476.01	
		11,259,822.93
Prepaid and Deferred		1,678,363.46
		$48,707,944.11

LIABILITIES

Current:		
Accounts Payable	$3,431,079.96	
Federal Income Taxes	727,020.77	
		$4,158,100.73
Dividend on Preferred Stock Payable Sept. 15th		76,381.70
Due to Loew's Incorporated		29,091,046.02
Deferred Credits		426,424.57
Mortgage of Subsidiary Corporation		1,554,600.00
Capital Stock:		
Preferred—161,654⅜ Shares at $27.00 Par	$4,364,668.13	
Common	3,100,000.00	
		7,464,668.13
Surplus:		
August 31, 1930	$4,989,554.26	
Net Profit for Fiscal Year Ended August 31, 1931	6,257,998.32	
	$11,247,552.58	
Dividends Paid and Declared:		
Preferred Stock	$310,829.62	
Common Stock	5,000,000.00	
	5,310,829.62	
Surplus, August 31, 1931		5,936,722.96
		$48,707,944.11

OPERATING STATEMENT
Fiscal Year Ended August 31, 1931

Net Operating Income		$33,551,325.92
Miscellaneous Income		1,248,631.74
		$34,799,957.66
Less:		
Amortization of Negative and Positive Cost	$27,395,872.43	
Depreciation	468,027.30	
	27,863,899.73	
		$6,936,057.93
Federal Taxes		678,059.61
Net Profit after Taxes		$6,257,998.32

The *Wall Street Journal* makes the following comparison of consolidated income account of MGM and subsidiaries for four years:

	1931	1930	1929	1928
Net op. inc.	$33,551,325	$34,492,858	$27,199,265	$24,095,499
Other inc.	1,248,632	834,401	503,338	1,259,243
Total inc.	$34,799,957	$35,327,259	$27,702,603	$25,354,742
Amortization	27,395,872	23,872,048	19,711,888	18,971,191
Depreciation	468,027	476,885	332,979	324,048
Federal taxes	678,060	1,053,457	838,818	662,786
Net profit	$6,257,998	$9,924,869	$6,818,918	$5,396,717
Preferred dividends	310,830	317,905	324,971	332,028
Surplus	$5,947,168	$9,606,964	$6,493,947	$5,064,689
Previous surplus	4,989,554	20,382,590	13,888,643	8,823,954
Total surplus	$10,936,722	$29,989,554	$20,382,590	$13,888,643
Common dividends	5,000,000	25,000,000	.....	.....
P. & L. surplus	$5,936,722	$4,989,554	$20,382,590	$13,888,643

Consolidated balance sheet of Metro-Goldwyn Pictures Corp. and subsidiary corporations 100 per cent owned, as of August, 1931, compares as follows:

Assets

	1931	1930	1929	1928
*Ld., bldgs., eq. & leasehold	$11,259,823	$10,444,339	$0,633,193	$4,480,356
Cash	2,301,914	2,014,592	1,311,660	597,370
Notes receivable	79,225	145,839	232,040	1,917,408
Accounts receivable	1,599,488	2,160,854	1,740,658	2,739,662
Due from affiliated corporations	16,260	75,633	217,503	188,173
Inventories	27,860,378	27,802,239	23,426,570	20,808,556
Advances	1,199,126	765,538	1,260,135	609,880
Inventories in affiliated corp.	2,350,793	2,258,653	2,303,394	2,294,941
Other inventories	362,574	361,846	720,040	432,214
Prep'd items	1,678,363	1,482,535	1,928,320	1,236,783
Total	$48,707,944	$47,512,068	$42,776,513	$35,305,343

Liabilities

†Preferred stock	$4,364,668	$4,465,675	$4,566,682	$4,667,662
‡Common stock	3,100,000	3,100,000	3,100,000	3,100,000
Mortgages of subsidiaries	1,554,600	1,800,629	2,034,112	.....
Accounts payable	3,431,080	4,340,860	4,621,064	2,245,828
Federal taxes	727,021	1,101,168	844,158	661,992
Preferred dividends payable	76,382	78,149	79,919	81,680
Due to Loew's, Inc.	29,091,046	27,009,000	6,119,000	10,300,000
Deferred credits	426,425	627,033	1,028,988	359,538
Surplus	5,936,722	4,989,554	20,382,590	13,888,643
Total	$48,707,944	$47,512,068	$42,776,513	$35,305,343

*After depreciation. †Par $27. ‡Represented by 620,000 shares, par $5.

Minnesota Operators' Union Includes Sound, Service Men

A new Minnesota union organization, the Independent Motion Picture Operators, Inc., has just been formed, with headquarters in Minneapolis. Operators, sound engineers and service engineers are included in the membership of 50.

Officers are: William Van, president; Burt Carlisle, vice president and business manager; M. J. Gilfillan, secretary-treasurer; Frank Anderson, second vice president and assistant secretary.

Zukor Returning East

Adolph Zukor left Hollywood last Sunday for New York. Emanuel Cohen will remain on the Coast for another week.

Columbia Institutes Special Campaign Book for Each Film

Columbia will in the future use specially prepared exploitation campaigns on each picture released. The campaigns, in book form, will be used to greatest advantage, it is thought, in spots which Columbia field men cannot reach.

The books are in addition to the regular press books, which will be continued.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THEATRES at Bay City, Michigan, were all set this week to share with merchants in a much publicized stunt in connection with payment of Christmas fund accounts by banks.

A "This Is the Week" campaign was launched with posters, cards and advertisements pointing out the fact that "this is the best week to spend yours." But the banks picked the wrong week and completely spoiled everything. There were three banks in Bay City on Monday and today there is but one.

In the meantime, the town's citizenry can be seen standing in forlorn crowds waiting to get in the banks for their money, while signs all about them lend a bit of irony with the words: "This Is the Week."

▼

While the wind whistles through New York's steel canyons, Maurice McKenzie is doing a little whistling of his own along the beach at Miami.

"Mac," who is a member of the executive staff of the M.P.P.D.A., is vacationing.

▼

Richard A. Varney this week forwarded an official announcement of his decision to produce motion pictures.

The communication was contained in an envelope which bore the inspiring caption: "THE HEAD MISTRESSES ASSOCIATION OF THE EAST."

▼

Headlines by columnists:

Martin Beck (vaudeville pioneer) will have more than a little to say in RKO's reorganization, though you never see his name in the headlines. . . . The only result of Roxy's European trip was the discovery of a little microphone that was better than our product. . . .

Properly handled, that Estelle Taylor-Jack Dempsey rift could be patched up. Estelle herself has confided to intimate friends that she cries herself to sleep at night over it. . . . Meanwhile Eddie Cantor cries himself to sleep over Goldman Sachs. . . .

Lubitsch quits the screen March 1 to do a stage musical with a Howard Dietz book. . . . That Clara Bow-Sam Rork deal has chilled already. . . . Chevalier refuses to have Mamoulian direct his next picture. . . . They now call them "stuporvisors!" . . .

Metro and United Artists (home offices) are connected by direct telephone. . . .

▼

Times are so tough on Broadway, reports Lester Allen, that actors are taking their spats out to be half-soled and heeled.

▼

The progressive intrenchments of Pathe News have overtaken Tracy Mathewson, of Atlanta, one of the most famous of newsreel camera men. Mathewson is the only "cinematographer" who has ever got really chummy with the Prince of Wales who calls him "Fatty." On Tracy's last trip to England he was invited to Windsor Castle and made some homelife bits of H.R.H. and the Duke of York. Mathewson was educated for the Episcopal ministry, ran away to sea and sailed before the mast, became a photographer and once started after Shackelton at the South Pole in a straw hat and a palm beach suit. His favorite pastime is shooting Mexican revolutions. Mathewson began his screen pictorial career with the Hearst-Selig Weekly in 1912 and has worked for most of the newsreel organizations variously since.

▼

Twenty years ago this week, John Barrymore was a "ham-and-egger," supporting Dorothy Donnelly.

ON receiving her citizenship papers at Los Angeles the other day, Norma Shearer, ex-Canadian, turned to newspapermen gathered in the courtroom and said: "I shall vote the Republican ticket," and immediately that political organization inherited many columns of free publicity in newspapers throughout the country.

No one should question Miss Shearer's political beliefs, but does it not appear that she took advantage of a most opportune moment to enlist the sympathy and support of many in her vast army of admirers for a political party in which Louis B. Mayer, Norma's boss at MGM, is a most important factor?

Mr. Mayer, incidentally, is much closer to President Hoover and the White House than many suspect.

▼

The ink had barely dried on Harold B. Franklin's resignation as operating chief of the Hughes-Franklin circuit when the rumor mongers got busy speculating over "H. B.'s" future, many insisting that eventually he would next be found in an important capacity at Publix.

▼

The publicity director of an important producer-distributor is supposed to be slated for the post of vice president and general manager.

▼

Sign on the Salem theatre marquee at Cincinnati: "The Squawk Man."

▼

While the industry discusses copyright protection and other forms of license bureaus, Ray Perkins rushes forth with the bright suggestion that "reformers should investigate the poetic license bureau!"

"A lot of poets are running around loose who should have their licenses revoked," advises Ray. "A man should pay plenty for a poetic license. They ought to charge as high as $1,000 a license to write song lyrics. It's an outrage to think you have to pay $2 to shoot a duck, and a poet can slay the language for nothing, and what's more you can't even get a license to shoot a poet."

▼

Ex-general Smedley Butler of the Marines advocates the slaughter of gangsters as one effective method of ending crime—and gang films. Butler would! He does more big things on "page one" than anywhere else.

▼

Our friendly contemporary, Film Daily, *recently pointed out, under "Life's Little Tragedies," the fact that an unnamed newsreel outfit shot the entire Notre Dame-Southern California football game and then discovered that it had forgotten to take the hood off the lens before grinding.*

Who said the hood has anything to do with shooting? If a cameraman can't shoot through a hood, he just can't shoot! It's a lens-cap that is taken off the lens mount when the cranker is all set to grind.

▼

High students of economics have discovered that, on a general average, the purchasing power of one dollar has jumped to $1.25.

They probably refer to the purchase of diamonds, yachts, beach estates, imported automobiles, Russian caviar and private railway cars.

▼

Gary Cooper had better hurry back from Nairobe, Egypt (3,000 miles up the Nile River), or some day he will find proof of the fact that the public is fickle and ever forgetful.

▼

Radio sets instead of children are increasing in the United States, the Department of Commerce tells us.

RECENTLY, a certain chap, hit hard by the depression, meekly approached a department dignitary in the office of a national distributor to borrow a few dollars for railroad fare back home. Although he was absolutely penniless, poorly clothed, hungry and cold, he was turned down by the executive in a manner most chilly.

Going back a few years we find the pair as buddies and the present situation exactly reversed, except that the chap now down-and-out spent upwards of $500 to house, clothe and feed the department chief who was then broke and jobless.

Last Saturday, the executive suddenly found himself without a job, a member of the vast army of unemployed which now finds itself face to face with a long, cold winter.

▼

Headline in New York trade paper:
HOOVER (Tax) PLAN INTERPRETED AS FAVORABLE
Write your own gag.

▼

Hollywood, bankers, and the evolution of the picture business—

In 1927, *an important bankers' representative visiting Hollywood asked a big-name director to explain the workings of production, concluding with a discussion on finances during which the director told the bankers' investigator that* $1,000,000 *is necessary for the type of picture which he directs.*

In 1929, *Wall Street influence in the picture business was just beginning to exert itself when the banker again visited studios, this time hearing from the same director that* $500,000 *would do the job which formerly cost* $1,000,000.

Recently, the director visited the banker IN NEW YORK, and admitted that he now could turn out "a knockout" for only $200,000.

▼

From Winchell we hear that "Jesse Lasky may peddle his Paramount holdings to become the guiding hand of RKO"—and that "Jules Endler, of Passaic, N. J., who sued to have a receiver appointed for Warners, is being sued by Billy Wolfson, the tailor, who claims Endler has owed and won't pay $75 for a suit of clothes made in 1924!"

▼

The Blackstone Hotel in Chicago continues in operation with its rule of refusing to admit picture and theatrical people as guests.

▼

Speaking with President Edward R. Tinker of Fox the other day about hiring and firing we gathered that the new chief of the various Fox interests has a lifelong rule of building up an organization by building up its own personnel.

Incidentally, Dick Rowland, an important executive in the Fox organization, does not find it difficult to switch from the tea shops of Fifth Avenue and other swanky eating places to one-arm "beaneries" which predominate in "Hell's Kitchen," where the Fox home office is located. As a matter of fact, Dick is so busy these days that a visit to even neighborhood restaurants is hard to negotiate. A dime bag of coffee-rolls and a pail of strong Tenth Avenue "java" were served in the Rowland office the other day.

▼

In a pep message to theatre managers, Warner circuit executives list various "silent accusers" as jeopardizing a chance for promotion.

"Blind mice, gnawing at your bag of future hopes," they call the manager's unfinished letter . . . his poorly assembled ad . . . the dirty corner in the basement . . . cobwebs on the chandeliers . . . the crooked box-office sign . . . fingerprints on the windows . . . the error in the weekly statement . . . an improperly copied daily report . . . the deposit that is a dime short or a nickel over.

RKO RESUMES BUSINESS, ASSURED OF FINANCES

RCA's Plan to Underwrite Issue Of $11,600,000 Already Under Way Following Ratification by Stockholders

Radio-Keith-Orpheum Corporation this week resumed routine business activities following approval by stockholders of the management's plan of refinancing at a three-day meeting held at Baltimore where 66⅔% (equalling 1,576,634 shares) of outstanding Class A stock, and all of the Class B (500,000) voted in favor of the financial setup authored by the parent RCA company, which will underwrite $11,600,000 of six per cent debentures of $5 each, subscribers receiving three-fourths of a share of new Class A for each debenture purchased.

The plan reclassifies A and B into one class; reduces A to one-fourth the present number of shares, and calls for payment of $2.50 of the $5 on subscription, with the balance falling due in an emergency.

Brown Gratified

President Hiram S. Brown, after the meeting, said:

"Needless to say, I am extremely gratified at the result of the meeting and appreciate the loyal support given the management by the great body of stockholders. The approval of the plan relieves the corporation of its present financial problems and affords it an opportunity to resume its business with reasonable hope of profitable operations."

Stockholders had been asked to approve the plan in order to avert receivership.

On Monday, the committee on securities of the New York Stock Exchange ruled that Class A must be quoted ex-rights beginning Tuesday, and ordered that all due bills must be redeemed on the same day. The rights will expire on December 21, with the A being quoted ex-rights until the close of business on Saturday, December 19. U. S. stock transfer tax, advised the Exchange committee, would be on the basis of $1.50 a hundred rights. The rights now are quoted on the Stock Exchange, having been moved over from Curb listing when stockholders ratified the plan.

On Tuesday, the Stock Exchange approved for listing 2,750,480 shares of the new common, of which 720,073 shares would be issued for the present Class A and B stocks; 290,407 would be reserved for issuance in place of A stock which was reserved for conversion of outstanding bonds and preferred, and 1,740,000 shares would be deposited with J. & W. Seligman & Co. in connection with the offering to stockholders of the new common and ten-year six per cent gold debentures.

Boyd Files Second Petition

Meanwhile, J. Cookman Boyd, a stockholder, who previously filed a petition at Baltimore seeking a receivership in equity, filed a second petition in Circuit Court at Baltimore asking that the court restrain the corporation from taking any action on the new refinancing plan. Judge Alfred Owen signed an order directing RKO to show cause on January 4 why petition should not be granted.

The petition asks that proxies be impounded and charges that the stockholders' three-day Baltimore sessions were held illegally.

Mrs. Caroline Kohl, of Chicago, another stockholder, likewise seeks an audit of the proxies in the belief that the management did not have the sufficient two-thirds needed for ratification. George E. Schein, Chicago attorney and counsel for Mrs. Kohl, claims he represents 200,000 votes, including the Kohl stock.

Senator Clarence C. Dill, of Washington, announced this week at the Capitol that he intends to continue with his demands for a Congressional investigation of the entire refinancing plan. He seeks, through the Committee on Banking and Currency, to find out where the small holder "gets off."

Tri-Ergon Patent Demand Is Upheld

Judge Jesse C. Adkins, district supreme court, Washington, rendered a decision last week which, it is thought, may have an important connection with the future of sound pictures. He ruled that the patent office must grant a patent on an invention of the American Tri-Ergon Company, which had previously been refused.

The device in question is a small photo-electric cell, of the type in general use for sound reproduction. Granting of the patent gives Tri-Ergon the right to demand royalties from all present users of the device, of which there are a number, including large companies. The court held that the device is an entirely new invention. Josef Engel, Hans Vogt and Joseph Massole, all of Germany, were plaintiffs in the case.

Technical Unions Veto Studio Proposal That They Take Cut

Various studio technical unions have rejected on the Coast the producers' request that they take a cut. Camermen were asked to approve a 60 per cent cut; carpenters and electricians one dollar per day less, and scenic painters a 20 per cent cut.

The meeting to decide whether or not the camermen's cut would be approved was attended by 680 photographers.

Projection School Charged With Theatre Intimidation

Marion Bell, one of six defendants accused of hurling tear gas bombs in Seattle theatres and assaulting union pickets, related in court how a purported school for projectionists allegedly carried on a systematic program of intimidation and attacks.

The "school" is called the "Pacific Coast Institute of Motion Picture Engineering," operated by Wallace Kelso. The men are being prosecuted under the anti-bombing act of 1927, and Bell turned state's evidence.

Alperson, Sears Back After Tour Of Western Keys

E. L. Alperson, general sales manager and Gradwell L. Sears, western sales manager of Warner-First National, returned to the home office this week after an extended tour which embraced exchanges over the entire western part of the country.

Among cities visited were Milwaukee, Kansas City, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Omaha, Des Moines, Minneapolis, St. Louis, Memphis, Oklahoma City, Dallas, New Orleans and Charlotte.

Alperson announced that six pictures will be released in January and six in February.

"One thing was proved anew and that was that good pictures have done business in the past, are doing it now and will continue to do it in the future," said Alperson. "I found more good will shown by exhibitors everywhere. They all seem to take a greater personal interest in what we are doing and propose doing. It is becoming clearer that we are working and planning for their interests and they are appreciating this fact."

Sees Unit Plan Effective in '32

John R. Freuler, president of Big 4, has expressed the belief that the "relinquishment of circuit controlled houses to independent owners, the possibility of darkening others to combat overseating, and other measures of readjustment" are necessary in building the industry's new policy of limited output.

Freuler, advocating unit production, with emphasis on quality rather than quantity, says, "Curtailment of production will automatically adjust exhibition at its source, leaving no topheavy liabilities."

Charney, Goldstone in Lab. Field

C. King Charney, formerly with Agfa Films, has signed a contract as general manager of the Universal Laboratories on the Coast, effective January 1. Phil Goldstone, former Tiffany general manager, is associated with Charney, and is now said to be closely identified with the financing of independent companies.

Father of "Roxy" Dies

Gustave Rothafel, 78, father of "Roxy," died in Brooklyn this week, while his son was directing his radio broadcast over WMCA. Gustave Rothafel had been ill two years, and will be buried privately at Mt. Carmel Cemetery.

Pushing Theatre Construction

Warners' theatre circuit is pushing rapidly the completion of several new theatres, with the Warner in Ridgewood, N. J., the Warner in Nashville, Tenn., and the office building and theatre in Mansfield, Ohio, nearing the final stages of construction.

VOTE CONFIDENCE AT WARNER MEET; PLAN ADOPTED, DIRECTORS RE-ELECTED

Plan of the Warner Executives Places Stated Value of Its 3,801,000 Shares of Common Stock at $5.00 Each

Stockholders of Warner Brothers, meeting at Wilmington this week, placed their stamp of approval on the management, voting it their confidence and approving the plan of Warner executives which places the stated value of 3,801,000 shares of common stock outstanding at $5 per share. The entire board of directors was re-elected, including President Harry M. Warner; Vice-presidents Albert and Jack L. Warner; secretary Abel Carey Thomas; general counsel Waddill Catchings and Henry A. Rudkin.

The meeting further emphasized the independence of Warners, under the present regime, from the banking interests with which the company formerly was connected and from which it severed relations several months ago. Since then the brothers Warner have guided the company's financial structure and development with funds of their own and announced this week, through Harry Warner, that they are prepared to spend all of their own money and are in a favorable position to borrow more if necessary.

The proposal to fix a stated value of $5 a share on the common, stockholders were told by Harry Warner, is to prepare the company to meet any future emergency and immediately raises the corporation's surplus from an approximate $300,000 to $60,000,000. It was stated that the company's common never had a stated value and that all cash heretofore received for its stock was considered solely as capital.

Vote of Confidence Given

George A. Casey, a stockholder of Wilmington, made a motion for a vote of confidence which was approved unanimously by the 170 stockholders present at the meeting, in the presence of Harry and Albert Warner and Secretary Thomas. Casey told his fellow stockholders that it was the duty of all to boost the company and disregard any "unfair remarks" about its stability. At the meeting, stockholders and proxy holders voted 2,136,000 of the corporation's outstanding 3,801,000 common shares.

In speaking before the stockholders, Harry Warner said:

"There are none who can attack our honesty and sincerity. They will not attack a good name that we have worked to build and establish for many years. We will spend what we have and what we can borrow to fight back."

"I know the reputation of the men who bring these suits against our company, but we will fight," he said in discussing the receiver complaint. "I have never been in Wilmington before. I have been too busy. One of my brothers died working for your company and mine. They carried him out of the studios to the hospital. My son died working for the company. I had always had an ambition to develop that boy of mine so that he could carry on when I was gone. But now he is gone.

"We have no secrets in our business. If the company is not molested by individuals who are not serious in their intentions, our business is so arranged that, barring an act of the Lord, it will succeed against all competition."

Highlights of a week of pronounced activity in the corporate affairs of Warner Brothers Pictures, Inc., follow:

1. *Annual stockholders' meeting at Wilmington.*
2. *Adoption of the management's plan to fix the value of common stock at $5 per share, increasing surplus from $225,000 to $60,000,000.*
3. *Assurance by executives of company's financial stability. $4,000,000 in bank.*
4. *Denial of charges in "nuisance" suit for receivers.*
5. *Vote of confidence in management and directorate by stockholders.*
6. *Reelection of entire board of six directors.*
7. *Wall Street authority predicts Warner prosperity in second quarter just started.*

No Plans for Use of Surplus

When the proposal to fix the stated value of the corporation's common stock came before the meeting, Harry Warner was asked what the corporation planned to do with the approximately $60,000,000 surplus which would be created, in addition to the present earned surplus of $300,000. After former Federal Judge Hugh M. Morris and Thomas, of counsel, explained provisions of the state corporation law, Warner told the stockholders that the directors had made no plans whatever.

He and other officers stressed that it would be to the best interests of the corporation to establish the capital surplus proposed. Thomas said that while directors had made no decision as to what would be done with the surplus created, two things which could possibly be done would be reducing the $8,000,000 goodwill item to $1 and retirement of the preferred stock by purchase in open market. The preferred stock is selling from $8 to $10 a share.

One stockholder asked Harry Warner if it were true that he was receiving a salary of $10,000 weekly from the corporation. This question brought a smile to Warner's face.

"Of course not," he replied. "The salaries received by myself and my two brothers combined do not total $10,000 a week. But Jack may be worth that much. I think you could take Jack to a competitor and he would draw $10,000 a week or more."

Another stockholder asked if the corporation had cut salaries of officers and others. "Twenty-five per cent," he replied. "If the day ever came when the corporation needed the money it was paying me it would be welcome to it all. I would give it up gladly."

Officers Give Assurance of Company's Financial Stability; Has $4,000,000 in Bank; Charges in Law Suit Denied

Deny Receivership Charges

The receivership application filed in chancery court in Wilmington by one Jules Endler of Passaic, N. J., was touched upon briefly by executives presiding at the meeting. They said the action was without merit and stated that they are prepared to "go to bat" on the suit, planning to request an immediate hearing before Chief Justice James Penneweill.

In their answer filed at Wilmington on Monday, a sweeping denial of all charges was made by former Judge Morris, representing the corporation. Warners have upwards of $4,000,000 cash in the bank and a well established bank credit, the answer states, pointing out that the present structure and affairs of the company will not necessitate making use of any part of this bank balance.

Not only has the company paid all obligations at maturity or prior to maturity, the answer states, but it is discounting all its current bills that it seems advantageous to discount.

The answer denies that any shares of common or capital stock stand in the name of Jules Endler and declares that the complainant is not the owner or holder in his own right of any shares of the company's common stock.

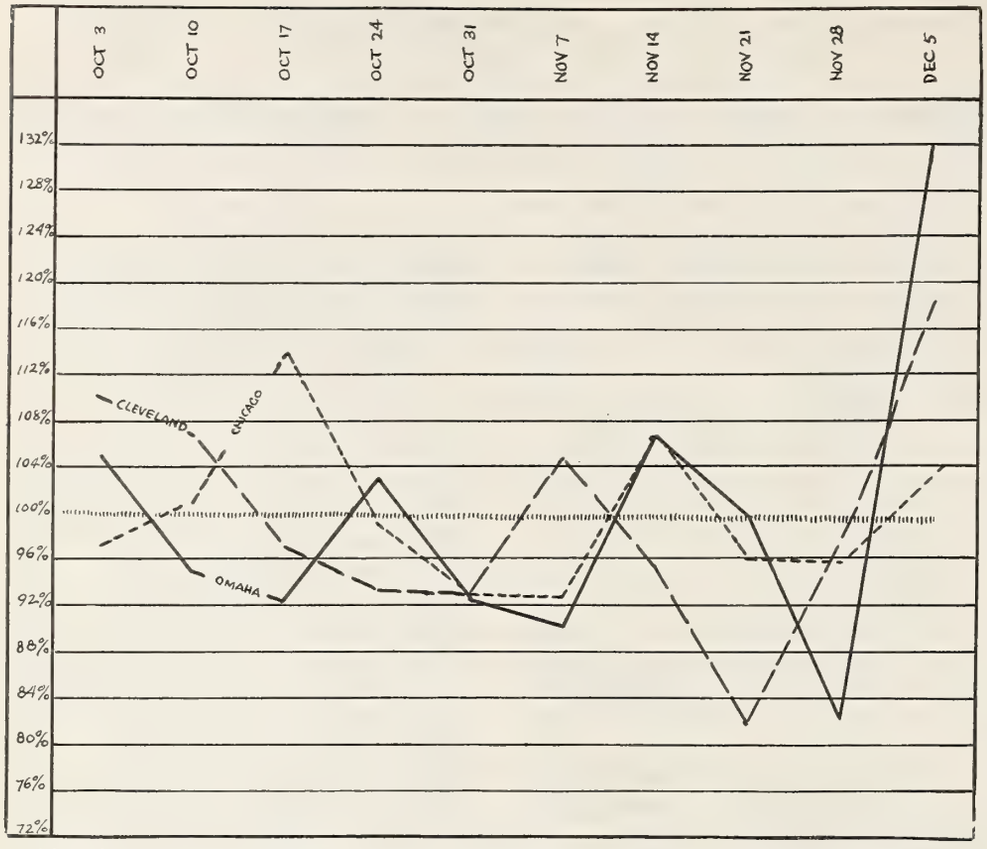
Says Endler Not Owner

The allegation that losses during the past year were greater than those reported in the last annual statement is denied as is the charge that the corporation's losses have created a condition of insolvency. It is denied that the corporation purchased the musical division of the Brunswick-Balke-Collender Company at an exorbitant price and through the purchase has suffered irreparable loss.

It is denied that the corporation has unsuccessfully made an effort to sell the musical division at a price of $8,000,000 less than the purchase price. It is admitted that in April, 1930, the corporation purchased all the outstanding capital stock of the Brunswick Radio Corporation.

Admission is made that some of the theatres owned by it and its subsidiaries are closed temporarily, but only as a matter of sound business policy particularly under present economic conditions. The corporation alleges that closing of some of its theatres under the conditions now existing has resulted in financial advantages to the corporation, subsidiaries and stockholders. It is denied that the company has lost any con-

(Continued on page 26)



This chart shows the weekly box office receipts for ten weeks in Cleveland, Chicago and Omaha, based upon MOTION PICTURE HERALD'S weekly compilation from key city theatre returns. The 100 per cent line represents the average receipts for each city in the two weeks period.

FLORIDIANS WINNING FIGHT ON CARNIVALS

Mayor and Commission at Orlando Refuse License to Tent Show; Civic Units and Press Joins Cause of the Exhibitors

The fight of exhibitors in Florida, led by E. J. Sparks of Consolidated Theatres, Inc., at Jacksonville, and aided by civic organizations, to overcome the unfair competition of tent shows brought a victory this week in a decision at Orlando which is being hailed throughout the state as the opening wedge in clearing up a situation that has been a plague to theatre owners.

On the ground that his tent did not comply with the city building code of Orlando, Billy Wehle, manager of the Billroy Comedians, was denied a permit. Attending the conference were Mayor James L. Giles and C. P. Dickinson, representing the city.

The *Evening Reporter Star* quoted Mayor Giles as follows:

"I'll say quite frankly that I think the shows take more money out of town than they bring in and the sentiment of merchants is against them."

The widespread nature of the fight of the exhibitors for fair competition is evidenced in a report on the situation by Sparks to Sam Dembow, Jr., at Paramount in New York. Sparks said in part:

"We have fought harder this year than ever in our history to see that tent shows playing Florida towns paid the license tax imposed by law.

"Due to bad conditions nationally, tent shows and carnivals are having tough sledding and more of them are in this state and have headed into this state this year than ever before.

"Our losses have been and are so great that we have been making a determined fight to see that they pay the proper license tax. It has cost us considerable money but we have waged a real battle. A concerted effort is being made on the part of the Merchants' Association, newspapers, civic clubs, Chambers of Commerce, etc., in connection with ourselves, with the result that organizations which formerly sponsored under their auspices these shows are reluctant to have any connection with them in the face of the present adverse publicity and also in the face of the fact that they themselves are being told in the proper manner what an injury they commit against not only the theatre interests but all businesses.

"The people of this state are tired of the inroads made into the businesses of this state through these unlicensed (for the most part) itinerant attractions to the point where they don't even want them licensed."

Allied May Supply Low Price Trailers To Own Members

A plan to supply Allied States exhibitors with independent made, low price trailers has been announced by Abram F. Myers, president, and is being developed by H. M. Richey, general manager of Michigan Allied.

If the plan materializes, production of the trailers will be handled by Morris Kaplan of Detroit, it was learned. Kaplan was in charge of the local newsreel handled by Allied theatres in Detroit until it was discontinued recently, owing to a disagreement with Detroit newspapers. Free listings of the Allied theatres and their programs were carried in the Detroit dailies in return for advertising of the dailies in the local newsreel. The reel was discontinued when the dailies failed to renew the agreement and sought to collect for the theatre listings.

Richey reports that "nothing definite" has been decided on the trailer plan as yet, but expressed the belief that "the first of the year" might see some developments. New York home offices of national trailer distributors said that they did not see how any appreciable savings could be effected on trailers, as there are now available several types of extremely low-priced trailers.

5,000 Seats Seen As Uneconomical

Alexander S. Kempner, many years in charge of real estate for Fox Theatres Corporation, and former vice president, has resigned to open his own office for the handling of theatre real estate.

"The trend is definitely toward the 3,000 seat house," Kempner said. "It has been demonstrated that the 5,000 seat theatre is not economically sound, and I doubt if additional theatres of this type will be projected."

Donald Thompson To Make 12 Features for Malay States

Donald C. Thompson, war correspondent and photographer, departs from Los Angeles on January 1 for Singapore where a unit, now being organized at Hollywood, will make 12 feature talkers in Malay, the first to be "Singapore Kate"; story by Irving Kaye Davis.

Singapore will be the base of operations, with distribution in Java, Sumatra, Straits Settlements and Malay States, in which 70,000,000 speak one language.

Sarasone Offers New Sound Screen Direct to Theatres

A new sound screen said to be flameproof, seamless and which, it is claimed, amplifies and clarifies vision and sound, is announced by Sarasone Screen Company of Boston. Draper Brothers executed the design, which will be sold direct to theatres, eliminating the regular channel of theatre supply dealer.

We Write a Letter to The Times

(*Continued from page 8*)

men and money and costly ability than a really good, go-getting city editor.

Now a little high-powered efficiency could readily ruin a good newspaper. Every once in a while it does. Also some of the same treatment has considerably impaired parts of the motion picture production machine.

Spendthrifting in creative work sometimes pays out. The spectacular performance in any field is unlikely to be associated with what business experts would call sanity and good judgment.

The week ago Monday the *Times* itself presented a charming evidence of accidental achievement growing out of what was doubtless a casual little bit of spendthrifting. That issue presented a gem of a story on "excavation looking" based on some reporter's Sunday survey of the scene of the breaking of a water main in the Radio City sector. The story was a delight. It occupied the major fraction of a column and contained not a jot of a line of importance, and yet it was in the judgment of not a few readers one of the best *Times* stories of the year. The unique character of the story and its presentation in the *Times* proves it was not a preordained product. With no actual knowledge of the facts, an experienced observer would venture the guess that some assistant city editor coming down on Sunday afternoon to handle the assignment book found himself overloaded with high-priced staff and by way of clearing the book and the office sent some $200 a week newswriter off to cover a leg assignment fitting for a $25 a week "cub." It is a common, wasteful procedure in local rooms. It is spendthrift in the extreme. But in this instance the reporter, being a person of skill and inspiration, came back with nothing and wrote a masterful piece about it. And so is waste justified. No dollar that the *Times* spent editorially that Sunday afternoon was nearly so productive.

Please be patient with our movies. They mean well, and they're not grown up yet. They'll make good yet. See if they don't—about A.D. 2396. TERRY RAMSAYE

RCA Defendant in Anti-Trust Suit for $15,000,000 Damages

The Raytheon Manufacturing Company of Cambridge, Mass., has filed suit charging restraint of trade against Radio Corporation of America for $15,000,000 in the federal district court of Boston. The plaintiff states it has been damaged to the extent of a sum above $3,000,000. Under the Sherman anti-trust act, triple damages are recoverable.

The defendant is declared to have "conspired with several independent owners of letter patent and of devices for radio receiving apparatus . . ." as a result of which competition in the manufacture and sale of receiving-set tubes was destroyed.

Named Warner Supervisor

Ben Cooney, former manager of the Warner Kenosha, Milwaukee, has been named supervisor of three of the company's local neighborhood theatres. The circuit is on the air three nights each week, offering a dinner hour program.

FROM HOLLYWOOD

by LEO MEEHAN

Action, and plenty of it, has followed the recent conferences here of New York and Hollywood executives of the industry. As we predicted, there has been nothing in the nature of a concerted plan or system followed. Each studio organization is attending to the problem according to its own requirements or situation, but in general it is production curtailment, salary cuts, unrenewed options and general economies of operation looking to the reduction of negative costs and the elimination of wastage.

I have seen a number of these "retrenchment periods" in the past 10 years. "New brooms" have been seized and wielded vigorously on several occasions, but after a few weeks, or months, the old familiar faces usually were found in one spot or another, drawing just as good, or better, salaries. Social and political wires had been successfully pulled by those temporarily dropped, and things were all serene, as before.

When the present economic typhoon hit Hollywood, there were many of the wise guys who predicted a similar result. "Same old stuff," they said. "It will all blow over in a few weeks. After all, who they gonna get to make the pictures, eh?" But even the smart ones are getting dubious now. Expensive lunching spots frequented by the movie crowd have had to sharply cut their prices. The boys and girls are saving what they have, if anything. Too many of them have been called upon the carpets and told "cold turkey" that if they didn't take the cuts proposed they were out, and if they thought they could get their present salaries at other studios, take a look around and see just what was happening at these other places! So a majority of those who are "in" are burying their pride, or ego, or whatever it is, and taking the cuts, resentfully or otherwise. While those who are out—well, they find that other spots where they'd hoped to make connections aren't hiring any new help—or old help, either.

▼

The end of the year will see three big plants standing practically idle, dismantled, unused except for possible emergencies. The biggest and most familiar is the great Fox studio on Western Avenue, for many years one of the busiest spots in the industry. From Winfield Sheehan right on down the line, those still retained on the payroll will move to the Fox Movietone City plant in Westwood, just beyond Beverly Hills. Only the film laboratory on Western Avenue, in a concrete building with large special equipment which cannot be moved, will continue in use. It will be something of a job to consolidate all activities in the Movietone plant, and space is likely to be at a premium, but it is going to be done. The Pathe plant in Culver City is being closed up as rapidly as current productions are completed, and will be almost completely shut down before Christmas. Thus the plant made famous by Thomas H. Ince and, later, Cecil B. deMille, becomes a roosting place for bats instead of the famous Pathe rooster. Except for emergency uses, the big Warner plant on Sunset boulevard has been idle for some time. Since the First National plant in Burbank is plenty big enough for the Warner activities, this property is likely to remain silent, too.

▼

Two important theatre operators have figured in Hollywood's news of the week. Harold B. Franklin came to a parting of the ways with Howard Hughes and left the Hughes-Franklin circuit with the announced intention of devoting himself to the operation of the Los Angeles Paramount and United Artist theatres. Sid Grauman, famous impresario of silent days, builder of the Million Dollar, the Egyptian and Chinese theatres, is returning to active motion picture theatre management at the Chinese. He will assume charge of the big Hollywood first-run house with the opening of MGM's "Hell Divers." This probably will be about Christmas time.

Both sides of the Franklin-Hughes split are reluctant about saying very much. However, it is understood that Franklin became dissatisfied by what he regarded as Hughes' lack of interest in the theatre projects, and what he considers failure upon Hughes' part to live up to the original financial arrangements. Hughes has drastically curtailed his operations in production and Multicolor, and it is not unlikely but that he felt the same way about the Hughes-Franklin theatres. Franklin, on the other hand, declares that the entire circuit was in good shape, considering general conditions. California houses were taking care of themselves, he said, and while the Texas circuit was having some difficulty, it was only slightly in the red. However, it is reliably reported there are heavy financing obligations to be met the first of the year, and there is considerable speculation as to how and by whom. Closing, or return to original owners, is predicted for some of them.

Howard Hughes was away when Franklin resigned, and no action will be taken until he returns. Noah Dietrich, representing him, called attention to the fact that four years of Franklin's five-year contract are still to run, but refuses to predict whether or not Franklin will be asked to continue.

W. R. Marshall, former Paramount exchange manager, has been appointed special sales supervisor of Caddo productions by Hughes.

▼

William Fox also landed back in the theatre business via Broadway, Los Angeles, during the week. His brother-in-law, Jack Leo, came here to take over the financially stranded Los Angeles theatre for the Gumbiner management. Being one of the principal creditors, and lessor of the land upon which the theatre stands, Fox probably was forced into the spot. Jack Leo announced he expected to make a thorough survey of the whole situation before deciding plans of operation.

▼

J. C. Jenkins, the HERALD man, is looking Hollywood over, and will visit other southern California spots before heading toward Texas in a couple of weeks. Jaysee doubtless will give you the "lowdown" in his own inimitable way.

Economics, Politics Obstruct Tax Plan

(Continued from page 9)

already paying, they can get into the theatre business on a large scale very quickly. If the Federal Government or any state government wants to go into the theatre business and develop the theory of government ownership, just let any state or the federal government offer the owners of those theatres to give them 10 percent or even 5 percent of their gross intake for their investments and they can get every theatre in the United States signed over to them immediately.

6—At this time, there is not a theatre in America making a profit of 5 percent of their gross intake, and the majority of theatre owners in the United States would be tickled to death to have the State government or Federal government take over their theatres, pay the exhibitor a fair salary for running his theatre, and give him 2 percent or 3 percent of the gross intake of that theatre for his investment.

7—THEREFORE, how can the theatres assume this tax, and stay in business? It is very apparent they can't. The answer to the present taxation problems can be expressed in one paragraph:

8—CUT DOWN THE COST OF FEDERAL AND STATE GOVERNMENT WHICH HAS INCREASED 325 PERCENT IN SIXTEEN YEARS AND WHICH HAS ALREADY REACHED THE STAGGERING TOTAL OF THIRTEEN BILLIONS OF DOLLARS WHICH IS MORE MONEY THAN WE HAVE IN CIRCULATION AND EXCEEDS THE ANNUAL VALUE OF OUR CROPS!

Get Citizen Help, Lightman Urges

M. A. Lightman, president of the M. P. T. O. A., has issued to exhibitors the following declaration against the proposed 10 per cent federal admission tax:

"Direct taxation on motion picture theatre admissions is most unfair as it places the burden upon the man of average circumstances and in many instances upon the very poorest, as the motion picture theatre caters to the masses.

"Obviously, taxation should be so designed as to be derived from the nation's wealth in proportion to its distribution. If for no other reason this tax is manifestly unfair.

"Secondly, the motion picture institution is essential to a community. The educational value and the general benefits derived from it are of such significance that anything designed to cripple them is unpatriotic and tends to handicap civic advancement. Then, too, why should not the welfare of the motion picture industry be considered? Is it reasonable to single out certain industries and burden us in a crisis like this when the load is so heavy now that it is only with difficulty that we can keep going?

"If it is fair to tax admissions to a theatre why is it not fair to tax every commodity of any kind for which an exchange of money is necessary?

"Exhibitors of the nation should rise up in arms against this drastic proposal. The power of the screen should be utilized to its utmost to combat this thing.

"The citizens of your community should virtually be commanded to come to our defense by storming the capitol with letters of protest. Exhibitors, you must respond. Have thousands of your customers write, wire or phone your congressmen protesting against this unfair proposal. If you depend upon the other fellow, we are sunk. Get busy!"

REX THEATRE

Orofino, Idaho

Dec. 12, 1931

Martin Quigley, Editor-in-Chief
Motion Picture Herald
New York City

Dear Sir:

I have just sent the following telegram which surely can do no harm and explains a situation confronting many small town exhibitors right now:

"Chairman Collier,
House Ways and Means Committee,
Washington, D. C.

"Heartily approve your stand opposing additional taxes on small business. Have spent twenty years in small town theatre and paid burdensome taxes during and after late war.

"An admission tax imposed at this time would most certainly close many small theatres. Business can only stand so much and a very little more burden right now will close shop for thousands.

"J. H. MILLER,
"Rex Theatre"

Exhibitors are looking to you to assist in every way possible and we thank you heartily for past and present efforts.

Sincerely,
(Signed) J. H. MILLER

Railway Express Reduces Air Rates

A new schedule of air express rates, representing a marked reduction from former charges, in some cases as high as 50 per cent, has been announced by the Railway Express Agency and five air transport companies involved. The new rates become effective December 16th. The new rate scales are based on weight in one-half pound units, bulk in cubic inches, and distance moved.

A great deal of film shipments and mail of all types having reference to the conduct of the motion picture business regularly travels by way of the air mail routes.

The minimum rates for air express packages have also been changed, now being $1 on shipments up to approximately 300 miles; $1.25 on those up to 1,500 miles and $1.50 on packages shipped 1,500 miles and over. Approximately, all of the rates are based on the air travel per pound for each 100 miles, the basis being made slightly lower the longer the journey. The former minimums were based on the one-pound package rate, which in the case of transcontinental shipping by air, were $2.60, as against $1.50 under the new schedules.

Mascot Pictures Holds Sales Convention In New York City

Mascot Picture Corporation, holding its sales convention at the Hotel Astor, New York, on Tuesday and Wednesday, decided to make four features and four serials instead of only serials.

Vote of Confidence At Warner Meeting

(Continued from page 23)

tracts with any producer supplying popular pictures.

The answer declares that the company is able adequately and properly to provide and has adequately and properly provided pictures of the type and caliber that appeal to the theatre going public. It is denied that exorbitant and prohibitive salaries are being paid to officers and others or that the corporation has been in financial difficulties.

The answer admitted that its funded indebtedness is unlimited as to debenture bonds, but admits that its outstanding debenture bonds may be increased from time to time under the terms and conditions expressed and set forth in the trust indenture. It also admitted that there was outstanding as of August 29 last an optional 6 per cent convertible debenture series due in 1939 in the sum of $41,000,000, less those held in the treasury, amounting to $2,022,500, but the corporation alleges that the debentures then outstanding have been now reduced by retirement and cancellation to the sum of $38,000,000 and that additional bonds in the sum of $192,500 are now held in the defendants' treasury.

The corporation denies that the compilation of quick assets and quick liabilities set forth in the bill of complaint is correct. The bill gives the quick assets for 1931 as $25,781,209 and quick liabilities as $18,125,787, giving a ratio of 1.21 to 1. The answer gives the current and working assets for 1931 the same as set forth in the bill, but gives the current liabilities as $13,945,407, or a ratio of 1.85 to 1.

Louis A. Fink, financial authority, writing in the *Wall Street Journal* this week, said that prospects of the Warner companies are good, predicting that operations in the second quarter, which has just begun, would result in a profit.

Franklin Resigns As Circuit Chief

Harold B. Franklin has announced on the Coast his resignation as president and general manager of Hughes-Franklin Theatres of Hollywood.

Franklin is moving his headquarters to the Paramount theatre in Los Angeles, where he will carry on the management of the Paramount and United Artists theatres.

Harold Franklin abandoned plans for nine automat theatres and 40 others contemplated when he resigned as president of Hughes-Franklin Theatres, it is understood in San Diego. The miniature theatres were to have required no ushers, patrons finding their own seats.

Cleveland Showmen to Elect

The Cleveland Motion Picture Exhibitors Association will hold its annual meeting for the election of officers on December 17, in the Film Building, association headquarters. Local city officials will be guest speakers.





GENTLEMEN of the 72nd CONGRESS

now in session—

this country in its darkest hours had a Washington and a Lincoln—

WHAT THIS COUNTRY NEEDS RIGHT NOW IS—



WE PREDICT SHE WILL WIN IT NEXT YEAR TOO!

The highest prize of the industry went to Marie Dressler this year for her work in "Min and Bill." We think she will win it again next year.

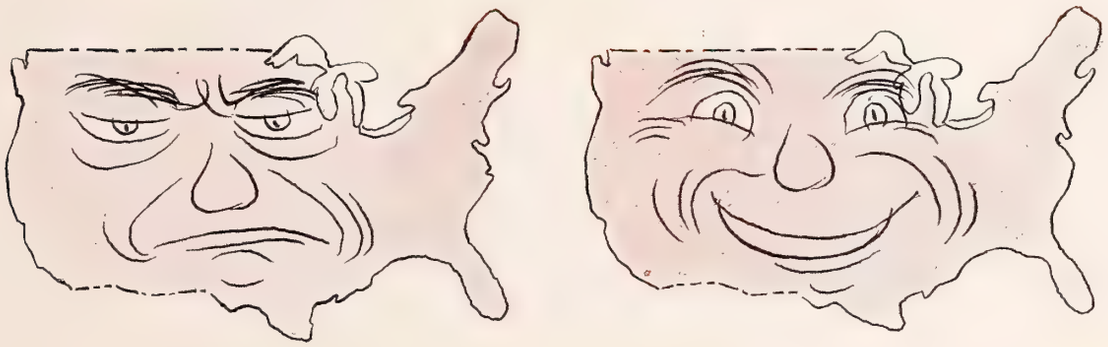
Marie DRESSLER *in*

RICHARD CROMWELL—JEAN HERSHOLT

FROM THOUSANDS OF SCREENS SHE'LL CHEER UP AMERICA!

Let her change the map of the U.S.A. from

THIS to THIS



Hats off to Marie Dressler! Hats off to M-G-M's studio-showmen who have immortalized her God-given talent in "Emma" a motion picture that will inscribe its humanity on the heart of the world. Exhibitors need not be told of the power and appeal of this glorious actress. But we are here to tell them that with Marie Dressler in "Emma" there has come to the screens of America a picture so tenderly understanding, so packed with laughs, so funny and tragic and beautiful, all wrapped in one, that once seeing it no one will rest until they have have enjoyed it all over again. Box-offices of America, get ready for action!

CLARENCE BROWN's

Production of the story by Frances Marion, author of "The Champ"

EMMA

—and we respectfully urge

(SEE NEXT PAGE)



MR. HOOVER, MR. MELLON, MR. STIMSON, MR. CURTIS—

Stop Worrying!

MARIE DRESSLER

is coming in

EMMA

A METRO-GOLDWYN-MAYER PICTURE

of course!

EXTRA!

By special arrangement with our studio in Culver City, California, we are able to obtain advance prints for

SPECIAL NATION WIDE TRADE SHOWINGS OF

MARIE *(Bless her heart!)*

DRESSLER

in

EMMA

It is worth considerable sacrifice of your time and effort to attend one of these screenings:

Albany	*Harmanus Bleecker Hall*	Tuesday, Dec. 29	11:15 P.M.
Atlanta	*Fox*	Sunday, Jan. 3	3:00 P.M.
Boston	*State*	Tuesday, Dec. 29	10:00 A.M.
Buffalo	*Buffalo*	Tuesday, Dec. 29	*Midnight*
Butte	*Rialto*	Tuesday, Dec. 29	11:30 P.M.
Charlotte	*Carolina Theatre*	Tuesday, Dec. 29	10:00 A.M.
Chicago	*Dearborn*	Tuesday, Dec. 29	2:00 P.M.
Cincinnati	*Lyric*	Tuesday, Dec. 29	11:30 P.M.
Cleveland	*Allen*	Tuesday, Dec. 29	11:30 P.M.
Dallas	*Melba*	Sunday, Jan. 3	10:30 A.M.
Denver	*Ogden*	Tuesday, Dec. 29	1:00 P.M.
Des Moines	*Des Moines*	Tuesday, Dec. 29	10:30 A.M.
Detroit	*United Artists*	Tuesday, Dec. 29	11:30 P.M.
Indianapolis	*Fountain Square*	Monday, Dec. 28	2:00 P.M.
Kansas City	*Isis*	Tuesday, Dec. 29	2:00 P.M.
Los Angeles	*Boulevard*	Tuesday, Dec. 29	10:30 A.M.
Memphis	*Strand*	Sunday, Jan. 3	3:00 P.M.
Milwaukee	*Davidson*	Tuesday, Dec. 29	*Matinee*
Minneapolis	*Loring*	Tuesday, Dec. 29	2:00 P.M.
New Haven	*Fox College*	Tuesday, Dec. 29	10:30 P.M.
New Orleans	*Tudor*	Sunday, Jan. 3	10:00 A.M.
New York	*Astor*	Tuesday, Dec. 29	11:00 A.M.
Oklahoma City	*Criterion*	Sunday, Jan. 3	10:00 A.M.
Omaha	*World*	Tuesday, Dec. 29	10:00 A.M.

Philadelphia—Theatre and time of showing to be announced.
Pittsburgh—Theatre and time of showing to be announced.

Portland	*Broadway*	Tuesday, Dec. 29	11:15 P.M.
St. Louis	*Ritz*	Tuesday, Dec. 29	2:30 P.M.
Salt Lake City	*Gem*	Tuesday, Dec. 29	11:30 P.M.
San Francisco	*Alhambra*	Tuesday, Dec. 29	2:30 P.M.
Seattle	*Paramount*	Tuesday, Dec. 29	11:30 P.M.
Syracuse	*Loew's State*	Tuesday, Dec. 29	*Midnight*
Tulsa, Okla.	*Ritz*	*Tuesday*, Jan. 5	10:30 A.M.
Washington	*Ambassador*	Tuesday, Dec. 29	2:00 P.M.

M-G-M *(At Your Service!)*

NOVEMBER'S BOX OFFICE CHAMPIONS

Three ties in the ratings attest the close competition of productions outstanding in the language of the box office for the calendar month of November, in MOTION PICTURE HERALD'S presentation of the CHAMPIONS. Metro-Goldwyn-Mayer's "Possessed" and "The Sin of Madelon Claudet" tied for first position. Then came Paramount's "Touchdown," followed by a tie for next rating between RKO Radio's "Are These Our Children?" and First National's "Five Star Final." Two pictures also shared sixth place, Fox's "Ambassador Bill" and MGM's "The Cuban Love Song." Thus MGM rated three of the leaders.



POSSESSED

M-G-M

From Edgar Selwyn's stage play, "The Mirage." Directed by Clarence Brown. Adaptation, continuity and dialogue by Lenore Coffee. Film editor, William LeVanway. Cinematographer, Oliver Marsh. Cast: Joan Crawford, Clark Gable, Wallace Ford, "Skeets" Gallagher, Marjorie White. Released, November 14, 1931.



SIN OF MADELON CLAUDET

M-G-M

From the play "Lullaby" by Edward Knoblock. Directed by Edgar Selwyn. Dialogue and continuity by Charles MacArthur. Edited by Tom Held. Cinematographer, Oliver Marsh. Cast: Helen Hayes, Lewis Stone, Neil Hamilton, Robert Young, Cliff Edwards, Jean Hersholt, Marie Prevost, Karen Morley, Chas. Winniger, Alan Hale. Released, October 24, 1931.



TOUCHDOWN

Paramount

Adapted from "Stadium" by Francis Wallace. Screen play by Grover Jones and William Slavens McNutt. Directed by Norman McLeod. Cinematographer, Arthur Todd. Cast: Richard Arlen, Peggy Shannon, Jack Oakie, Regis Toomey, Charles Starrett. Released, November 14, 1931.

ARE THESE OUR CHILDREN?

RKO-Radio



Story by Wesley Ruggles. Directed by Wesley Ruggles. Adapted by Howard Estabrook. Supervised by Lou Sarecky. Art director, Max Ree. Sound, Clem Portman. Cinematographer, Leo Tover. Cast: Eric Linden, Rochelle Hudson, Ben Alexander, Arline Judge, Roberta Gale, Beryl Mercer. Released, November 14, 1931.

FIVE STAR FINAL

First National



Original play by Byron Morgan. Directed by Mervin LeRoy. Art director, Jack Okey. Adaptation by Robert Lord. Cinematographer, Sol Polito. Cast: Edward G. Robinson, Marion Marsh, Ona Munson, H. B. Warner, Frances Starr. Released, September 26, 1931.

AMBASSADOR BILL

Fox



Screen play by Guy Bolton. (Suggested by "Ambassador from the United States" by Vincent Sheehan.) Directed by Sam Taylor. Art director, Duncan Cramer. Costumes by Guy Duty. Cinematographer, John Mescall. Cast: Will Rogers, Marguerite Churchill, Greta Nissen, Tad Alexander, Ray Millard. Released, November 22, 1931.

CUBAN LOVE SONG

M-G-M



Story by G. Gardner Sullivan and Bess Meredyth. Songs by Herbert Stothart, Dorothy Fields, James McHugh. Directed by W. S. Van Dyke. Adaptation by John Lynch. Additional dialogue by John Colton, Gilbert Emery, Robert E. Hopkins and Paul Hervey Fox. Edited by Margaret Booth. Cinematographer, Harold Rosson. Cast: Lawrence Tibbett, Lupe Velez, Ernest Torrence, Jimmy Durante, Karen Morley, Louise Fazenda, Hale Hamilton. Released, October 31, 1931.

A WOMAN WHO TURNED



SAMUEL GOLDWYN

presents

GLORIA SW

Doff Your Box-Office Hats Once More to SAMUEL GOLDWYN

First he gives you "STREET SCENE"; then EDDIE CANTOR in "PALMY DAYS"; then RONALD COLMAN in "THE UNHOLY GARDEN"; then RONALD COLMAN in SINCLAIR LEWIS' great novel "ARROWSMITH" with HELEN HAYES, and now DAVID BELASCO'S last great stage triumph acclaimed by every critic who has seen it. The finest thing glorious Gloria has ever done.

HERE, IF EVER, A GREAT DRAMATIC STAR LIVES UP TO A GREAT DRAMATIC OPPORTUNITY

UNITED ARTISTS PICTURE *Backed Up with*

FROM ICE TO FIRE!

ANSON

in

"TONIGHT OR NEVER"

with

MELVYN DOUGLAS *and the* ***ORIGINAL BELASCO STAGE CAST***

Directed by **MERVYN LEROY**

Another **UNITED ARTISTS CAMPAIGN**

CELLER ASKS BARRING OF BLOCK SALES

Sales Chiefs Belittle Block Booking Bill

Abolition of block booking, blind buying and arbitrary allocation of pictures is sought in a bill introduced at Washington by Congressman Emanuel Celler of New York. Salesmen said they doubted the bill's advantages to exhibitors would compensate for the rental increases that would follow.

Following is the text of the Celler bill:

A bill to prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion-picture films, and to prevent the restraint upon the free competition in the production, distribution, and exhibition of copyrighted motion-picture films, and to prevent the further monopolization of the business of producing, distributing, and exhibiting copyrighted motion pictures by prohibiting blind booking and block booking of copyrighted motion-picture films and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

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Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) for the purpose of this Act "motion-picture film" or "film" or "films" shall mean copyrighted motion-picture film such as is commonly transported in interstate commerce for exhibition in motion-picture theatres. The word "person" shall be construed to import the plural or singular and shall include individuals, associations, partnerships, corporations, and trusts. The word "producer" shall include any person engaged in photographing scenes, plays, entertainments, events or scenes of news interest or historical or educational value, and the like, on negative motion-picture film, for the purpose of making positive prints therefrom or otherwise for exhibition in motion-picture theatres, whether or not such person also is engaged, directly or indirectly, in the distribution or exhibition of such films. The term "distributor" shall include any person engaged in selling, leasing, or renting copyrighted motion-picture film to exhibitors, whether or not such person also is engaged, directly or indirectly, in the production of such films. The term "exhibitor" shall include any person owning or operating a motion-picture theatre or theatres, or other place where motion pictures are regularly exhibited as all or part of a program of entertainment, whether or not such person also is engaged, directly or indirectly, in the production or distribution of films. The "booking" of a film is the making of a contract of lease, license, or sale between a distributor and an exhibitor, whereby the latter is given the right to make public exhibitions thereof. The words "interstate commerce" shall be construed to mean commerce between any State, Territory, or possession, or the District of Columbia, and any place outside thereof; or between points within the same state, territory, or possession, or the District of Columbia, but through any place outside thereof, or within any territory, or possession, or the District of Columbia.

(b) For the purpose of this Act (but not in any wise limiting the foregoing definition of interstate commerce) a transaction in respect of any copyrighted motion-picture film shall be considered to be in interstate commerce if the film is a copy or reproduction of a negative or positive film and is part of that current of commerce usual in the motion-picture industry whereby films are sent from one state to another with the expectation that they will circulate in two or more states, being leased first to one exhibitor and then to another until the film has been exhibited such number of times that the public demand for exhibitions thereof has been met, including in addition to cases within the above general description all cases where films are shipped by distributors located outside a state into that state to any branch or agency owned or controlled by such distributor. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this act. For the purpose of this paragraph the word "State" includes territory, the District of Columbia, possession of the United States, and foreign nation.

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Sec. 2. In the course and conduct of the motion-picture industry the producers own and / or operate studios in the States of California, New York, New Jersey, and other states where they make or produce motion-picture films. In the production of motion-picture films large quantities of unexposed negative and positive films are shipped from other states to the studios. At the studios and on suitable sites called "locations" scenes are photographed upon reels of negative film, and the negative film is developed and edited, and at least one positive film is made. The negative film is then shipped from the studios to laboratories located sometimes in the same states and sometimes in a different state, where as many positive prints are made as may be necessary to meet the demand for the films. The positive films being then covered by copyright are distributed by distributors to exhibitors in the several states. When the films are projected by an exhibitor upon a screen the final stage of the photographic process takes place and there is then depicted what is commonly known as motion pictures. To facilitate the delivery of motion-picture films to the exhibitors most distributors have established branch offices throughout the United States known as exchanges, where negotiations for the booking of films are conducted with exhibitors. From these exchanges, located in the principal cities in the various sales districts throughout the United States, service is given to smaller cities and towns in contiguous territory, the films in passing between the exchange and the exhibitor frequently crossing state lines.

Sec. 3. A continuous supply of attractive motion-picture subjects is essential to the successful conduct of a film exchange or motion-picture theatre. Certain producers and distributors who by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise are also exhibitors enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlling advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion-picture subjects, such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theatre or theatres through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor. As a result of this condition, theatres controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theatre or group of theatres by two or more distributors. Such common, interlocking interest and control by one distributor in the theatres of another distributor results in restricting the supply of suitable copyrighted motion-picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion-picture theatres by producers and distributors results in restricting the number of motion-picture theatres in which may be exhibited the film productions of producers and distributors not affiliated with motion-picture theatres.

Certain practices have grown up in the distribution of films the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of producing, distributing and exhibiting copyrighted motion pictures. These practices consist of (a) blind booking and block booking, (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not so affiliated.

Blind booking and block booking is the system of booking films whereby the exhibitor is denied the right to view the product he is to lease and to select such part thereof as he deems suitable to the tastes of his public, but is required to lease all of the product of a given distributor offered for release during a given period long in advance of the time when the product is to be delivered and often before the making of such product has been commenced. This system of "blind booking" and "block booking" makes it incumbent upon an exhibitor to lease films which are not suitable for his needs and which he does not want in order to obtain films which from the descriptive matter he concludes his patrons will demand and which he must have in the successful conduct of his business. This system of blind and block booking of films requires the exhibitor to show films of poor quality or to suffer the loss of the rental on such films and precludes the small producer having only a few films a year or any other producer or distributor having no theatre affiliations from competing with the producers and distributors because the latter by block booking successfully monopolize the playing dates of the exhibitors.

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This practice of blind and block booking is frequently waived for the benefit of theatres affiliated with producers and distributors.

By the practice of arbitrary allocation of product theatres affiliated with producers and distributors are arbitrarily given the choice of product without affording the unaffiliated exhibitor competing with such controlled or affiliated theatre the opportunity to bid or compete for such choice product.

Sec. 4. Six months after the date of this act it shall be unlawful for any producer or distributor of copyrighted motion-picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theatre or theatres copyrighted motion-picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion-picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an

(Continued on page 34)

LANKFORD WANTS FEDERAL CONTROL

Lankford Urges Control of Films

The Congressional Committee on Expenditures in Executive Departments has under consideration a bill introduced this week in the House by Representative Lankford (Ga.), which seeks creation of a new Department of General Welfare, with an annual appropriation of $1,000,000,000, to control radio and films for the benefit of schools, churches, farm organizations, fraternal, veterans' and other associations.

Following is the text of the Lankford bill:

A bill to create a Department of General Welfare, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that there is established at the seat of government an executive department, to be known as the Department of General Welfare, to aid, encourage, and promote the public schools, churches, lodges, labor federations, farm organizations, organizations of war veterans and descendants of veterans, patriotic clubs, community gatherings, and other legal assemblies and organizations, so that all the people of the several states and territories and of the District of Columbia shall have larger educational, religious, fraternal, social, and recreational advantages, in order to secure a better mental, physical, spiritual, moral, and patriotic development of the people and in order that the general welfare may be provided and promoted, but without impairment of or the infringement upon the laws, the rights, duties, authority, or responsibilities of the several States, Territories, and the citizens thereof, with respect not only to the public agencies and institutions herein mentioned and referred to but likewise as to all private institutions, agencies of said character in the several States and Territories, and leaving to all the people the fullest and most complete religious liberty, unrestricted right of free speech, and most perfect freedom of conscience in the exercise of all constitutional rights.

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(b) The Department of General Welfare shall be under the control and direction of a Secretary of Welfare to be appointed by the President, by and with the advice and consent of the Senate. The Secretary of Welfare shall receive a salary at the rate of $15,000 per annum. Section 158 of the Revised Statutes is amended to include the Department of General Welfare, and the provisions of Title IV of the Revised Statutes as now or hereafter amended shall be applicable to this department. The Secretary of Welfare shall cause a seal of office to be made for the Department of General Welfare of such device as the President shall approve, and judicial notice thereof shall be taken.

Sec. 2. There shall be in the Department of General Welfare an Assistant Secretary of Welfare to be appointed by the President, by and with the advice and consent of the Senate, and to receive a salary of $7,500 per annum. The Assistant Secretary shall perform such duties as may be prescribed by the Secretary of Welfare and required by law. There shall be a solicitor, a chief clerk, a disbursing clerk, and such other scientific, technical, and clerical assistants as may be necessary to carry out the provisions of this Act and as may be provided for by Congress from time to time.

Sec. 3. Congress shall from time to time provide suitable quarters for the Department of General Welfare, and the Secretary of Welfare shall have charge, in the buildings and premises occupied by or assigned to the Department of Welfare, of the library, furniture, fixtures, records, and other property pertaining to the department or hereafter acquired for its use in its business.

Sec. 4. That in furtherance of the purposes herein set forth the Secretary of Welfare (hereinafter called the Secretary) shall immediately secure (a) any and all legal right or rights that may not now be owned by the United States Government to the fullest and most complete control of the sending and receiving of all radio communications within the United States, full authority to manage and control said radio communications being hereby vested in said Secretary, subject only to the exceptions hereinafter set forth; (b) sufficient motion picture films of such a nature and standard as to encourage and promote the policy and purpose of this Act to the end that all the people may be made stronger educationally, spiritually, morally, physically, and financially, enjoying wholesome, healthy, patriotic, instructive, and proper entertainment, becoming more sensible of the rights of each other and strengthened in their faith in constituted authority and their Government; and (c) such books, prints, maps, bulletins, other printed and written matter, and such equipment, apparatus, and paraphernalia as may be necessary to carry into effect the provisions of this Act.

Sec. 5. The Secretary shall make provision for supplying the executive, the legislative, and judicial branches of the Government such radio and film service as may be needed by them in the discharge of the duties and powers vested in them by law and shall maintain for the Government and its branches the use of all radio communications and proper film or motion picture service for the purposes of this Act and for the whole people.

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Sec. 6. The Department of Public Welfare shall make available to and furnish whenever requested such motion picture films and apparatus and such radio service as may be desired and approved by any and all schools, colleges, universities, churches, missions, lodges, clubs, unions, federations, public hospitals, orphans' homes, charitable organizations, community centers, patriotic organizations, and other organized gatherings in the United States: Provided, however, that no such film, motion picture service, or radio service shall be inimical or antagonistic to the United States Government or the general welfare of the people thereof. The expense of producing and furnishing said films, motion picture apparatus, and radio service shall be without cost to the people of the United States as patrons or users, and no admission charge shall be made when same are exhibited or used. Nothing herein shall interfere with the usual tuition, dues, or collections that may be charged or voluntarily given in such churches, schools, lodges, or other gatherings.

Sec. 7. That a State, county, city, or community may become an organization entitled to all the privileges and benefits of this Act upon (a) electing or providing officials authorized to manage the entertainment and service herein provided and authorized to approve and select the class of moving pictures and radio service to be used and exhibited, and (b) providing suitable buildings or outdoor space with ample seating facilities for such exhibition and entertainment.

Sec. 8. That the department shall pay one-half the cost of school books, maps, and other equipment in all States which provide for the payment by the States of the other half of the cost of said maps, books, and equipment, the State authorities in all cases to select and approve the books, maps, and equipment to be used in such State.

Sec. 9. The Secretary shall confer and cooperate with the different departments of Government, the various State authorities, and any and all organizations mentioned herein as beneficiaries of said service, with a view and for the purpose of ascertaining what pictures and radio service will be requested and how best to fully carry out the purposes of this Act.

Sec. 10. That in the event it is impossible to supply all the service, that may be demanded hereunder, then the service shall be apportioned among the groups or organizations requesting same in accordance with the respective memberships or patrons thereof.

Sec. 11. That commercial advertising shall neither be permitted over the radio within the United States nor by motion pictures authorized or shown under the provisions of this Act. Commercial communications or messages shall not be transmitted over the radio except upon approval of the Department of General Welfare and in such a way as not to interfere with the uses to which the radio service is herein dedicated.

Sec. 12. Political organizations or parties are entitled to the service herein set forth. Candidates shall have the privilege of presenting their cause to the electorate fairly and as may appear just to the Secretary after giving due consideration to class of office to which the candidate aspires, and the number of people to be reached and the availability of the radio service without undue conflict with other purposes of the service herein provided.

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Sec. 13. That in case full service cannot be given to all activities herein mentioned, then preference shall be given to activities of the Government and its various services, to the schools of the country, and the proper entertainment of children and their parents.

Sec. 14. For the fiscal year ending June 30, 1931, and annually thereafter the sum of $1,000,000,000, or so much thereof as may be necessary, is hereby authorized to be appropriated, out of any money in the Treasury not otherwise appropriated, to the Department of General Welfare for the purpose of carrying into effect and operation the provisions of this Act.

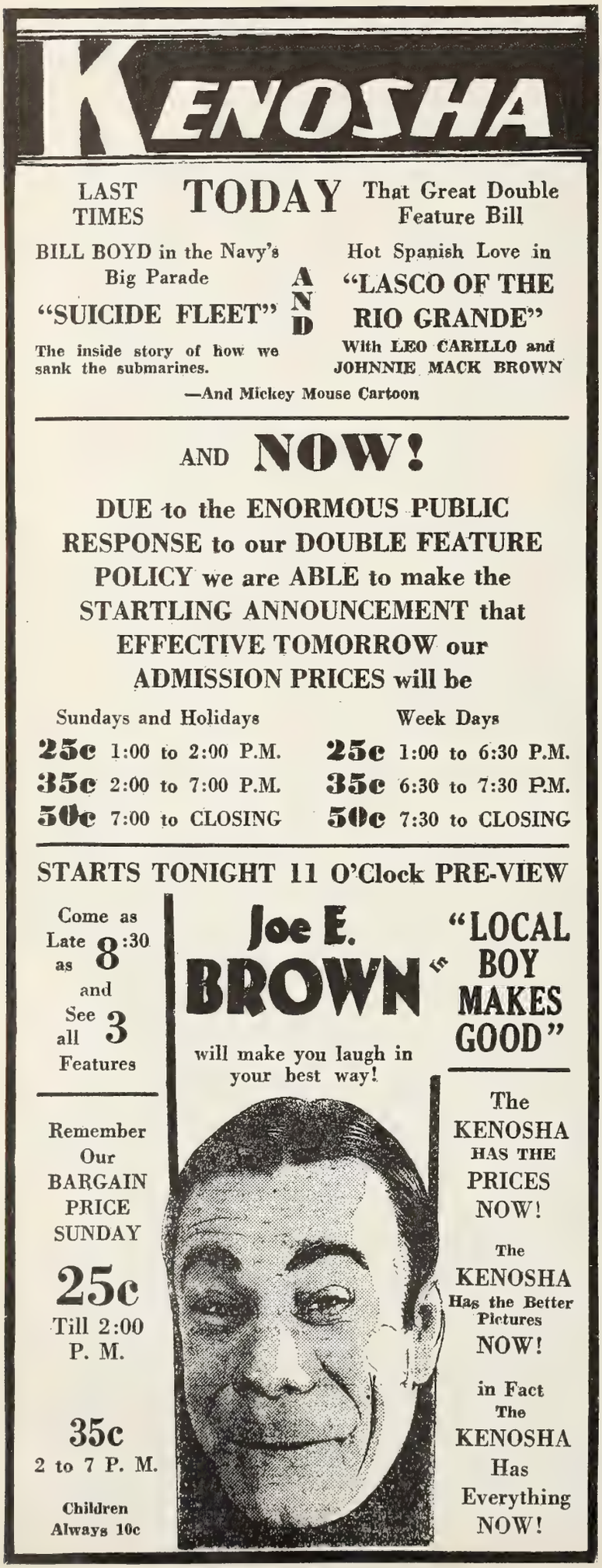
Sec. 15. The Secretary of Welfare shall annually, at the close of each fiscal year, make a report in writing to Congress, giving an account of all money received and disbursed by the Department of General Welfare and describing the work done by the department. He shall also from time to time make such special investigations and reports as may be required of him by the President or by either House of Congress or as he himself may deem necessary and urgent.

Sec. 16. That all laws and parts of laws in conflict herewith be, and the same are hereby, repealed.

Finances of Pittaluga Remain Unchanged, Says U. S. Unit

Pittaluga, important Italian motion picture corporation, is not in dire financial straits, as had been previously reported, nor has the situation been changed with regards the supporting tieup with the Italian Government, according to Transcontinental Pictures, agents in the United States for Pittaluga.

Support of the Italian Government revolves around a special financial reward for the best films produced by Cines-Pittaluga, which sum is obtained from the regular governmental admission tax on theatres.



"You may think you know all there is to know about double features and such practices, but I am enclosing herewith what I honestly believe to be the ultimate of something or other," writes Fred S. Meyer, president of the MPTO of Wisconsin, in submitting a clipping of this newspaper ad of the Kenosha theatre at Kenosha, Wis., to Charles E. Lewis, editor of Managers' Round Table of the HERALD.

"At least in twenty-two years in this business I have never seen its equal. Aside from the fact that this is as poor an ad as I ever hope to see, I want you to particularly note that you can 'come as late as 8:30 p.m. and see all three features — "Suicide Fleet," "Local Boy Makes Good," and "Lasca of the Rio Grande.'"

"I thought that I had seen the ultimate when I read your comment on 'Street Scene' and 'Spirit of Notre Dame' on one bill. This same theatre last week ran "I Like Your Nerve," "Resurrection" and "Frankenstein."

"Rumor has it that the next move will be to show the double feature program on Friday and Saturday, plus a previewing of Sunday's two features, which would make four (4) feature pictures on Saturday night.

"And they call ours 'the amusement business.' Well, it is amusing—but 'the Greeks had a a different word for it.'"

Celler Proposes Block Sales Ban

(Continued from page 32)

to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several states, to wit, the business of the production, distribution, and exhibition of motion-picture films.

Sec. 5. After eighteen months from the date of this act it shall be unlawful for any producer or distributor of motion-picture films, in the current of interstate commerce, to make or enter into any contract, agreement, or arrangement for the leasing of any film or films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

Sec. 6. After six months from the date of this act it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres which are affiliated directly or indirectly with such producer or distributor or with any other producer or distributor without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

Sec. 7. Administration of this act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in section 4 of this act.

Sec. 8. Any person who shall knowingly and willfully violate any provision of this act or any order, rule, or regulation made by the Federal Trade Commission, shall, upon conviction in any district court of the United States, be sentenced to a fine of not more than $10,000 and not less than $1,000, or to imprisonment for not more than one year or to both such fine and imprisonment, in the discretion of the court.

United Artists to Appeal Test Case

United Artists has decided to appeal its test case against John Pillar, Valley City, N. D., exhibitor, to determine whether or not film contracts which have been generally in use in the territory will have any legal standing in court.

The test case is also meant to indicate whether or not further action should be taken by United Artists and Minneapolis distributors to attempt to enforce alleged contract violations.

Louisville Showman Named To Head Crusading Association

Colonel Fred Levy, of Louisville, for many years associated with First National and a group of houses in Kentucky and Indiana, has been named chairman of a newly organized property owners' association, which purposes to aid in the reduction of taxes and elimination of political wastage.

THEATRE RECEIPTS

Box office receipts for the current calendar week, ended December 12, indicate a drop from the previous week's total. The figure for the current seven-day period reached $2,379,781 for 179 theatres in 30 cities, while last week the total gross was $2,550,524 for 186 theatres in 30 cities, a decrease of $170,743. The apparent loss will be attributed to the smaller number of houses included in the compilation this week. Four new high individual figures and four new lows were recorded during the current week, as compared with five new highs and three new lows for the previous period. It is interesting to note that the new highs, in Chicago, New York, Philadelphia and San Francisco, were grossed with the Universal film, "Frankenstein."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Over The Hill" (Fox)..... (6 days)	9,240	"The Champ" (MGM)..... (6 days)	12,000	High 1-24 "Reducing" .....$	18,500
Leland	1,350	25c-35c	"The Phantom of Paris" (MGM).. (6 days)	4,920	"Riders of the Purple Sage" (Fox) (6 days)	5,500	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"Grief Street" (Chesterfield). ..... (6 days)	3,800	"Blonde Crazy" (W. B.)..... (6 days)	4,100	High 5-2 "Strangers May Kiss"	8,100
RKO Palace....	4,000	25c-60c	"Platinum Blonde" (Col.)..... (3 days)	9,500	"Way Back Home" (Radio)..... (3 days)	9,850	Low 7-11 "Daddy Long Legs"	2,900
			"Secret Service" (Radio)..... (3 days)	9,900	"Road To Reno" (Para.)..... (3 days)	9,425	High 10-31 "East of Borneo".....	4,950
Strand	1,900	35c-50c	"Sin of Madelon Claudet" (MGM) (6 days)	9,220	"Local Boy Makes Good" (F. N.) (6 days)	7,300	Low 6-6 "Party Husband".....	3,190
							High 10-24 "Susan Lenox".....	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"Blonde Crazy" (W. B.) ..... (6 days and Sun. midnite show)	3,900	.....		.....	
Europa	267	25c-50c	"Merry Wives of Vienna" (German) (6 days)	1,200	"The Immortal Vagabond"..... (Ufa-English) (6 days)	450	High 10-12 "Two Hearts in Waltz Time"	2,200
Hippodrome	2,250	25c-50c	"Morals for Women" (Tiff.) ..... (6 days and Sun. midnite show)	9,500	"The Bargain" (F. N.)..... (6 days and Sun. midnite show)	12,000	Low 11-30 "Immortal Vagabond"	450
Keith's	2,500	25c-50c	"Frankenstein" (U.) ..... (5 days and Sun. midnite show) (2nd week)	5,080	"Frankenstein" (U.) ..... (7 days and Sun. midnite show) (2nd week)	8,900	High 4-9 "Bachelor Apartment"	16,000
Loew's Century	3,076	25c-60c	"Local Boy Makes Good" (F. N.) (6 days)	20,100	"His Woman" (Para.) ..... (6 days)	25,200	Low 1-17 "Abraham Lincoln"	4,800
Loew's Parkway	987	15c-35c	"Possessed" (MGM) .... (6 days)	4,900	"The Guardsman" (MGM) ..... (6 days)	4,000	High 4-11 "Tailor Made Man".....	30,000
Loew's Stanley..	3,532	25c-60c	"The Big Parade" (MGM)..... (6 days)	10,400	"The Champ" (MGM) ..... (6 days and Sun. midnite show)	22,700	Low 3-21 "Conquering Horde"	17,000
Loew's Valencia	1,487	25c-35c	"Possessed" (MGM) ..... (6 days)	4,000	"The Guardsman" (MGM) ..... (6 days)	2,800	High 1-3 "Follow the Leader"	5,500
New	1,600	25c-50c	"Good Sport" (Fox) . ..... (6 days)	8,000	"Surrender" (Fox) ..... (6 days)	7,500	Low 1-10 "Lottery Bride"	3,100
Rivoli	1982	20c-40c	"Lasca of the Rio Grande" (U.) (6 days)	4,000	"Reckless Living" (U.)..... (6 days)	3,800	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
							High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company	3,000
Boston								
Keith's	2,800	25c-65c	"Frankenstein" (U.)	25,000	"Frankenstein" (U.) ..... (1st week)	27,000	High 12-5 "Frankenstein"	27,000
Keith-Boston ..	2,500	25c-50c	"Nice Women" (U.)	20,000	"The Guilty Generation" (Col.) ..	21,000	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"Possessed" (MGM)	21,000	"Flying High" (MGM)	23,500	High 1-10 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"The Cuban Love Song" (MGM)..	21,500	"The Champ" (MGM)	23,000	Low 7-18 "Up for Murder"	17,000
Metropolitan ...	4,350	35c-75c	"The Cheat" (Para.)	35,000	"Once A Lady" (Para.)	38,000	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"Blonde Crazy" (W. B.).	11,000	"Over The Hill" (Fox).....	12,000	Low 7-11 "Indiscreet"	18,000
Scollay Square.	1,800	25c-50c	"Once A Lady" (Para.).....	11,000	"Five Star Final" (F. N.)	13,000	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"Blonde Crazy" (Para.).....	12,000	"Over The Hill" (Fox)	13,500	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel".....	18,000
							Low 12-12 "Blonde Crazy"	11,000
							High 1-17 "Right to Love"	25,000
							Low 12-12 "Once A Lady"	11,000
							High 9-26 "Monkey Business"	15,000
							Low 11-14 "Yellow Ticket"	11,000
Buffalo								
Buffalo	3,500	30c-65c	"His Woman" (Para.).....	37,000	"Possessed" (MGM)	27,500	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"Cuban Love Song" (MGM)..	7,400	"The Unholy Garden" (U. A.).....	10,800	Low 7-4 "I Take This Woman"	19,000
Court Street....	1,800	25c	"Lasco of the Rio Grande" (U.)... (3 days)	2,000	"Spirit of Notre Dame" (U.) ..... (3 days)	2,700	High 2-14 "Cimarron"	25,600
			"Reckless Living" (U.)..... (4 days)	1,800	"The Mad Parade" (Para.) ..... (4 days)	1,800	Low 4-4 "Mothers Cry"	5,900
Great Lakes ...	3,000	25c-50c	"Way Back Home" (Radio).....	12,900	"The Champ" (MGM) ..... (8 days)	21,000	.....	
Hippodrome	2,100	25c-50c	"Sidewalks of New York" (MGM)	17,800	"Girls About Town" (Para.)	15,900	High 8-8 "Politics"	35,100
Hollywood	300	20c-40c	"Der Grosse Tenor" (Ufa).....	1,600	"The White Devil" (Ufa) ..... (6 days)	1,000	Low 11-21 "Yellow Ticket"	12,800
Lafayette	3,300	25c-35c	"The Dreyfus Case" (Col.)...	7,500	"Shanghaied Love" (Col.)	8,900	High 2-14 "Free Love"	26,300
							Low 7-4 "Six Cylinder Love"	14,800
							.....	
							High 4-11 "Ten Cents a Dance"	24,100
							Low 8-15 "Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Secret Service" (Radio)..... (3 days)	3,500	"Blonde Crazy" (W. B.) ..... (3 days)	3,000	.....	
			"Compromised" (F. N.)..... (3 days)	4,000	"Sherlock Holmes' Fatal Hour" .. (First Division) (3 days)	3,500		
Carolina	1,441	40c-50c	"The Champ" (MGM)..... (3 days)	6,500	"Ambassador Bill" (Fox) ..... (3 days)	6,000	.....	
			"The Cheat" (Para.). ..... (3 days)	5,500	"The Cuban Love Song" (MGM) . (3 days)	5,000		

120,000,000 FANS ARE



..the stars who have never failed you ..in the only current hit 100 per cent okay for family trade. Already 209 first-run bookings for Christmas Week.

DELIC



JANET GAYNOR

CHARLES FARRELL

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El Brendel · Raul Roulien

Story by Guy Bolton, Lyrics by Ira Gershwin

Plus six song hits they'll be humming soon *by*

GEORGE GERSHWIN

Directed by DAVID BUTLER

A FOX PICTURE

WAITING FOR THEM

IOUS



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"His Woman" (Para.)	41,000	"Ambassador Bill" (Fox)	45,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Champ" (MGM) (2nd week)	29,000	"The Champ" (MGM) (1st week)	37,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Girls About Town" (Para.)	36,000	"Possessed" (MGM)	43,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"The Tip-Off" (Pathe)	22,000	"Consolation Marriage" (Radio)	22,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Possessed" (MGM)	21,500	"Cuban Love Song" (MGM) (2nd week)	13,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Frankenstein" (U.)	44,000	"Suicide Fleet" (Pathe) (2nd week)	20,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Guardsman" (MGM)	20,000	"Corsair" (U. A.) (2nd week)	16,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Expensive Women" (W. B.) (30c-50c)	4,700	"Men In Her Life" (Col.)	4,200	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Sob Sister" (Fox)	22,447	"Guilty Hands" (MGM)	22,267	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Way Back Home" (Radio)	10,333	"The Cheat" (Para.)	9,387	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Lasca of the Rio Grande" (U.) (4 days)	2,452	"In Line of Duty" (Monogram) (4 days)	2,390	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Leftover Ladies" (Tiff.) (3 days)	1,321	"Anybody's Blonde" (Action) (3 days)	1,287	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"The Champ" (MGM) (7 days and Sat. midnite show) (2nd week)	11,274	"The Champ" (MGM) (7 days and Sat. midnite show) (1st week)	16,422	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Ambassador Bill" (Fox) (7 days and Sat. midnite show)	14,861	"Possessed" (MGM) (7 days and Sat. midnite show)	21,215	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
Ufa	400	30c-50c	"Eine Freundin So Goldig Wie Du" (Tobis)	1,350	"Im Geheimdienst" (Ufa)	1,000		
Cleveland								
Allen	3,300	25c-50c	"Over The Hill" (Fox)	18,000	"Touchdown" (Para.)	19,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Frankenstein" (U.) (2nd week)	13,000	"Frankenstein" (U.) (1st week)	30,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Guilty Generation" (Col.)	23,000	"Girls About Town" (Para.)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Flying High" (MGM)	23,000	"Possessed" (MGM)	30,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Skyline" (Fox)	5,000	"Riders of the Purple Sage" (Fox)	7,000		
Warner's Lake	800	25c-50c	"Speckled Band" (First Division)	3,800	"Local Boy Makes Good" (F. N.)	7,500	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Sin of Madelon Claudet" (MGM)	17,000	"His Woman" (Para.)	15,000	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Suicide Fleet" (Pathe)	8,000	"Over The Hill" (Fox) (8 days)	4,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Frankenstein" (U.)	12,000	"Ambassador Bill" (Fox) (8 days)	11,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"Way Back Home" (Radio)	12,500	"The Champ" (MGM) (8 days)	13,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"The Champ" (MGM)	11,000	"Ambassador Bill" (Fox)	9,000	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Paramount	1,700	25c-60c	"Flying High" (MGM) (4 days)	6,000	"Platinum Blonde" (Col.) (4 days)	7,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"The Ru'ing Voice" (F. N.) (3 days)	5,000	"Yellow Ticket" (Fox) (3 days)	6,000	Low 9-12 "Secrets of a Secretary" and "Transatlantic"	10,000
Strand	1,100	20c-35c	"Compromised" (F. N.) (4 days)	2,150	"Expensive Women" (W. B.) (4 days)	2,250	High 3-21 "Trader Horn"	7,000
			"Men In Her Life" (Col.) (3 days)	950	"Guilty Generation" (Col.) (3 days)	950	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Frankenstein" (U.) (3rd week)	17,000	"Frankenstein" (U.) (2nd week)	18,000		
Fisher	2,300	25c-60c	"Blonde Crazy" (W. B.)	19,000	"West of Broadway" (MGM) (25c-50c)	20,000		
Fox	5,000	25c-50c	"Surrender" (Fox)	30,000	"Over The Hill" (Fox)	32,000		
Michigan	3,000	25c-60c	"Private Lives" (MGM)	34,000	"The Cheat" (Para.) (8 days)	31,000		
Paramount	3,450	25c-60c	"Flying High" (MGM) (3 days)	6,000	"The Champ" (MGM) (2nd week)	20,000		
United Artists	2,000	25c-75c	"Around the World in 80 Minutes" (U. A.)	12,000	"Corsair" (U. A.)	19,000		
Hollywood								
Chinese	2,500	50c-$1.50	"The Champ" (MGM) (4th week)	14,000	"The Champ" (MGM) (3rd week)	17,700	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Over The Hill" (Fox) (2nd week)	3,100	"Over The Hill" (Fox) (1st week)	5,700		
Pan. Hollywood	3,000	35c-65c	"The Unholy Garden" (U. A.)	9,750	"Spirit of Notre Dame" (U.)	11,300	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Local Boy Makes Good" (F. N.)	18,200	"Safe in Hell" (F. N.)	15,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Mad Genius" (W. B.)	4,000	"His Woman" (Para.)	5,000	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"The Champ" (MGM)	10,500	"Flying High" (MGM)	8,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Over The Hill" (Fox)	9,000	"Ambassador Bill" (Fox) (8 days)	12,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Frankenstein" (U.)	11,000	"Suicide Fleet" (Pathe)	6,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Frankenstein" (U.)	6,500	"Over The Hill" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Secret Service" (Radio)	7,000	"Touchdown" (Para.)	10,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Girls About Town" (Para.)	17,000	"Consolation Marriage" (Radio)	17,500	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"A House Divided" (U.)	9,000	"Lasca of the Rio Grande" (U.)	7,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"The Guardsman" (MGM)	8,500	"The Champ" (MGM)	9,500	High 5-2 "Trader Horn"	22,000
							Low 11-14 "Unholy Garden"	7,250
Kansas City								
Liberty	1,200	25c-50c	"Surrender" (Fox) (7 days and Sat. midnite show)	5,250	"East of Borneo" (U.) (7 days and Sat. midnite show)	4,500		
Mainstreet	3,067	35c-60c	"Way Back Home" (Radio)	22,500	"Frankenstein" (U.)	22,500	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"The Cuban Love Song" (MGM) and "Beau Hunks" (MGM) (7 days and Sat. midnite show)	15,225	"The Champ" (MGM) (7 days and Sat. midnite show)	27,550	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"The Cheat" (Para.) (7 days and Sat. midnite show)	12,500	"Over The Hill" (Fox) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Sidewalks of New York" (MGM)	6,600	"Caught" (Para.)	5,400	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Over The Hill" (Fox) (2nd week)	5,320	"Over The Hill" (Fox) (1st week)	9,940	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Mama" (Foreign)	4,000	"Mi Ultimo Amor" (MGM)	3,350	High 1-10 "El Hombre Malo"	8,000
							Low 11-28 "Karamozov"	2,800
Loew's State	2,418	35c-65c	"Surrender" (Fox)	19,500	"Flying High" (MGM)	22,200	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Lasca of the Rio Grande" (U.)	11,500	"Reckless Living" (U.)	13,000	High 2-7 "City Lights"	48,000
							Low 4-8 "Among the Married"	5,000
Orpheum	2,750	35c-65c	"Way Back Home" (Radio)	11,150	"Suicide Fleet" (Pathe)	12,500	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"The Cheat" (Para.)	17,200	"His Woman" (Para.)	25,600	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Dangerous Affair" (Col.)	13,650	"Phantom of Paris" (MGM)	18,400	High 12-5 "Phantom of Paris"	18,400
							Low 11-28 "Friends and Lovers"	9,500
United Artists	2,100	35c-65c	"Tonight or Never" (U. A.)	18,000	"Around the World in 80 Minutes" (U. A.) (2nd week)	6,500	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Local Boy Makes Good" (F. N.)	20,900	"Safe In Hell" (F. N.)	14,200	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Local Boy Makes Good" (F. N.)	15,750	"The Mad Genius" (W. B.) (2nd week)	14,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Frankenstein" (U.) (3rd week)	8,500	"Frankenstein" (U.) (2nd week)	11,800		
Garden	1,150	15c-50c	"Corsair" (U. A.)	9,000	"Age For Love" (U. A.)	9,800		
Palace	2,587	25c-60c	"The Champ" (MGM)	11,800	"Over The Hill" (Fox)	10,500		
Riverside	2,180	25c-60c	"Rich Man's Folly" (Para.)	15,500	"The Beloved Bachelor" (Para.)	15,000		
Strand	1,406	25c-50c	"Pardon Us" (MGM) and "Border Law" (Col.)	7,500	"The Squaw Man" (MGM)	7,000		
Warner	2,500	25c-60c	"The Cuban Love Song" (MGM)	9,800	"Local Boy Makes Good" (F. N.) (8 days)	10,000		
Wisconsin	3,275	25c-60c	"The Cheat" (Para.)	13,300	"Flying High" (MGM)	14,000		
Minneapolis								
Aster	812	20c-25c	"Morals for Women" (Tiff.) (3 days)	750	"Expensive Women" (W. B.) (3 days)	700	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
			"Shanghaied Love" (Col.) (4 days)	750	"Compromised" (F. N.) (4 days)	750		
Lyric	1,238	20c-40c	"Girls About Town" (Para.)	3,000	"Heartbreak" (Fox)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"The Champ" (MGM)	25,000	"Possessed" (MGM)	23,000	High 6-27 "Daddy Long Legs"	32,000
							Low 11-21 "Rich Man's Folly"	18,000
Pantages	1,500	25c-50c	"Corsair" (U. A.)	4,000	"Age for Love" (U. A.)	3,500		
RKO Orpheum	2,900	25c-50c	"Local Boy Makes Good" (F. N.)	13,500	"Frankenstein" (U.)	16,000	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
State	2,300	25c-50c	"The Cheat" (Para.)	7,500	"Sin of Madelon Claudet" (MGM)	8,800	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Rich Man's Folly" (Para.) and "These Charming People" (British)	11,500	"Devotion" (Pathe) and "The Big Gamble" (Pathe)	11,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Honor of the Family" (F. N.) and "Murder at Midnight" (Tiff.)	4,400	"Graft" (U.) and "Sundown Trail" (Pathe)	4,100	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Waterloo Bridge" (U.)	14,800	"Sidewalks of New York" (MGM)	13,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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With Cora Sue Collins, Dorothy Christy, Allison Skipworth, Claude Allister.
Story by Dale Van Every.
Directed by Thornton U. Freeland.
Produced by Carl Laemmle, Jr.
Associate Producer, Stanley Bergerman.
Presented by Carl Laemmle.

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	10c-30c	"Animal Crackers" (Para.) and "Vice Squad" (Para.) (4 days)	3,500	"Morocco" (Para.) and "Monte Carlo" (Para.)	2,800		
Palace	2,600	25c-99c	"The Champ" (MGM)	15,500	"Sin of Madelon Claudet" (MGM)	14,500	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"Consolation Marriage" (Radio)	10,500	"East of Borneo" (U.) (2nd week)	8,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Night Nurse" (W. B.) and "I Like Your Nerve" (F. N.)	4,400	"Bad Girl" (Fox) and "Daughter of the Dragon" (Para.)	3,700	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM) (5th week)	17,119	"The Champ" (MGM) (4th week)	19,818	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Broadway	2,000	35c-$1.00	"X Marks The Spot" (Tiff)	16,000	"Men In Her Life" (Col.)	16,804		
Capitol	4,700	35c-$1.50	"Possessed" (MGM) (2nd week)	68,813	"Possessed" (MGM) (1st week)	92,575	High 10-24 "Susan Lenox"	99,741
							Low 3-21 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,200	All Newsreel	8,485	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Frankenstein" (U.)	53,800	"Suicide Fleet" (Pathe) (8 days)	19,100	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"His Woman" (Para.)	51,500	"Rich Man's Folly" (Para.) (8 days)	85,500	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,949	40c-$1.00	"Ben Hur" (MGM)	15,700	"Corsair" (U. A.) (2nd week)	14,900	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Around the World in 80 Minutes" (U. A.) (3rd week)	8,500	"Around the World in 80 Minutes" (U. A.) (2nd week)	16,600	High 10-17 "Monkey Business"	57,400
							Low 11-21 "Age For Love"	15,000
Roxy	6,200	35c-$1.50	"Cuban Love Song" (MGM)	59,000	"Surrender" (Fox)	62,000	High 1-10 "Man Who Came Back"	130,430
							Low 10-24 "Heartbreak"	50,600
Strand	3,000	35c-85c	"Blonde Crazy" (W. B.)	34,970	"Local Boy Makes Good" (F. N.)	24,745	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Reckless Living" (U.)	2,386	"Sporting Chance" (Peerless)	1,718	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Her Majesty, Love" (F. N.) (2nd week)	14,400	"Her Majesty, Love" (F. N.) (1st week)	23,835	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"The Cheat" (Para.)	5,700	"His Woman" (Para.)	5,200	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"The Champ" (MGM)	7,600	"Consolation Marriage" (Radio)	4,400	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Heartbreak" (Fox) (4 days)	2,500	"Pagan Lady" (Col.) (3 days)	1,100	High 1-24 "Under Suspicion"	7,200
					"Suicide Fleet" (Pathe) (4 days)	1,200	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Frankenstein" (U.) (8 days)	9,400	"Local Boy Makes Good" (F. N.)	8,200	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Secret Service" (Radio)	11,500	"Frankenstein" (U.)	17,500	High 2-14 "Cimarron"	25,550
							Low 12-12 "Secret Service"	11,500
Paramount	2,900	25c-60c	"Ambassador Bill" (Fox)	7,550	"Possessed" (MGM)	10,800	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"The Cheat" (Para.) and "Phantom of Paris" (MGM)	6,500	"Rich Man's Folly" (Para.) and "Sidewalks of New York" (MGM)	7,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Common Law" (Pathe) (3 days)	1,750	"The Viking" (J. D. Williams) and "Road to Singapore" (W. B.) (3 days)	1,800	High 10-28 "Rogue Song" and "Naughty Flirt" and "The Viking" and "Guilty Hands"	3,600
			"King of Jazz" (U.) and "Mother's Millions" (U.) (3 days)	1,600	"Hush Money" (Fox) (3 days)	1,400	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Susan Lenox" (MGM) (6 days)	8,900	"Over The Hill" (Fox) (6 days)	7,800		
Centre	1,142	15c-60c	"Uneasy Virtue" (British) (6 days)	5,300	"Street Scene" (U. A.) (6 days)	5,400	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Touchdown" (Para.) (3 days)	1,850	"Birth of A Nation" (Griffith) (3 days)	1,400	High 5-9 "Trader Horn"	7,000
			"False Madonna" (Para.) (3 days)	1,700	"Reckless Living" (U.) (3 days)	1,800	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"East of Borneo" (U.) (3 days)	2,600	"The Cisco Kid" (Fox) (3 days)	2,100	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
			"Mad Genius" (W. B.) (3 days)	2,750	"Devotion" (Pathe) (3 days)	2,900		
Rideau	1,000	10c-35c	"The Bargain" (F. N.) (3 days)	1,900	"Five Star Final" (F. N.) (3 days)	1,800		
			"I Like Your Nerve" (F. N.) (3 days)	1,700	"Transatlantic" (Fox) (3 days)	1,700		
Philadelphia								
Arcadia	600	50c	"The Guardsman" (MGM)	6,500	"The Unholy Garden" (U. A.) (6 days)	3,100	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"Girls About Town" (Para.)	14,000	"The Mad Genius" (W. B.)	16,500		
Earle	2,000	25c-65c	"Secret Service" (Radio) (6 days)	13,500	"Local Boy Makes Good" (F. N.) (9 days)	21,000	High 1-3 "Divorce Among Friends"	26,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Over The Hill" (Fox) (6 days)	26,000	"The Yellow Ticket" (Fox) (6 days)	25,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"The Yellow Ticket" (Fox) (6 days)	5,000	"Friends and Lovers" (Radio) (6 days)	3,800	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Possessed" (MGM) (6 days-2nd week)	17,000	"Possessed" (MGM) (6 days—1st week)	26,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Frankenstein" (U.) (6 days)	29,500	"Rich Man's Folly" (Para.)	15,500	High 12-12 "Frankenstein"	29,500
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Way Back Home" (Radio) (3 days-2nd week)	3,000	"Way Back Home" (Radio) (6 days—1st week)	11,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Champ" (MGM)	7,900	"Over The Hill" (Fox)	6,800	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"His Woman" (Para.)	12,900	"Rich Man's Folly" (Para.)	13,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Platinum Blonde" (Col.)	4,100	"Penrod and Sam" (F. N.)	5,200		
RKO Orpheum	1,700	25c-50c	"Frankenstein" (U.)	15,300	"Suicide Fleet" (Pathe)	11,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Around the World in 80 Minutes" (U. A.)	4,300	"Corsair" (U. A.)	3,000	High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Possessed" (MGM)	21,000	"The Champ" (MGM)	19,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Over The Hill" (Fox)	11,000	"The Yellow Ticket" (Fox)	9,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"The False Madonna" (Para.)	6,000	"His Woman" (Para.)	7,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"X Marks the Spot" (Tiff.) (4 days)	2,000	"Suicide Fleet" (Pathe)	7,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
St. Paul								
Paramount	2,300	25c-50c	"Sin of Madelon Claudet" (MGM)	8,500	"Possessed" (MGM)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Street Scene" (U. A.)	6,500	"Rich Man's Folly" (Para.)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Local Boy Makes Good" (F. N.)	12,000	"Frankenstein" (U.)	13,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
Tower	1,000	15c-25c	"The Beloved Bachelor" (Para.)	2,000	"Sob Sister" (Fox)	3,200	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Riders of the Purple Sage" (Fox)	13,200	"Pardon Us" (MGM)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 11-7 "Guilty Hands"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Der Hamplemann" (German)	4,000	"Stagestruck" (German)	2,600		
Fox	4,600	35c-60c	"Private Lives" (MGM)	36,000	"His Woman" (Para.)	32,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"A Dangerous Affair" (Col.)	14,000	"Bad Company" (Pathe)	15,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Frankenstein" (U.)	23,000	"Suicide Fleet" (Pathe)	14,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Over The Hill" (Fox) (3 days-2nd week)	5,000	"Over The Hill" (Fox) (1st week)	18,000	High 2-7 "Morocco"	35,000
United Artists	1,200	25c-60c	"Around the World in 80 Minutes" (U. A.) (2nd week)	8,500	"Around the World in 80 Minutes" (U. A.) (9 days-1st week)	12,750	Low 7-18 "Women Love Once"	10,000
Warfield	2,700	25c-60c	"Ruling Voice" (F. N.)	20,000	"Honor of the Family" (F. N.)	16,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Local Boy Makes Good" (F. N.) (2nd week)	7,500	"Local Boy Makes Good" (F. N.) (1st week)	14,500	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Compromised" (F. N.)	6,000	"Penrod and Sam" (F. N.)	6,500		
Fifth Avenue	2,750	25c-75c	"Rich Man's Folly" (Para.)	13,000	"Possessed" (MGM)	14,500	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Too Young to Marry" (F. N.)	6,000	"Night Life in Reno" (Artclass)	6,500	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"Around the World in 80 Minutes" (U. A.)	8,000	"Local Boy Makes Good" (F. N.)	7,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"The Champ" (MGM) (8 days)	13,000	"Over The Hill" (Fox)	12,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Way Back Home" (Radio)	14,000	"Frankenstein" (U.)	15,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Platinum Blonde" Col.) (6 days)	17,500	"Rich Man's Folly" (Para.) (6 days)	16,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Susan Lenox" (MGM) (6 days)	13,500	"The Champ" (MGM) (6 days)	11,000	High 4-18 "City Lights"	22,000
							Low 8-15 "Son of India"	10,500
Shea's	2,600	30c-75c	"The Road To Reno" (Para.) (6 days)	13,500	"Murder at Midnight" (Tiff.) (6 days)	13,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Way Back Home" (Radio) (6 days)	11,000	"The Yellow Ticket" (Fox) (6 days)	10,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"A Dangerous Affair" (Col.) (6 days)	10,500	"Touchdown" (Para.) (6 days)	10,500	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

A SHOWMAN'S SPECIAL THAT YOU

That box-office title of Tiffany Pictures' sizzling newspaper drama gives you a flying start; the theme and story are made to order for tie-ups and ballyhoo. Get the ball rolling, and the public will chime in. The New York campaign had 'em guessing, gossiping, gathering around the lobby and getting on the ticket lines. "X" has a hundred money-getting angles for you.

X MARKS



Shipwreck Kelly camps on a short pole atop an auto ballyhoo that marks the spot where the crowds gaze.





Pressbook cover a flash throwaway. Organize a battery of newsboys and bombard the town with the crowd-attracting herald, the four-page press book cover specially made for that purpose.

PROVED BY THE CRITICS—PROVED BY THE

CAN EXPLOIT TO THE SKIES!!

THE SPOT

with

LEW CODY

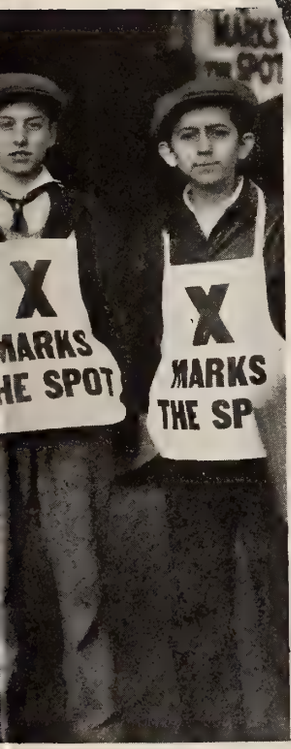
Sally Blane—Wallace Ford

Fred Kohler—Mary Nolan

Directed by ERLE C. KENTON

Produced by SAM BISCHOFF





"'X MARKS THE SPOT' SWIFT AND DEVASTATING DRAMA

"The play has a reeling, crashing, headlong plunge that expresses its scene and story with power and truth . . . a swift revealing picture of tabloid newspaper making . . . photography excellent."
—*Hollywood Herald*

•

N. Y. World-Telegram—". . . Plenty of entertainment. . . Climax packs a powerful punch."

•

N. Y. Evening Journal—"It's good melodrama by virtue of an interesting idea well developed."

•

N. Y. Times—"Much of it is vivid and all of it is interesting. . . It rises to a breath-taking climax."

•

N. Y. Daily News—"There is a decidedly different story angle, and a lot of fast, snappy dialogue."

•

N. Y. American—"Lots of laughs . . . thrills aplenty . . . lots of fun."

•

Film Daily—"There is plenty of box-office cheer in this newspaper drama."

TIFFANY
PRODUCTIONS, INC.
Distributed by
SONO ART—
WORLD WIDE

TABLOID PRESS BOOK SINGS WITH IDEAS THAT SELL FOR YOU

Ask your World Wide Exchange for the tabloid press book. It packs the punch of a newspaper extra in every page, presents the publicity, advertising and exploitation material in a unique and dramatic manner.

CROWDS—PROVED BY THE PUBLIC BALLYHOO

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"THE STRUGGLE"

In respect to the many fine and solid contributions of David Wark Griffith to the screen, MOTION PICTURE HERALD refrains from critical discussion of Mr. Griffith's latest picture, "The Struggle," which was presented at the Rivoli Theatre, New York City, December 10.

"GOOD SPORT" features Linda Watkins, but it's the other gals in the picture who romp home with most of the honors, and that helps make the picture good entertainment.

Here is what could easily be called a mediocre story made good by reason of a splendid cast giving a *par excellence* account of themselves. I fully expected to be bored to death with another story about the trusting wife who found out that model hubby was a two-timer, and instead I spent a most enjoyable time sitting through a picture which held the interest right through to the end.

The title can't mean much to the box office unless you create a thought behind that title to make them feel that you have something really worthwhile to offer. Its relation to the story is minor and therefore must get its support from the merchandising slants injected into the theatre's campaign. But if you succeed in creating that necessary interest you'll have no trouble standing in the lobby after the show and smiling a good-night to the customers as they start their trek homeward. They'll return the smile and tell you they've had a nice time. Especially the ladies.

Besides Miss Watkins, you have Minna Gombell, Greta Nissen, in a small, but well-acted role; Allan Dinehart, John Boles and Hedda Hopper. They all give fine performances.

Plenty of "audience" pull for this one. It undoubtedly will leave a pleasant impression on the womenfolk while the men get a grand kick out of it. So don't be afraid to tell your patrons that this picture will amuse and entertain them by reason of telling an old story in a new and mighty interesting manner.

N. G. for the kids or Sunday Showings. But anywhere else it's OK.

▼

"FLYING HIGH" suffered in its transformation from the stage to the screen and as a result is not the picture we expected it to be.

In the first place, too much "smut" is depended upon for laughs, and while it gets the laughs it is all too apt to leave a bad taste in the mouths of the audience. Smaller towns and cities particularly will find this so. A dirty gag is never emphasized as much on the stage as on the screen. The screen brings everything into so close a touch with the audience. Therefore, what I considered just mild in the stage show sounded pretty raw, to me, on the screen.

Bert Lahr and Charlotte Greenwood form a knockout comedy team for any theatre. Their antics drew plenty of laughs at the Broadway showing in New York and even that's an achievement these days.

Several ensemble numbers by principals and chorus put this one in the "musical" class, but you need not feature that slant at all in your advertising if you feel that your audience would shy away from the socalled musicals. You have enough funny angles to work on without resorting to either the songs or the dirt.

The title can be built to mean something at the box office, but it will be showmanship and salesmanship that will do it. The names mean little or nothing, since Charlotte Greenwood is the only familiar name that could possibly get a second look on the marquee sign. Bert Lahr is good only in those bigger cities where he has appeared in musical comedy or vaudeville. Pat O'Brien's "Front Page" role might make him worth a plug, but to me his acting is flat. Kathryn Crawford is about the same.

The redeeming feature to this picture is its passable entertainment value. It has that, providing the aforementioned dirty cracks won't hurt it for your house. So dope out the best lines of merchandising and give it a big send-off, especially along the plane and comedy angles. If you succeed in getting them into the house they'll not complain.

Keep this one away from Sundays or days when the youngsters form lines at the b.o. The "smut" makes that more or less imperative in the smaller towns and cities.

▼

"X MARKS THE SPOT" is much more a newspaper yarn than a murder mystery. It is a real entertaining picture that can rank as about the best in its class since "The Front Page."

The title is charged with box office pull galore. Newspaper tieups, novel exploitation gags around that name, front displays, yes, the whole bag of tricks can be used on this one and they'll get you real results too.

Names? Not so good. Unless a Lew Cody or a Sally Blaine gets customers into your house. So you've got to sell that title above everything else. Just get behind that title and let the receipts speak for themselves.

The story is about newspaper columnists and scoops; a reporter who becomes involved in a murder; a gangster who lends the reporter money for an operation on his sister's legs which have been smashed in an auto accident.

In "audience" value, the picture will get by OK. The story is rather choppy and at times acted a little amateurishly, but just the same the cash customers will sort of like this kind of entertainment and outside the key cities will consider it well above some of the product which has come through with much brass band but not enough entertainment.

Tiffany may not have a world-beater in "X Marks the Spot," but they have kept their eyes on the box office window from all indications.

I'd suggest keeping it away from the kid days. They'll not understand most of the gags and the murder mystery is not keen enough to intrigue them. Best spotted somewhere in the middle of the week according to your playing arrangement.

▼

"THE CHEAT." If the producers would lay off using too many "cawnts" or "Datails," and stick to plain "can'ts" and "deetails," more pictures would sound like the truth and less like fairytales.

In this Paramount release they give you all sorts of fawncy words and stretch-the-imagination scenes, but the chief offense is the performance of Tallulah Bankhead, especially in the courtroom scene where she had a grand chance to prove herself a real actress. But she was far from convincing.

The title can be played around with, but we don't recommend too much plugging for fear of audience reaction when they find that you are not giving them as much as they expected. The wife is not really a cheat so you can't sell that idea. She just gambled some dough that didn't belong to her and then borrowed some from the "willain" who demanded his pound of flesh (?). What followed may suit your audience's tastes; we don't know.

Not much entertainment value and weak in names as well as title, you are going to find it tough selling especially if you are reluctant about making a noise over something that doesn't deserve it. So, "soft pedal" your adjectives, get a peek at it before you sell it and you're apt to hit on the slant best suited to your locality. A Laurel and Hardy comedy would make it easier to sell in your newspaper ads.

No good for the kids and only good for the middle of the week. Won't please them for Sundays, either.

CHARLES E. LEWIS

Ladies of the Jury

(Radio)

Comedy

(Seen in Hollywood)

Novel in treatment and quite different from the usual run of feature comedies. "Ladies of the Jury" is packed with a lot of good, clean fun that was thoroughly enjoyed by the preview audience at the Boulevard. While it features Edna May Oliver, who shot high across the movie horizon in "Cimarron," it carries a formidable cast of other funsters who aided and abetted associate producer Douglas MacLean and director Lowell Sherman hilariously. It should be equally entertaining for those who have never done jury duty, as those who have, for it deals in a semi-farcical manner with the goings on which occur after the jury retires for deliberation.

Opening with a lot of rapid-fire courtroom fun at a murder trial, it winds up when Miss Oliver, burlesquing the big society dame, succeeds in winning a jury 11 to 1 against her to an unanimous verdict for acquital of the handsome young lady accused of that most excusable of modern crimes, killing a husband! In the courtroom sequence, Jill Esmond plays a comely defendant, with young Morgan Galloway as her defender and Allan Roscoe as the bold, harsh prosecutor. Robert McWade does a much more tolerant "judge" than the real law ever would allow. A very polished young chap of the Clive Brook model does a satisfying heavy, Leyland Hodgson. Tom Francis adds plenty of laughs as the jury room officer, and Helen Millarde and Susan Fleming are attractive witnesses.

And the jury! Such a jury! Edna May Oliver, Ken Murray, Roscoe Ates, Kitty Kelly, Lita Chevret, George Andre Beranger, Guinn Williams, George Humbert, Kate Price, Charles Dow Clark, Florence Lake and Cora Witherspoon, troupers all, who know their comedy and never miss a chance to draw laughs during the jury room proceedings. Plenty of gags well put over all the way.

The whole production staff, listed below, is entitled to a bow on this one. It is substantial entertainment. And a cheer may be added by the fact that the money seems to be spent on a strong cast and good story and less on trick photography and fancy backgrounds. Not that


SHOCKER

Startling Screen Drama! The Kind of Spine-tingling Horror!—and Thrills that lift 'em out of Their Seats! Combined with A Really Great Love Story.

Dr. Jekyll and Mr. Hyde



A Rouben Mamoulian Production

FREDRIC MARCH

Miriam Hopkins, Rose Hobart & Big Cast

Robert Louis Stevenson's powerful drama of dual identity now a swift, exciting screen thriller. Already previewed;—the verdict's in,—"a big money-maker for exhibitors."

Entertainment Headquarters

PARAMOUNT

either photography or backgrounds are not adequate. They are, but it is simply and directly told, with the emphasis always on laughs.

Produced and distributed by Radio Pictures. Associate producer, Douglas MacLean. Directed by Lowell Sherman. Play by John F. Ballard. Adaptation by Marion Dixon. Dialogue by Salisbury Field and Eddie Welch. Art direction, Max Ree. Photography, Jack Mackenzie. Sound, George Ellis. Editor, Charles Kimball.

CAST

Mrs. Livingston Baldwin Crane.....Edna May Oliver
Wayne Dazy.....Ken Murray
Andrew MacKaig.....Roscoe Ates
Mayme Mixter.....Kitty Kelly
Cynthia Tate.....Lita Chevret
Alonzo Beal.....George Andre Beranger
Steve Bromm.....Guinn Williams
Tony Theodolphulus.....George Humbert
Mrs. McGuire.....Kate Price
Jay J. Pressley.....Charles Dow Clark
Mrs. Dace.....Florence Lake
Miss Lily Pratt.....Cora Witherspoon
Mrs. Gordon, the defendant.....Jill Esmond
Rutherford Dale, defense lawyer.....Morgan Galloway
Halsey Van Stye, prosecutor.....Alan Roscoe
The judge.....Robert McWade
Evelyn Snow.....Helen Millarde
Suzanne.....Suzanne Fleming
Jury Room Officer.....Tom Francis
Chauncey Gordon.....Leyland Hodgson

Leo Meehan

Men of Chance

(Radio)

Melodrama

(Seen in Hollywood)

A snappy melodrama of the race tracks and the men, women and horses which make them dramatic, is "Men of Chance," George Archainbaud's latest work for Radio, done from an original story by Louis (Five Star) Weitzenkorn, adapted by Wallace Smith and Louis Stevens. Those who enjoy horse racing, and that includes most people, will probably like "Men of Chance." It has a good cast, an excellent variety of backgrounds, some thrilling race stuff and a human, believable story.

Starting off in Paris, it introduces Ricardo Cortez as a sort of modernized Diamond Jim Brady, and as one of America's leading followers of the ponies. How a bogus countess, played by Mary Astor, is passed off upon him, how she almost loses his fortune for him by unwittingly giving out private tips, and how she finally saves the day and wins the old derby, is all told in a thoroughly entertaining way.

Besides Cortez and Mary Astor, excellent contributions are made by John Halliday, a very smooth, polished actor who should be seen oftener; by that old stalwart, Ralph Ince, who smokes a cigar better than Barney Oldfield ever chewed one; by Kitty Kelly, swell as the wise-crackin' Broadway "gal"; George Davis, James Donlin, Andre Cheron, Albert Petit and Jean de Briac.

Direction, settings and story treatment are thoroughly adequate. "Men of Chance" is what it sets out to be, an unpretentiously good entainment competently done.

Produced and distributed by RKO Radio. Directed by George Archainbaud. Supervised by Pandro Berman. Original story by Louis Weitzenkorn. Adaptation by Wallace Smith and Louis Stevens. Dialogue by Louis Stevens. Art director, Max Ree. Film editor, Archie Marshek. Assistant director, Tommy Atkins. Cameraman, Nick Musuraca. Sound recorder, Clem Portman. Release date, December 25, 1931.

CAST

Marthe.....Mary Astor
Johnny Silk.....Ricardo Cortez
Dorval.....John Halliday
Farley.....Ralph Ince
Gertie.....Kitty Kelly
Prov. Frenchman.....George Davis
Clocker.....James Donlin
French Detective.....Andre Cheron
Magistrate.....Albert Petit
Hotel Manager.....Jean DeBriac

Leo Meehan

Explorers of the World

(Raspin Productions)

Exploration Film

Six of the world's most noted explorers, members of the Explorers Club of New York, take the audience with them for short synopsis-like trips, via the camera and screen, on their recent expeditions of scientific and educational import, in this, the first offering of the newly-organized Raspin Productions, Inc., which enters the production lists as producer and distributor of authentic exploration features.

A rather distinguished audience at the Criterion in New York applauded at the conclusion and as each of the six divisions of the film came to a close.

Comment was favorable toward the manner of presentation and the incorporation into one feature of the exploits of a number of noted figures who have covered the remote and several corners of the globe. Harold Noice acts as master of ceremonies at a cinematic banquet table, and introduces the various expedition leaders, who in turn, first point out their territory on the map and then deliver, off screen, the lecture which accompanies the pictorial record of their travels.

In order appear Harold McCracken, whose exploits took him to Siberia and the Alaskan Arctic regions; Gene Lamb, noted authority on Tibet and China, who takes the audience to that remote section; James L. Clark, who calls Africa his stamping ground, and is an official of the American Museum of Natural History; Lieutenant Commander J. R. Stenhouse, who traveled the Antarctic wastes by ship and plane; Lawrence M. Gould, second in command of the Byrd Antarctic Expedition, who merely recites his difficulties in setting food supply depots for Byrd on his famous Polar trip by plane. (The films of that trip are, of course, unavailable); Harold Noice himself, who became friendly with, and studied, the Tariano Indians of Northwestern Brazil, on the headwaters of the Amazon River.

A musical score and sound effects have been added to the original film, which was directed and compiled by Harold Noice. Unusual, at least to this reviewer, were pictures of India's national sport, elephant fighting; air shots, taken by Stenhouse from a plane, of the sub-Arctic's barren wastes; bear catching fish in Alaskan streams. One shot which, obviously for its scenic beauty, drew applause from the audience, was that of a large, full-antlered moose caught in perfect pose on the top of a ridge in the Alaskan forest by McCracken.

Produced and distributed by Raspin Productions, Inc. Directed by Harold Noice. Music by Mussina Wachtel. Synchronizing and sound effects by Atlas Sound Studios. Running time, 82 minutes.

Killing to Live

(Amkino)

Nature's Battle

From the cameras of a shock brigade of cameramen of the Russian company, Soyuzkino, comes a graphic, filmed story of the continuous struggle for food, shelter and life itself, as waged ceaselessly among the lower animals the world over, proving the veracity of Darwin's famous theory of natural development, "The Survival of the Fittest."

The film, which is distributed in the United States by the Amkino Corporation, was produced silent. Appropriate musical score, but no sound effects has been added. Arthur Bryan renders the sketchy accompanying explanation of certain phases of the film story. The author of the effort is noted as V. H. Mikhailov, while Myron Auckland, formerly connected with the Museum of Natural History in New York, prepared the descriptive dialogue.

It is claimed that almost two years was required for the completion of the picture. Readily may this be believed, when there is taken into account the remarkable closeup shots of every possible variety of life, animal, bird, fish and plant, and the unusual pictures of these living things actually engaged in the everlasting struggle, in each case having but one outcome, death for one of the combatants.

Highlighting the film were sequences picturing the animals, of all kinds, fleeing together from the scourge of the forest fire. In a deep pit, standing side by side, are seen a lion and a deer, united in a common dread and desire to escape from that element which neither is able to battle. Another strong sequence pictured probably best typifies the theme of the entire film. A frog is seen devouring a butterfly in a stagnant pond. A moment later a snake steals swiftly upon the frog and the small animal disappears down the length of the snake. A small, fur-bearing animal seizes its opportunity and we see it, again in closeup, as it tears the snake to pieces.

The audience at the New York RKO Cameo was held closely by the rapid and logical continuity of the film. Even plants are pictured in the struggle for existence, as they fight for air and sunlight. The human does not enter into the film, except at the close, when we see man harnessing the elements which are a part of the eternal foe which the animal and plant kingdoms have unendingly to contend with.

Produced by Soyuzkino and distributed by Amkino. Directed by Vladimir Korolevitch. Photographed by Igor Geleyn. Assistant director, K. I. Kunitzkaya. Author, V. H. Mikhailov. Lecture by Myron Auckland. Rendered by Arthur Bryan.

Branded Men

(Tiffany)

Western

Ken Maynard and his star steed, Tarzan, dominate the theme and action in this picture, a frank Western, and without frills, seen at the Warner theatre on Broadway. The three essentials of this kind of production are evenly proportioned action, hard riding, and pictorial background. There is comedy provided by Irving Bacon and the diminutive Billy Bletcher, as Ramrod and Half-a-rod. And the love interest is taken care of by June Clyde.

Rod, Ramrod and Half-a-rod, tricked by a call for help, return to the realization that their horses have been stolen. Hoofing it into Steep Gulch, they apply for a tribune job as sheriff, not a whit deterred by "the deep damnation of the taking off" of half a dozen predecessors in the office.

Then things begin to happen in earnest. They outwit the gambler boss of the town and his bad man, Mace, played by Charles King. They prevent a robbery at the express office and save the girl's weakling brother, who finds his courage in time to draw the bandits' fire from Rod. And Tarzan, remembering the man who brushed him with his blacksnake whip, forces Mace to plunge backward off the cliff to his doom.

Produced by Phil Goldstone from the story by Earle Snell. Directed by Phil Rosen. Recorded by RCA Photophone. Running time, 66 minutes. Release October 1.

CAST

Rod.....Ken Maynard
Dale Winters.....June Clyde
Ramrod.....Irving Bacon
Half-a-rod.....Billy Bletcher
Mace.....Charles King
The brother.....Donald Keith

Almost Married

(Fox)

Drama

(Seen in Hollywood)

"Almost Married" is the title selected for the film that Fox has built on Andrew Sutor's story, "The Devil's Triangle," but all the shivery, shuddery, chills-an'-fever stuff of the original has been transferred to the talking screen with all the power of dialogue, direction, and photography.

Horror lurks somewhere in every human skull. The writing clan from first to last knows this. The men who make our front pages are not unaware of the principle. From earliest folk-tales to the grisly devices of Monk Lewis, Edgar Allan Poe, and S. S. Van Dine, hearers and readers have been delighted to be shocked and made afraid.

Thus it was with the preview audience that saw "Almost Married" at the Fox Ritz. The struggle of innocence with evil, and the amazing cleverness and apparent triumph of wickedness, to be defeated at the last, held all eyes riveted to the screen. Tensely whispered comment, suppressed screams and nervous laughter told the interest as the plot progressed.

The scenarist, Wallace Smith, has filled the lines with innuendo and suggestion, and yet has kept them from being too revealing, so that the

mystery of the outcome is kept always in the air.

The director, William Cameron Menzies, has timed the action with the surprises spaced so that the audience has opportunity to get its breath before the next shock.

Produced and distributed by Fox. From story "The Devil's Triangle," by Andrew Sutor. Screen play by Wallace Smith. Directed by William Cameron Menzies, assisted by Walter Mayo and Horace Hough. Photography by John Mescall. Sound, W. W. Lindsay, Jr. Release date, January 17, 1932.

CAST

Anita	Violet Heming
Deene Maxwell	Ralph Bellamy
Capristi	Alexander Kirkland
Inspector Slante	Allan Dinehart
Lady Lavering	Eva Dennison
Aunt Mathilda	Grace Hampton
Lord Lavering	Herbert Bunston
Mariette	Maria Alba
Butler	Herbert Mundin
Cook	Mary Gordon

The Cheat

(Paramount)

Drama

Talluiah Bankhead, blonde and attractive, holds the spot in this rather dramatic effort directed by George Abbott, in which the girl, becoming reckless with her desire for extravagant luxury, barters much to cover a gambling debt from her husband. Her source of repayment is Irving Pichel, whose Oriental methods of possession are rather exotically possessive, to say the least. The girl becomes more deeply enmeshed until, driven by desperation, the fabrication collapses. A trial, its climax and the resulting reconciliation conclude the picture.

The story, and the manner in which it was handled and performed, seemed to please an audience at the New York Paramount, since they gave it their close attention throughout, and received the closing of the curtain with a flurry of applause. Comment indicated the work of the leading performers of uniformly good quality, with particular attention being directed toward the portrayals of Miss Bankhead, Pichel and Harvey Stephens as Miss Bankhead's young, conservative and very much in love husband. The balance of the cast, though thought to be quite competent, had merely supporting roles of no particular prominence.

When Miss Bankhead finds herself in debt to the tune of $10,000 for gambling, she conceals the fact from Stephens and attempts to find the money, husband being in rather an embarrassed condition financially. Pichel offers his services, hoping for a return, though hardly in kind.

Holding the receipts of a charity bazaar, sponsored by her society group, she attempts to turn it into a great deal more via the stock market. The inevitable leaves her in debt for $20,000 with only Pichel as the hope. She accepts his offer to make good the charity amount, though we are clearly given to understand that she is driven to it. The deal goes through, and her husband is rich, but it is too late. He settles the gambling debt but she has one to settle with Pichel.

In the struggle which follows her attempt to return his money, she shoots him, after he had branded her with an Oriental symbol. Stephens, coming upon the scene, does the right thing and takes the blame. Pichel lives, and in the court trial which follows, attempts to frame Stephens into a prison sentence. Miss Bank- comes through for the climax in a dramatic sequence, Stephens is dismissed and there the reconciled couple leaves the screen. Settings are the yacht club, Pichel's home and the courtroom, the story in no case wandering far afield.

Produced and distributed by Paramount. Directed by George Abbott. Original story by Hector Turnbull. Adapted by Harry Hervey. Release date, November 28, 1931. Running time, 70 minutes.

CAST

Elsa Carlyle	Tallulah Bankhead
Hardy Livingston	Irving Pichel
Jeffrey Carlyle	Harvey Stephens
Terrell	Jay Fassett
Mrs. Albright	Ann Andrews
Croupier	William Ingersoll
Servant	Hanaki Toshiwara
Butler	Henry Warwick
Judge	Willard Dashiell
Defense Attorney	Arthur Hohl
District Attorney	Robert Strange

Ladies of the Big House

(Paramount)

Drama

(Seen in Hollywood)

Women in prison! Here they are in tragic piteousness, living their lives inside thick, high walls, some of them bravely, all of them hopefully. For these "Ladies of the Big House" differ from their sisters on the outside who may have no aim in existence. These prison women live to be free again.

Paramount has done a "first-rate job," comment indicated, with this story written by Ernest Booth, himself a denizen of San Quentin. The producer has beckoned to a group of his best people, and they are cast with discretion, from Sylvia Sidney, whose beauty behind bars shines as never before, to the bit played by Theodor von Eltz, at the foot of the screen credit list.

Miss Sidney is seen as a young woman sentenced to life imprisonment for the death of a policeman, slain by a gangster who is in love with her. The star meets her opportunity in the role with sincerity and understanding, it was generally conceded. Gene Raymond, cast as her husband, held the audience with his convincing grasp of the character of a man condemned to die.

Thirteen steps lead upward to a platform. Above that platform hangs a noose. The audience does not see the rope, but it knows the rope is there, just as it knows that presently, when those 13 steps have been mounted, the noose shall be fitted around a man's neck. Thus the screen play uses realism by suggestion and elimination. The thing not seen becomes often, under Marion Gering's direction, vital to the action.

Louis Weitzenkorn wrote the play for the screen from Booth's original. David Abel received much praise for his photography, and similar laurels went to Edward Sullivan for his sound recordings.

"Ladies of the Big House" incidentally, in sending two persons to prison—one for life and one to die—questions the law machine's infallibility by showing that both were innocent.

Produced and distributed by Paramount. Directed by Marion Gering. Screen play by Louis Weitzenkorn, from play by Ernest Booth. Photography, David Abel. Sound, Edward Sullivan. Release date, December 26, 1931.

CAST

Kathleen Storm	Sylvia Sidney
Standish McNeil	Gene Raymond
Susie Thompson	Wynne Gibson
Martin Doremus	Rockcliffe Fellowes
Kid Athens	Earle Foxe
Warden Hecker	Frank Sheridan
John Hartman	Purnell Pratt
The Countess	Edna Bennett
Clara Newman	Esther Howard
Reno Maggie	Fritzi Ridgeway
Gertie	Ruth Lyons
Ivory	Louise Beavers
The Mexican Woman	Miriam Goldina
Millie	Hilda Vaughn
Mrs. Turner	Jane Darwell
Mrs. Lowry	Mary Foy
Thelma	Noel Francis
Frazer	Theodor von Eltz

SHORTS

A Melon-drama

(Radio)

Great Farce

(Seen in Hollywood)

I confess to being one of those yokels who think that Clark and McCullough are funny, and I have been known to laugh outrageously at some thoroughly hokumish, absolutely outlandish bit of slapstick done by them. Not always in their movie careers have these two been provided with the best possible material. When they get it, they usually deliver.

This is the case with "A Melon-drama" produced for Radio by Louis Brock, and featuring these two comics. It is all very silly, and funny, which I take it was the purpose in making it. Directed by Mark Sanrich, it deals with the adventures of the two boys as private detectives. It is farce according to the good old Sennett recipe.

Leo Meehan

The Spider and the Fly

(Columbia)

An Animated Pinnacle

Never in his experience has this reviewer seen a more novel, clever or thoroughly entertaining animated cartoon, than is this Walt Disney Silly Symphony number. An opening night audience at the New York Criterion burst into a storm of applause at its conclusion, and well the most unusual number deserved it. When the fly's sweetheart is enmeshed in the spider's web, the army, on wings, on the backs of horse-flies with pins for lances and with dragon flies acting as bombing planes, sweeps to her assistance. Dozens of tremendously clever new drawings and original ideas are incorporated in this smart animated subject. By all means play it, and the audience will talk about it for a week.

Big Dame Hunting

(Radio)

Fine Comedy

It isn't often that a situation comedy made in a two-reel short subject succeeds in being much more than an outlandish hodge-podge. But Louis Brock and his staff turned the trick neatly when they made "Big Dame Hunting," which features Ned Sparks. It is a swell little farce comedy packed with laughs and outright guffaws, and at a preview showing to critics was funny enough to keep them in high glee. Ned Sparks gets his wires crossed between a matrimonial agency and an employment agency in searching for a new cook, with hilarious results. George Marshall directed cleverly and did the story in collaboration with Thomas L. Lennon.

Leo Meehan

Darn Tootin'

(Vitaphone)

Entertaining

Number three of the Melody Masters series of shorts featuring various bands in the several subjects. Herein, Rudy Wiedoeft, saxophonist, rendered several numbers accompanied by four other saxophones. A group of novelty dance numbers offer a diverting conclusion to an entertaining short.—Running time, 9 minutes.

A Doll's Fantasy

(Cines-Pittaluga)

Novel

From the studios of Pittaluga in Italy comes this fantasy, featuring an eccentric dance of three dolls, which, at the sorrowful song of the girl outside the window, come to life for her benefit and perform with stilted doll-like grace. The accompanying music is of fine quality.

Hittin' the Trail for Hallelujah Land

(Vitaphone)

Diverting

A New York Strand audience seemed to enjoy this number of the Merrie Melodies series, in which popular song numbers accompany the animated cartoon figures.—Running time, 7 minutes.

Readin' and Writin'

(M-G-M)

Enjoyable

The Our Gang youngsters have to go back to school at the beginning of the term and they hate the thought. The tough lad gets the idea that he will play some pranks and be expelled. He plants an automobile horn in the classroom and contrives a few other playful

Appreciation

I want to thank Sinclair Lewis for giving me the greatest story I have ever put upon the screen; I want to thank New York for the reception it gave "ARROWSMITH" Monday night at the Gaiety Theatre; I want to thank the press of this city for the acclaim with which it has greeted us.

"ARROWSMITH" has been called by those who have seen it the most powerful and appealing film drama ever made; I am grateful if such is the result that has come from the months of preparation; with the inspiration provided by Mr. Lewis' immortal novel Sidney Howard has fashioned a brilliant adaptation and into its playing Ronald Colman, Helen Hayes and Richard Bennett have put the performances of their careers.

To my production organization in Hollywood I send the message of my gratitude to them and the message that their fine and concientious work has resulted in everything they have dreamed about and hoped for. I am wiring to them some extracts from our press reviews—and I want you to see them, too.

- **DAILY NEWS** — *Irene Thirer* —
"The 1931 Film Triumph . . . something even bigger, better and greater than you had expected . . . a full and powerful tale...a truly great achievement. You'll see it again and again and tell your friends. It scores four stars for all concerned . . . "
- **AMERICAN** — *Regina Crewe* —
"In every way an admirable effort adding measurably to the prestige of the screen, this production towers a giant among dwarfs . . ."
- **JOURNAL** — *Rose Pelswick* —
"One of the most distinguished efforts to come from the Hollywood studios . . . 'ARROWSMITH' is a distinct departure from the general run of presentations...the picture is as powerful as the brilliant novel . . ."
- **N. Y. TIMES** — *Mordaunt Hall* —
" 'ARROWSMITH' shines in its characterization and in the sane fashion in which the story has been handled . . . an intelligent, forceful film version of a Nobel Prize novel . . . "
- **MIRROR** — *Bland Johaneson* —
"Ronald Colman's performance is the finest he has ever given . . . an unusual film, a credit to its star and to the movies . . . "
- **WORLD-TELEGRAM** — *William Boehnel* —
" 'ARROWSMITH' makes a bid as the season's best picture . . . an absorbing drama that not only bursts with life, but is a searching portrayal of character . . . the entire cast is well nigh perfect . . . "
- **SUN** — *John S. Cohen, Jr.* —
"Of all the Nobel prize winning Sinclair Lewis' tomes, this one affected me most . . . a purposely romantic melodrama!"
- **HERALD-TRIBUNE** — *Richard Watts* —
"The film is courageously faithful to the original . . . honest and absorbing . . . definitely thrilling!"
- **POST** — *Thorton Delehanty* —
"Vividly impressive! 'ARROWSMITH' is unquestionably a cinema achievement!"

With this unanimous praise from the press, I give "ARROWSMITH" to the public as the greatest offering of my career

Samuel Goldwyn

stunts. Successful, he is expelled, but has to come back to take his punishment. The youngsters are appealing to adults and the younger generation should enjoy it.—Running time, 21 minutes.

The Week-End Mystery
(Vitaphone)
Good Mystery

This is number three of the S. S. Van Dine series of mystery shorts and one which has the happy faculty of taking complete possession of the attention of the audience until the end is reached, and the mystery solved. One of the players in a card game is strangely killed in his room. Suspicion falls upon all the participants except one, and to the credit of those concerned be it known that that one is not guilty. A good piece of work.—Running time, 17 minutes.

By the Light of the Silvery Moon
(Paramount)
Entertaining

One of the Screen Songs, cleverly animated and with excellent synchronization, becomes a few minutes of pleasant entertainment, as the animated figures go through their novel, amusing turns and the bouncing ball spell out the words.—Running time, 7 minutes.

Easy to Get
(RKO Pathe)
Fair

June MacCloy, Marian Shilling and Gertrude Short herein play three starving beauties who, lacking work, are about to be evicted from their hotel. June is hired by Harry Meyers to act as co-respondent so that he may get a divorce and marry Marian. It almost succeeds, when Hank Mann steps into the picture more than slightly inebriated and ruins the well-set plan. Only fair comedy.—Running time, 18 minutes.

Mickey's Orphans
(Columbia)
Good Animated

Minnie and Mickey find a basket on the doorstep on Christmas Eve. Out jump innumerable miniature Mickies, who proceed to take the furniture apart with neatness and dispatch, to the tune of usual animated furniture music. When Mickey and Minnie expose the Christmast tree, the animated infants strip it with no loss of time. The youngsters will get a real kick out of this short, and the oldsters will extract a bit of enjoyment.—Running time, 7 minutes.

Nanny
(M-G-M)
Pleasing

Harry Lauder in a British-made singing and monologue act on the screen. The famed Scotsman handles his songs in the manner long familiar to the world and at the same time succeeds in putting over several clever lines. The audience to which he is supposed to be singing enjoys it immensely, while those in the theatre should enjoy the short.—Running time, 8 minutes.

Through the Ages
(RKO Pathe)
Interesting

A bit of the Van Beuren Vagabond Adventure travel series, and possessed of high interest, this short concentrates its attention on Mexico. Intimate glimpses in the life of the folk of Colima and the uncovering of relics buried generations before highlight a number in which haciendas form an appropriate background. Dialogue is well done, which adds much. Running time, 9 minutes.

The Veldt
(Educational)
Fine

Intimate views of animal and native life on the African veldt should make this short, a Lyman H. Howe Hodge Podge, sufficiently interesting to have any audience concentrating its full attention on the screen. Some of the shots are not usually seen in this type of film. A fire on the veldt which sweeps all before it, is a real highlight of the number.—Running time, 11 minutes.

Sightseeing in New York
(Picture Classics)
Funny

Nick and Tony, veteran and amusing Italian comedy team, in the first of a series. The two operate "Sightseeing Tours, Inc.," and in a horse-drawn carriage take a pair of school teachers on a tour of New York. Various points of interest in the lower part of town claim their attention, as the two "barkers" carry on a very funny patter in their Italian dialect. An amusing number.—Running time, 17 minutes.

Believe It Or Not
(Vitaphone)
Fine Entertainment

Robert L. Ripley, unusual cartoonist and collector of "oddiana," in the second of his new series of Warner shorts. Unusual things and happenings domestic occupy the footage in this subject, providing unusual interest and excellent entertainment. A man tears a deck of cards into aces; in other words, tearing the cards until only the aces are left. A fine number.—Running time, 8 minutes.



THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

AN OPEN LETTER

MR. J. C. JENKINS
MOTION PICTURE HERALD
SOMEWHERE ENROUTE

My dear "J. C.":

Continued perusal of your weekly letters to the editor of the Motion Picture Herald prompts me to invade what might be termed as your "sacred precincts." You no doubt come across many exhibitors who have RCA Photophone sound reproducing equipment in their theatres. A lot of them are scattered throughout California, Washington and Oregon, and inasmuch as you are making a tour of those states at the present time, I am positive they would welcome a call from you. For instance, there is Vernon E. Ross, manager of the Ross Theatre up in Toledo, Oregon. He has had RCA Photophone equipment in his theatre nearly two years. After two months of operation, Mr. Ross wrote the New York office as follows:

After having used RCA Photophone equipment for about two months, am more than thankful it was my selection.

Then, down in Maywood, California, H. Lewis, manager of the Egyptian Theatre, wrote as follows under date of September 12, 1931:

We have had our all AC operated equipment nearly five months and we wish you to note that we are more than satisfied in every respect.

Mr. Lewis was referring to the Standard Size all AC operated reproducing apparatus which was introduced by RCA Photophone last February. This type was designed for theatres up to 1,200 seating capacity.

The RCA Photophone Special Size all AC operated equipment for theatres up to 500 seats is equally efficient. Several hundred of them have been installed in theatres in all parts of the world. RCA Photophone has more than 3,000 installations in theatres and business during the year now drawing to a close has been the best in the corporation's history.

Yours truly,
G. K. RUDULPH

P.S.—Wherever you see the sign: "SOUND SATISFACTION IN THIS THEATRE" you'll know it's an RCA Photophone house.

JENKINS' COLYUM

Tillamook, Ore.

DEAR HERALD:

Dude Smith operates Dude's Coliseum here in this town. His name is Claude but they call him Dude because that isn't his name. Dude treated us just like we wanted him to. The first thing he said to us was that he wanted the HERALD, and when a man says that it's evidence conclusive that his mind is running in the proper channel. Dude knows everybody and everybody knows Dude; that makes it easy all around. Tillamook is where the famous cheese comes from and when you get Tillamook cheese you know you have got cheese. Tillamook is where the Tillamook salmon come from, and Tillamook salmon is running Salmon, Idaho, a hot race for first place. We dislike to say this because Salmon, Idaho, is where our good friend "Fishy" Phil lives and he may not like it, but, doggone him, he has no business living clear up there in the jungles anyhow. Dude says business is passe (whatever that is), but we can't see how it could be in a town like Tillamook, for she's a right smart looking town and Dude is a whiz bang of a manager.

▼

Seaside, Ore.

This town is three-quarters of a mile long and thirty rods wide. It is built right along the waterfront and it has a population of twelve thousand in the summer and twelve hundred in the winter. It has a big sea wall along the waterfront and on top of it is a promenade where the girls display their hosiery, and where the boys are supposed to wear smoked glasses and the girls hope they don't. It is the Atlantic City of the Pacific Coast and if you want to learn what the latest is in this, that and the other thing, go to Seaside during the summer season.

There is an old guy who operates a theatre, here, that is, he says he is old, 68 to be exact, but we laughed at him and told him he hadn't been weaned yet. His name is Callahan and we suggested that he might be Swedish but he said no, that his father was Norwegian and his mother French and that that combination was responsible for the Irish. If we had had time to spare we could have had a lot of fun with him, we could see that at a glance, but it was getting dark and we wanted to make Astoria.

▼

Astoria, Ore.

Astoria at one time was built on piling but a fire got under those planks some years back and cleaned the town out and taught them that dirt makes a better foundation than water. Astoria has two theatres, the Liberty and Viking. The Liberty is a Fox house operated by Edgar Hart, who is an old-timer in the business and knows his onions when it comes to operating a theatre. We believe we could have gone out with this boy and had a real time if both of us hadn't been so darned old. This boy Hart is a regular fellow, we hope we see him again sometime.

W. B. McDonald operates the Viking at Astoria and the Colonial at Eugene. We had the pleasure of meeting Mr. McDonald at Astoria although he lives at Eugene. He is another member of the old guard who has been through the ups and downs of the business and he says a little depression, such as we have now, only serves to put pep in him and makes him go all the harder. Everybody who feels the same way about it hold up your hands.

Here's another "Believe it or not story," and you can believe it or not and it won't make any difference to Astoria or us. Several years ago the "North Bend," a freight schooner, went ashore in a terrific storm off the mouth of the Columbia river and was carried by the sea up on the beach near Peacock spit and was left high and dry forty rods from the ocean. The ship was given up as a total wreck, since there seemed to be no way to get it back into the water, but this schooner didn't look at it in that way, so it gradually worked itself back through the sand until it reached deep water and floated itself. It was then towed around in the harbor, where it now lies. We saw this schooner tied up to the dock but we didn't see it work its way off the beach, but we know it did because everybody in Astoria says it did, and these Astoria folks are truthful people. They tell you that they catch more salmon at Astoria every year than ever ran up the Salmon river since "Fishy" Phil lived there, and if he doesn't believe this he can come down to Astoria and they will swear to it.

▼

Will Rogers and Floyd Gibbons sailed on the same liner from Seattle for Manchuria to put down the rebellion. Bill goes as an unofficial Ambassador from Hollywood and Floyd goes to talk 'em out of it. If these two boys get tangled up with those Japs or Chinks in a game of Red Dog or Fan Tan they will be in luck if they can get back home with their B. V. D's.

▼

An item in the paper says that the teacher asked Willie to explain how a city purified its water and Willie replied, "They first purify the water and then run it through an aviator."

▼

There now, just lookit what they have gone and done. RCA Photophone has horned in on our page and nearly pushed us out of the book. The next thing we know they will have our picture in the "Wanted" column.

Oh well, if they want to bunch all the best things together on one page let 'em go ahead and do it and see if we care.

▼

LISTEN. There, five minutes ago the sun was shining and now it is pouring down rain again. These Oregon folks have got all het up over irrigation. What they need out here is a dredgeboat and a bullfrog farm.

▼

We don't like to put our personal ad in this colyum, but if any one of you want any pups let us know. Our wife informs us that we've got seven of 'em, all dogs but six, most of 'em just dog.

We've got to stop here or Ernie will continue this on the cover page.

J. C. JENKINS,
The HERALD Man

YOUR PUBLIC

by RITA C. McGOLDRICK

THE year 1931 is bowing itself out. It has been a year of extraordinary development for the short feature in motion pictures. Slapstick and the tedious vulgarities of vaudeville have given place to operatic short numbers, magnicently dramatized and synchronized; to detective stories in one and two reels, each a finished product in plot development and suspense; to comedies, with something more of story than the custard-pie varieties. But more than all of these, the *travelogue* has been the outstanding growth of the year. Famous explorers, lecturers, scientists have been sent by the great companies to the strangest corners of the earth to bring back authentic film records of other lands and other peoples. The result has been an accumulated library of short subject classics which are perhaps one of the screen's most important contributions to international understanding and amity. The following list of travel pictures offers a wide choice to the theatre manager interested in building up his program with important available material.

TRAVELOGUE CLASSICS

AFRICA
- Adventures in Africa (Warner)
- An African Boma (Warner)
- Dangerous Trails (Warner)
- Forset People of Central (RKO-Pathe)
- Home of the "Sheikh" (Columbia)
- Into the Unknown (Warner)
- Trails of the Hunted (Warner)

ASIA
- Mongols of Central Asia (RKO-Pathe)
- Thom, The Unknown (RKO-Pathe)

AUSTRIA
- Happy Days in the Tyrol (Fox)

BELGIUM
- Guild Cities of Belgium (RKO-Pathe)

CHINA
- China's Ole Man River (Metro-Goldwyn)
- Hong Kong (Vali Travelogue)
- Paris of the Orient (Fox)
- Peeps at Pekin (Metro-Goldwyn)
- Shadow of the Dragon, In the (RKO-Pathe)
- Through the Yangtze Gorges (Metro-Goldwyn)

EGYPT
- Father Nile (Columbia)
- Natives Along the Nile (Columbia)
- Sands of Egypt (RKO-Pathe)
- Streets of Cairo (Columbia)

FRANCE
- Paris Nights (Fox)

GERMANY
- Down the Danube (Fox)
- Meet Me in Germany (Capital Films)

HOLLAND
- Little Dutch Tulip Girl (RKO-Pathe)
- Mystic Isles (RKO-Pathe)
- Zuyder Zee (RKO-Pathe)

INDIA
- Call of Mohammed (RKO-Pathe)
- Gem of the Agra (RKO-Pathe)

IRELAND
- Dublin and Nearby (Metro-Goldwyn)
- Little Bit of Heaven (Metro-Goldwyn)

ITALY
- Journeys to Far Places (Paramount)
- Little Journeys to Great Masters (Warner)

JAPAN
- Glories of Nikko (Burton Holmes)
- Spirit of the Shogun (RKO Pathe)

MEXICO
- Land Nobody Knows, The (Columbia)
- Little Indian Weaver, The (RKO-Pathe)
- Old Mexico, In (Fox)

RUMANIA
- Glimpses of Rumania (U. F. A.)

SCOTLAND
- Wee Scotch Piper, The (RKO-Pathe)

SPAIN
- Busy Barcelona (Metro-Goldwyn)
- Castilian Memoirs (Imperial)
- Glory of Spain (RKO-Pathe)
- Modern Madrid (Metro-Goldwyn)
- Spain's Maddest Fiesta (Metro-Goldwyn)
- Tale of the Alhambra (Metro-Goldwyn)

SWITZERLAND
- Little Swiss Wood Carver (RKO-Pathe)

UNITED STATES
- Honeymoon Land (Educational)
- Manhattan Mariners (RKO-Pathe)
- My West (Paramount)
- Rhythms of a Big City (Warner)
- Sailing for China (Warner)
- Well of Forteleza (RKO-Pathe)
- Wonder Trail, The (Educational)

MISCELLANEOUS
- Algiers (Warner)
- Bali (Metro-Goldwyn)
- Battaks of Sumatra (RKO-Pathe)
- Beneath the Southern Cross (RKO-Pathe)
- Bit of Life in Java (RKO-Pathe)
- Boats and Fisherman of the Arctic and the Tropics (RKO-Pathe)
- Climate Chasers (Paramount)
- Cross Roads (Educational)
- Desert, The (Tiffany)
- Down to Damascus (Fox)
- Fallen Empire (RKO-Pathe)
- Highlights of Travel (Educational)
- Houses of the Arctic and the Tropics (RKO-Pathe)
- Hurricane Island (RKO-Pathe)
- Into Morocco (M-G-M)
- Island Paradise of Bali (M-G-M)
- Isle of Isolation (Imperial Pictures)
- Jerusalem, The Holy City (Ideal Pictures Corp.)
- Land of the Maharajah (Metro-Goldwyn)
- Malays of Sumatra (RKO-Pathe)
- Masai (RKO-Pathe)
- Navajo Witch, The (Warner)
- Siam to Korea (Paramount)
- Sultan's Camp of Victory (Metro-Goldwyn)
- Tale of Tutuila (RKO-Pathe)
- Utmost Isle (RKO-Pathe)
- Wanderers of the Arabian Desert (RKO-Pathe)
- Wild Man's Land (Columbia)

HISTORY

- Hats Off (Fox)
- Today and Yesterday (Columbia)
- Turn of the Tide (RKO-Pathe)
- Woodrow Wilson's Great Decision (RKO-Pathe)

NATURAL HISTORY

ANIMAL LIFE
- A'Hunting We Did Go (Paramount)
- Animals of the Amazon (Warner)
- Busy Beaver, The (Columbia)
- Wild Life on the Veldt (Fox)
- Witch Doctor's Magic (Warner)
- Beasts of the Wilderness (Warner)

BIRD LIFE
- Nesting Habits (Educational)
- Strange Birds (Educational)

SEA LIFE
- How Pearls Are Won (Greenwood Adams)
- Secrets of Nature (Elstree Productions)

MUSIC

- Angel Cake (Warner)
- Carnival, The (Warner)
- Come Back to Sorrento (Warner)
- Geo. Jessel and His Russian Art Choir (Warner)
- Gypsy Caravan, The (Warner)
- Harry Lauder Songs (M-G-M)
- Moonlight and Romance (Paramount)
- Tune Detective, The (Paramount)
- Vagabond Melodies (Educational)

SPORTS

AQUATIC SPORTS
- Outboard Stunting (RKO-Pathe)
- Splash (MGM)
- Swim or Sink (RKO-Pathe)
- Water Bugs (RKO-Pathe)

BIG GAME
- Buffalo Stampede, The (Warner)
- Lion Hunt, The (Warner)
- Wild Life (Warner)

FOOTBALL
- Air Attack (Columbia)
- Backfield Plays (Universal)
- Carry On (Universal)
- Deceptive Plays (Educational)
- Developing A Team (Universal)
- Famous Plays of 1930 (Universal)
- Football Forty Years Ago (Universal)
- Football Thrills (Pathe)
- Forward Pass (Educational)
- Kicking Game (Education)
- Notre Dame Offensive System (Universal)
- Pigskin Progress (RKO-Pathe)
- Shifts (Universal)
- Spring Training (Educational)

GOLF
- How I Play Golf (Bobby Jones) (Warner)
- Johnny Farrell Series (RKO Pathe)

TENNIS AND OTHER "RACQUET" GAMES
- Forehand, Backhand and Service (M-G-M)
- Volley and Smash (M-G-M)
- Tennis Topnotchers (RKO-Pathe)
- Racqueteers (RKO-Pathe)

MISCELLANEOUS
- Excuses (Paramount)
- Floting Fun (RKO-Pathe)
- Fun on the Ice (RKO-Pathe)
- Gliding (Van Buren)
- Hunting Thrills (RKO-Pathe)
- Olympic Talents (RKO-Pathe)
- Poise (RKO-Pathe)
- Rough and Tumble (RKO-Pathe)
- Ski Pilots (RKO-Pathe)
- Speed Limit, The (RKO Pathe)
- Sport Slants (Warner)
- Under Cover (RKO-Pathe)
- Younger Years (RKO-Pathe)
- Timing (RKO-Pathe)

NOVELTIES

- BELIEVE IT OR NOT (Warner)
- CURIOSITIES (Columbia)
- SCREEN SOUVENIRS (Paramount)
- STRANGE AS IT SEEMS (Universal)
- WM. BURNS DETECTIVE MYSTERIES (Educational)

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

HOLIDAY THOUGHTS!

HERE we are but a few days away from Christmas and our thoughts are supposed to be of "Peace On Earth, Good Will to Men."

"Peace on earth. . . ." Well, it's a happy thought, but it will take lots of optimism for some of the boys to smile when they hear that familiar, "Merry Christmas," this year. But smile you must, for you'll get nowhere at all if you walk around with the mask of despair hung on your face.

No matter how pessimistic your trend of thought may be, you must admit that the worse is about over and from this time on things ought to take on a decidedly better appearance. Particularly is this true of conditions in the amusement business. It was only natural that our industry should suffer along with everything else, but we're an industry of fighters as well as showmen and it is not surprising that we are staging a better come-back than some of the other industries.

* * *

Bachelor managers will have to be particularly careful after the first of January . . . it's the start of Leap Year and according to Hoyle and custom, the gals will be out to grab off the husbands as fast as they can. . . .

Maybe it would do the bachelors a lot of good if they did assume the responsibility of a missus and. . . . It's a responsibility that compels one to think carefully and act with less haste or temper. . . . And besides it teaches a great lesson in thrift . . . a lesson, apparently, which is sorely needed by many showmen who still kid themselves along by believing that the future will always take care of them. . . . They should know some of the down-and-out managers we've met this last year or two. . . .

* * *

Just to prove that some theatre owners are considerate of their manager's welfare, we would love to mention names and tell about the T. O. who, hearing that one of his managers was about to be married, gave him a week's salary for a wedding present and then fired him before he left for his honeymoon.

* * *

Rarely do we get the opportunity of boasting about the selling qualities of home office newspaper ads . . . but this is one time we are tickled to get up and shout our thanks to Milt Silver, Universal's ad chief, for the splendid box-office ads he turned out on "Frankenstein." . . . We are reproducing some of them in the Club section this week. . . . Look them over and see if we were wrong to get so enthused.

The year's biggest laugh . . . "As the new operators of this circuit we want to assure every man that we will make no changes and that all jobs are safe."

The chorus will now sing: "The Farmer Took Another Load Away," or write your own lyrics.

* * *

Tsk . . . Tsk . . . Tsk . . . They're at it again. Two most distinguished circuit chiefs have suffered severe cramps and as a result announced that the house manager will be charged with the full responsibility of making his theatre a paying proposition. Unhindered; unhampered; but not un-hooeied.

Surely, by this time, these two executives ought to know that such announcements are carefully read (?), and then consigned to the waste basket. No one believes them anyway.

As we said before . . . Tsk . . . Tsk . . . Tsk!

* * *

It's a pleasure to note the fine work being accomplished by many of the theatre publicity men throughout the country, but we do wish they would stop being so modest and take credit for what they are doing. We're not exactly saying that they should shout it from the housetops, but we take extreme exception to someone else grabbing off the bouquets.

We could, if we wanted to, tell about a certain division manager who was nationally patted on the back for a grand hunk of an idea in connection with a certain tough picture to sell. Big ads conveyed the glad tidings to a news-hungry industry that here was a division manager who thought up a most unusual gag and as a result said picture went over big.

The only catch to this little yarn is that the wrong guy grabbed the flowers. From most reliable sources we know different. It was the division publicity man who conceived the whole gag. But, being a modest sort of a cuss he just hung his head, blushed and let the D. M. take all the bows.

* * *

I have been informed that it will not be necessary to hang stockings up this Christmas . . . Santy Claus has had his budget cut and the reindeers have been on short rations all year, so they won't be able to pull the sleigh.

Oh well; I haven't a pair of socks without holes anyway, and besides I think I'll take vanilla. . . . Merry Christmas boys and girls. . . .

"CHICK."

JULIUS LAMM MADE TRADE LIVELY WITH HOLIDAY ACTIVITIES

Both Hallowe'en and Thanksgiving figured conspicuously in promotion of attendance at the Variety Theatre, a Warner house in Cleveland, Ohio, managed by Julius Lamm, and according to report old man depression took it on the chin for the count when box-office receipts were tabulated.

One of the accompanying photos tells a portion of the story of the advertising of this successful party and you will note that the foyer display carried plenty of atmosphere for the event, with Jack-o-lanterns and black cats galore hanging along the walls.

Probably the feature of this Friday night show was a Kiddie Dance Revue in which 21 children took part. This was sponsored by a local dancing school and the number was greeted enthusiastically by the capacity crowd of adults and children.

Other stunts that made the evening most agreeable for the youngsters and furnished plenty of amusement for the oldsters consisted of a number of old fashioned Hallowe'en gags. First, eight kiddies participated in a milk drinking race from as many nipple-attached bottles. The first kid to empty the bottle was declared the winner. The second was an apple affair, with eight more youngsters trying to take a bite from apples suspended from a baton on the stage. Their arms were tied behind their backs and the first one to get a bite from the apple was the winner. The third affair was a balloon blowing contest and the fourth a pie-eating stunt.

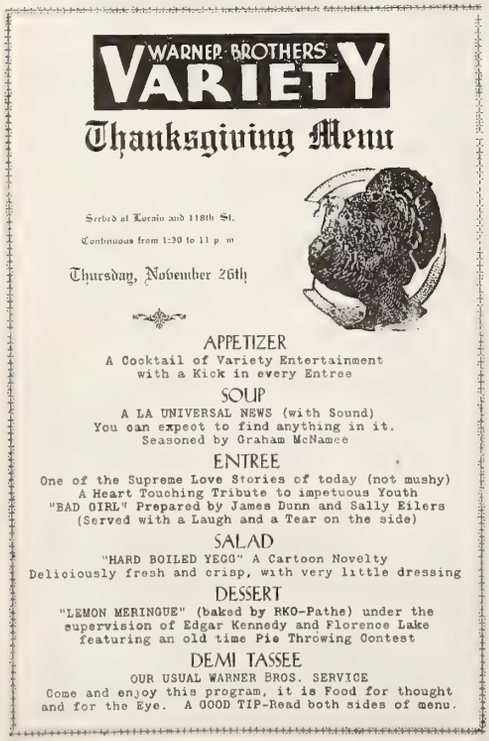
The above all took place on a Friday and on the following Saturday afternoon the kiddies all came in costume to the theatre and received the awards. They were judged by the audience, according to applause.



The other photo and line cut shows a couple of Thanksgiving stunts employed by Lamm. The merchandise display in the lobby was arranged through a tie-up made with a local chain store company. It is novel in the respect that this is the first time any theatre manager was able to connect with this outfit and in return for the display the theatre received twelve turkeys for giveaways. Four were given at a time, on Monday, Tuesday and Wednesday prior to the holiday.

The Thanksgiving Menu Program you see reproduced here is a copy of those handed out by a young lady who was attired in a costume furnished by the chain store company and stationed by the display. From soup to nuts the menu described the program and furnished a nifty little novelty.

Although too late for use on these particular holidays we're passing these two ideas along right now for members to either file away or use for Xmas or New Year, for which they can easily be adapted. Xmas dinners are also in much evidence on that day and as you all know, costume parties fit particularly well on New Year's Eve. Thanks to Julius Lamm, who always manages to send along some corking slants on show business from time to time, and here's hoping that he will keep up the excellent work he's doing at the Variety.



WARNER BROTHERS
VARIETY

Thanksgiving Menu

Served at Lorain and 118th St.
Continuous from 1:30 to 11 p m
Thursday, November 26th

APPETIZER
A Cocktail of Variety Entertainment
with a Kick in every Entree

SOUP
A LA UNIVERSAL NEWS (with Sound)
You can expect to find anything in it.
Seasoned by Graham McNamee

ENTREE
One of the Supreme Love Stories of today (not mushy)
A Heart Touching Tribute to impetuous Youth
"BAD GIRL" Prepared by James Dunn and Sally Eilers
(Served with a Laugh and a Tear on the side)

SALAD
"HARD BOILED YEGG" A Cartoon Novelty
Deliciously fresh and crisp, with very little dressing

DESSERT
"LEMON MERINGUE" (baked by RKO-Pathe) under the
supervision of Edgar Kennedy and Florence Lake
featuring an old time Pie Throwing Contest

DEMI TASSEE
OUR USUAL WARNER BROS. SERVICE
Come and enjoy this program, it is Food for thought
and for the Eye. A GOOD TIP-Read both sides of menu.

BIRTHDAY GREETINGS

Samuel Alster	J. D. Kennedy
William Brown	Jake Landauer
Adolph H. Buebrig, Jr.	John A. McNulty
Ray M. Butterfield	Arthur Glen Miller
Oran Cohen	Floyd D. Morrow
J. Fred Crosson	Clarence Moss
Edward A. Dosek	John F. Pival
Joseph G. Ehrlich	Hal Salzman
Theodore Z. Halmi	W. H. Shumacher
Fred E. Hamlin	Maurice Sidman
Paul W. Hiltner	Maurice B. Smith
Burton Hoffman	William H. Stanley
Edwin C. Hough	Charles E. Wheland
Benjamin J. Jacellano	Dick Williams

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MAMMOTH MERCHANT TIE-UP ENGINEERED BY MANAGER BRODIE

Fifty leading merchants of his city recently participated in what was termed a Fall Harvest Celebration by E. Brodie, manager of the Paramount Theatre in Haverhill, Mass. Each merchant donated gifts for the event and carried large banners in their windows to announce the attraction.

On the first two days of the celebration, a ballyhoo consisting of a large hay-rake was drawn through the streets by a horse. The vehicle was preceded by a band, with members dressed as "rubes." On the side of the rake was a banner advertising the current attractions at the theatre. In addition to a four-page co-op. in the Sunday issue of the leading newspaper, 110,000 slips were printed in connection with the 40 giveaways. In order to participate, all receiving the slips in the store, purchase or not, were instructed to write their names and addresses on them and drop them in a box provided for the purpose. The slips were taken to the Chamber of Commerce at noon on a Monday and brought to the theatre for the night performance. The Mayor, who owns and operates the opposition theatre, was on hand to officiate at the ceremonies.

About 15,000 copies of the four-page co-op. in flyer form were mailed out to the outlying towns and the Chamber of Commerce advertised the event in 11 suburban papers, each ad giving mention to the current attraction. The whole show proved so mutually beneficial that the merchants are dickering with Brodie for a return show on a still larger scale next year.

TOM WALL PROMOTED TWO BANDS TO SELL PICTURE IN BOSTON

Two prominent bands helped to exploit "Mad Parade" when this picture played the Modern Theatre, a house in Boston, Mass., managed by Thomas F. Wall. In fact, the stunt was classified as a "nifty" over in this territory since this parade was the first of its kind ever to be held in the city of Boston.

The musical organizations included the Bessie Edwards Cadets, national champion drill team of the American Legion Auxiliary and also the full band of the House of the Angel Guardian from a neighboring town. This band had 65 pieces in line.

Wall had arranged for the necessary permits governing street parades and this assured the parade of excellent police co-operation. The parade created a tremendous amount of attention and interest along the line of march.

Three of the ushers, attired in their uniforms, carried a large (20-foot by 4-foot) banner; copy describing the idea of the parade.

After the bands had filed into the theatre at the conclusion of the parade, Wall made a short address from the stage regarding current and forthcoming pictures and then asked the band to play a number. The boys came through with "Over There" and this was followed by the picture, "The Mad Parade."

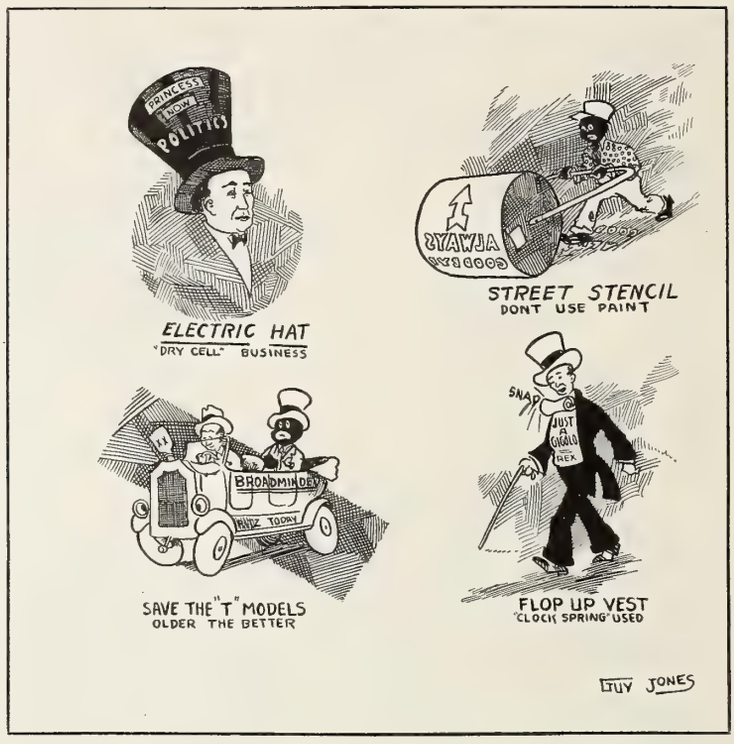
The nature of this picture might demand something like a 65-piece band to ballyhoo it and we must certainly give Wall due credit for the initiative he displayed in promoting a stunt of this sort. How a band of this size can publicize a picture, we don't have to tell anybody.

MAYBE SANTA WILL BRING US—



Keeping Up With The Times!

By GUY JONES



Here is a group of different stunts that may appeal to your style of show-selling. Guy Jones is always trying to make his cartoons both interesting as well as useful. He's really "keeping up to the times" with his many fine contributions to the Club pages.

LARRY WOODIN STILL ON JOB SELLING HIS SHOWS IN WELLSBORO

Only a short time ago we went into considerable detail to tell you the story of how Larry Woodin, manager of the Arcadia Theatre in Wellsboro, Pa., made his complimentary tickets practically do the work of two-for-ones by paying especial attention to how these were placed and since this information has been broadcast, it is our hope that the avalanche of letters requesting information from Larry has ceased.

Just to let you know that he does other things besides ride around his zone and hobnob with advertisers, let us state that when he played "Politics" there was a hot political campaign on in his town and election but two weeks off. Did he take advantage of the situation? We'll say he did! In his local newspaper there appeared an ad under ("Politics" Advertisement) classification which appealed in matter-of-fact manner to voters to give their support to certain candidates. At the close of the ad it was disclosed that Polly Moran and Marie Dressler were the two politicians. After the ad appeared a herald reprint was made and given wide distribution.

Again somewhat of an opportunist, he played up the names of Margaret Williamson (Margaret Adams) and Harry Davenport in a local appeal ad on Tallulah Bankhead's "My Sin." These two happened to be natives of nearby communities and the move was nicely supported by the newspaper.

Woodin was one of several Round Tablers to take advantage of a local political campaign when putting over "Politics" and his ad had all appearances of being a regular political plug until the last paragraph was reached. His quick action upon discovering that two local celebrities were included in the cast of a picture about to be played brings to mind our many warnings not to overlook the possibilities of this angle.

RUSS STEWART OVER IN NEW ENGLAND ON REVUE SHOW MISSION

Lest a number of readers have lost track of one Russell Stewart, alternately newspaperman and P. A. and more recently on some rag, let us hasten to inform those interested that he is once again back in show business and this time teamed up with revue producer Victor Hyde, promoting local shows on the Fox-New England circuit.

Two weeks ago this duo tied up with a newspaper in Bridgeport, Conn., spotted the show in Ted Holt's Majestic and, according to report, doubled the average gross for the week. Stand up business at practically every performance caught the attention of Herschel Stuart and it was decided to work the racket in other towns along the line; hence, we find the enterprising Russ at the present writing engaged in the fine art of separating a Waterbury paper from a whale of a lot of space to publicize another revue. According to advance information, the stunt is clicking just as nicely in this town as it did in Bridgeport and it looks as though Russ will have a Xmas stocking this season. Plenty of front page stuff and other stories offer evidence that this newspaperman-showman knows his way 'round.

Good work and good luck, Russ, and keep in touch with your old Club while in the East or elsewhere. Shoot along some dope on anything that comes up that you think will be of interest to others and we'll see that it gets the proper treatment.

THE REAL CLUB SPIRIT

"ALL FOR ONE AND ONE FOR ALL"

FRED JOHNSON SOLD ON BOOSTING FILMS WITH PERSONALITIES

Scratching around for ways and means to boost attendance, Fred E. Johnson, manager of the Latonia Theatre, Oil City, Pa., has found that stage attractions, such as radio favorites, etc., have proved to be veritable life-savers when used in conjunction with certain feature attractions.

To support his claim, we direct your gaze to the accompanying photo which shows a large crowd storming the entrance to witness the performance of two radio artists, when all single day attendance records for this house were shattered into bits. Approximately 6,400 persons jammed their way inside the house during the five performances and standing room was at a premium. The droves that were turned away from the gate will have another chance when the team plays a return engagement in January. He is following this booking up with others of well known radio personalities and expects to make just as good a clean-up.

In line with relief work sponsored by many theatres this season. Johnson recently arranged with the Red Cross for the staging of a "Pound Matinee," when boys and girls were allowed admission to the show by bringing along a pound of some edible article of staple food. More than 1,000 youngsters helped pile up a wide assortment of food for Red Cross distribution to the poor.



Two other stunts being worked at the Latonia these days include the teaching of harmonica lessons and the holding of Country Store Night once a week. Both old gags but ones that this theatre is cashing in on. Regarding the harmonica lessons, Johnson has a teacher who is giving lessons after school to children of certain age and the stunt is going over in a big way. After a four weeks' course, the scholars vie for honors at the theatre and of course that gets the parents to the house. The Country Store stunt is tied up with the neighborhood business men's association and doesn't cost the house a cent. Fred says it may not be so dignified but adds, "to hell with dignity in these anything but palmy days."

Good work Fred, old Round Tabler, and let us state right here that we're mighty glad to have you again represented in this department. We can also appreciate what ends you are going to in order to bolster up the weak ones. However, if you're doing this without too much damage to overhead, we say go to it and more power to you. Your other suggestions will also be appreciated by your fellow showmen. Keep up the good work and let us hear from you just as often as possible. Now that the Holiday Season is here you will surely have a lot of interesting stunts to pass along.

CHARLEY RYAN WON HIGH HONOR AMONG WARNER DIST. MGRS.

There cheers for Charlie Ryan! Warner district manager and distinguished member of the Round Table Club. We are most proud to record that his name appears in a recent issue of "Carry On," Warner house organ, wherein is listed the three leading district managers who won serious money in a drive made over a period of 21 weeks. Charlie is jotted down as number three and the recipient of a tidy sum of coin of the realm.



Charlie Ryan

The above is unquestionably a signal honor, sought for by many and won by few. There were 45 districts represented in the drive and a like number of contestants, all of whom stepped on the gas to have their houses make a favorable showing. Ryan has three theatres under his supervision in Chicago, the Buckingham, Julian, Symphony and Orpheum. So we say again—give him, and the boys who helped him attain this honor, a big hand. And let's all wish him a lot more success of the same kind in future days to come.

COX STAGED FASHION SHOW TO DETERMINE TOWN'S BEST SHAPES

A somewhat different angle was given a Fashion Show when Albert G. Cox, manager of the Irving Theatre in Wilkes-Barre, Pa., decided to stage one in an endeavor to locate the most attractive feminine figures in his town. He did this with the co-operation of several merchants and one of the newspapers in a rousing campaign that brought applications from over 400 girls, out of which 40 were selected and trained for the occasion by the assistant manager. The best of the aggregation were chosen by the audience on the night of the show.

The apparel shop that supplied the gowns also furnished a fur coat give-away for the occasion and had two coats on display in the lobby one week in advance as a stimulant for this feature of the show. The give-away was handled in the usual fashion. In addition, the merchants in the show ran large ads in the three daily papers and had their windows trimmed and especially decorated with appropriate posters to ballyhoo the event.

The show was staged as a feature rivaling a smart, fast, peppy musical revue. Special stage talent was on hand as well as a band of eighteen pieces, in a most attractive fashion promenade setting. The merchants were so pleased with the performance that they immediately set machinery in motion for another in the near future.

Rather a daring move, Al, to seek to determine the best feminine figures in town, but an interesting stunt at that. Were you the judge? However, joking aside, Cox is just another Round Tabler to take advantage of what is looked upon as one of the most effective interest-getters in show-business and we're passing the word along as a reminder to those who may have neglected the promotion of their Fashion Show.

"The Showman's Calendar"

DECEMBER

25th	Christmas
25th	Washington Crossed the Delaware (1776)
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson's Birthday (1856)
28th	Lew Ayres' Birthday
29th	Iowa Admitted to Union 1848
31st	New Year's Eve

JANUARY

1st	New Year's Day
1st	Paul Revere's Birthday (1735)
1st	Emancipation Proclamation (1863)
1st	Marian Davies' Birthday
1st	William Haines' Birthday
4th	Utah Admitted to Union (1896)
	New Mexico Admitted to Union (1912)
6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Careys' Birthday
17th	Benjamin Franklin's Birthday (1706)
17th to 24th	National Thrift Week
18th	Daniel Webster's Birthday (1782)
19th	Robert E. Lee's Birthday (1782)
21st	Stonewall Jackson's Birthday (1824)
23rd	Ralph Graves' Birthday
29th	William McKinley's Birthday (1843)
30th	Greta Nissen's Birthday

ED FORRESTER USED APRIL FOOLS STUNT TO GOOD ADVANTAGE

As an exploitation for "Get Rich Quick Wallingford," Eddie Forrester, manager of the Capitol Theatre, Grand Island, pulled an April Fool trick out of the bag and used it to good advantage.

Forrester purchased twenty 10c bill folds and in each inclosed a note reading:

"Too bad! Three city slickers already beat you to it and fleeced the owner of this purse out of everything he had, including the gold in his teeth. They are in 'Get Rich Quick Wallingford,' at the Capitol Theatre, Nov. 8, 9 and 10."

P. S.—Be a sport and put the note back in the purse, and drop it in some conspicuous place so that someone else can have some fun with it."

These 20 billfolds were lost about town. It was a great come-on gag and well suited to the theme of the motion picture advertised. A crackerjack for April Fool's Day or any other time, and thanks to Forrester for passing it along.

OPPOSITION OF FAIR MEANT NOTHING MUCH TO SAMUEL FRIEDMAN

Samuel Friedman, manager of the Publix-Capitol Theatre in Pottsville, Pa., is an optimistic sort of a fellow, and one with a lot of grit and determination. When the odds were against him—Fair Week—he chose this particular week to celebrate his twenty-fifth anniversary in the show business. He got the backing of one of the local newspapers and conducted the celebration under "New Fall Season of Greater Entertainment."

Through the co-operation of the paper, Friedman was able to get various musical organizations for appearance on the stage and also the securing of numerous give-aways from merchants.

In addition to the above co-operative acts, the newspaper gave front-page readers every day during the campaign and also gave over 1,000 inches of ad space to boost the celebration.

The celebration was brought to a close on the Monday night after the previous week's celebration by the giving away of a new Plymouth sedan which was promoted from an automobile agency. Business on this night broke all existing house records for an evening attendance. There were enough turned away to nearly fill the house again.

Friedman certainly went after the opposition with a vengeance, but it's quite evident that his efforts bore fruit when the amount of business done is taken into consideration. It's been a few weeks since this member has been represented in this department and we're mighty glad to see him back again. Tell the Club more about what's going on in your town, Sam.

ROUND TABLE BIOGRAPHIES

Thor Hauschild began his career in show-business at the age of 14 years when he ushered one night a week in a stock theatre in Davenport, Iowa. The business fascinated him from the very start and he followed the various phases of theatre routine until he won his present position as manager of the Paramount Theatre in Steubenville, Ohio.



Thor Hauschild

He was born in Spokane, Wash., in 1906, later moving to Davenport, where he was educated in the public schools of that city. Leading up to graduation, he spent his spare time as usher in an RKO house and as relief doorman in a Publix theatre. After graduation he acted as doorman in a small Publix second-run house and was later given a similar job in a first-run. He later managed the Garden Theatre in Davenport and after leaving show-business for about one year came back to it as assistant manager of the Colfax Theatre in South Bend. He worked in this capacity for a little over a year and was then promoted to his present position.

During his career in this field he has been associated with independent stock, the A. H. Blank Theatre Circuit, Publix and RKO. He expects to follow his present line indefinitely.

DUKE HICKEY GIVES US A LINE ON WHAT L. CARKEY IS DOING

After kicking about the West Indies for a matter of four months, Duke Hickey, exploiteer extraordinary, is again back in this country and his first official act was to pay a visit to the city of Elmira, N. Y., a town noted for its famous reformatory. Here, but not in the reformatory, he discovered one Larry Carkey, an old friend of Duke's and one-time active member of this Club. Impressed with Mr. Carkey's efforts in behalf of the box office at the Strand Theatre when exploiting "The Spirit of Notre Dame." Hickey has forwarded an account of the campaign which we will report as accurately as possible, not forgetting that the latter else lent a hand.

Bakers and Football

What bakers have to do with football we don't know, but it is a fact that a tie-up was made with a large local bakery whereby 15,000 special package inserts were sent out with the bread, all imprinted at the baker's expense. The baker further expressed his gratitude for being permitted to distribute free crullers and coffee from a mezzanine pastry exhibit by donating 2,000 gift novelties to children patrons of the theatre.

D. A. R. Helped

Classifying the Daughters of the American Revolution as enthusiastic exponents of the manly game of football, this organization's president was sold the idea of making an announcement of the picture to all Parent-Teacher groups, and to all grade and high school students, through teachers. The local Federation of Women's Clubs also lent a hand and much, in fact, gobs of word-of-mouth advertising were obtained through this move.

Two other tie-ups that helped accelerate the "Spirit" were made with the McFadden Book and restaurants. In the former, all local news-stands and book and magazine stores, about 100 in all, were included in the deal on the McFadden-Rockne Book. As to the restaurants, eight of the leaders in the city carried special underline publicity copy on picture on menus during engagement.

Effective Distribution

Other advance publicity consisted of a special midnight preview, so popular that a second one had to be given the following night; the special distribution of accessory heralds from Chamber of Commerce, Kiwanis, Rotary and other civic clubs (all left over were distributed by the A & P in packages); the handing out of 5,000 special announcements at theatre, and the mailing of 1,000 special cards to prominent people.

Among the window displays secured was a 30-foot one on a principal street, where all manner of accessories, streamers, stills, one and three sheets combined to make up a window that attracted thousands. A loudspeaker, attached to top of door, played the Victory March and broadcast a Rockne Talk. Another tie-up was made with a music company located next door to the theatre for the broadcasting of the march through special wiring to marquee of theatre.

You will note that the campaign is still in healthy condition and among other gags used to pep up Elmyrians were included a tie-up with Tavannes Watch for a complete window which contained stills, etc.; announcement of picture at all dance academies, and a tie-up with the Elmira High School football team, whereby members accompanied by band paraded to the theatre as guests for an early performance.

Typical of Carkey

From what we know of Carkey the foregoing is typical of the excellent work he is capable of turning out. Ever since we first knew him as the manager of the Strand Theatre in Carthage, N. Y., where winters are almost as long as they are in the Arctic regions, he has been going after business. In those days he used to invade Watertown territory with 24 sheets and demonstrated that patrons could be brought from larger towns to smaller ones. It's a pleasure to again include his name among these pages and we hope that he will not neglect future opportunities to let the rest of the fellows in this game know what he's doing. Good luck also to Duke Hickey, to whom we are indebted for sending in this dope.

POSTER ART!

Drawn By
BENTON L. JAMES
(St. Joseph, Mo.)



We hope the new style set-up of the Club pages, and the resultant reduction in the size of these fine poster reproductions, won't hurt the efficiency of them to the many managers and artists now using them as often as they appear. If such is the case, please drop us a line and we'll have to work out some sort of an arrangement that will permit the larger size again.

While this poster deals with the picture "Tabu," it can be used for most any other picture where such an illustration can be worked in. So don't discard it because you've already played "Tabu" or won't have it at all. This makes a particularly effective poster and with the proper selection of colors will be a most outstanding piece of art work for any theatre.

Other artists who were kind enough to contribute to this series must keep in mind that indistinct snap shots will not make up clear enough for reproduction.

BRYAN MAKING GOOD AT CHICAGO HOUSE; IS BOOSTING TRADE

Not long ago we told you all that Round Tabler Bunny Bryan, formerly of New Jersey territory, had been transferred to Chicago. At that time it was a bit too early to definitely state his new headquarters, but at this writing we have a line on him at the Belmont Theatre, a fine, big, B & K 3,600 seater, located in a thickly populated German and Swedish neighborhood.

After taking charge of the house, one of the first things Bryan did to step up attendance was to hold "Country Store" on a Tuesday of his second week in command. He tied in with the largest department store in the section for the give-aways of a radio; an electric grandfather's clock; an electric percolator set; several blankets; a set of dishes; a carving set; two hams, and 10 bags of groceries. He acted as M. C., himself, and the net result of this effort was to inflate the old cash register to the tune of several hundred excess dollars and the means of bringing many new faces to the Belmont.

Country Store continued so successfully that "Furniture Store" was inaugurated for Friday nights. For this event, he promoted for give-aways a seven-piece dining room set, a Cogswell chair, dishes and a lot of smaller articles. Not only was the Friday gross doubled as the result of this venture, but it gave the house the largest gross it had garnered in almost a year's time.

Another move, made in the face of stiff opposition from the smaller houses in the neighborhood, was to give patrons a bargain price on Sundays until 2 P. M. This resulted in a jump of the usual attendance of from two to three hundred to the recently recorded number of 2,113, an advance certainly worth mentioning.

Back here at headquarters, we're mighty glad to know that Bunny is getting away to such a good start with a stubborn proposition and we're sure that all his friends in the East and elsewhere will also be glad to hear the news. As customary with this showman, he does not take all credit to himself, but mentions that he has an assistant by the name of Romine who is lending an able hand. So until we hear more concerning the activities of these two enterprising showmen, we wish both the best of luck.

BOUCHER TO WASHINGTON

Owing to a recent change of policy in Warner Theatre divisions, Frank Boucher, well known showman and Round Tabler, has been recalled to Washington where he will act as "doctor of bad situations," a task for which he is particularly well fitted.

MORRIS FOR RE-ASSIGNMENT!

Walter Morris, until recently district manager for the Warner Maryland District, just arrived in New York for a home office conference. He is then scheduled for a new assignment, probably somewhere in the Ohio Zone. Lots o' luck to you, Walt.

TOM WEAR WITH SMALLEY

Tom Wear, Jr., formerly connected with an Elyria, Ohio, managerial post, has hooked up with William Smalley's chain of theatres in upper New York State. He will be on the loop most of the time, looking after advertising and attending to other circuit matters.

MORRIS ROSENTHAL WAGED A SPLENDID CAMPAIGN IN MASS.

When a showman has been used to giving big city treatment to his picture campaigns and suddenly finds himself transferred from a large city to a small one, it is only natural that the small city will find out that there's a new citizen in town. That's what happened up in Holyoke, Mass., when Morris Rosenthal, late sensation of Wilkesbarre, Pa., put over "Spirit of Notre Dame."

Two weeks in advance he contacted the local schools (Holyoke is a college town) and arranged to put on a special night for one of the football teams. Cheer leaders were induced to do their act on the stage and the story was played up on the front page of the school paper. Consent of the school was also obtained for the placing of bulletins on regular boards.

Another stunt resulted from a tie-up made with the Sears-Roebuck branch, whereby some 200 newsboys participated in a parade which wound up in front of the theatre on opening day with an attempt to capture footballs kicked from the roof of the theatre. The company donated the balls and also gave a window for a special display tying up with picture.

Many Tie-ups

Other featuers of the campaign consisted of a book store tie-up on the Rockne books; a window tie with Rockne record dealer; use of empty store window for loaned football equipment; the sending of telegrams to Civic Clubs, timed to reach them at dinner; spotting of cards at Y.M.C.A.; letters to all school principals of grade and high schools; mammoth banner strung across street in front of theatre; the placing of window-cards in downtown stores not in habit of using them; posting of 75 three-sheets and 100 window one-sheets, and some striking cut-out displays in theatre lobby. Newspapers also came through with some fine stories.

All of the above, with excetpion of billing paper and the banner, was promoted at no cost to theatre which, to our way of thinking, proves that Rosenthal hasn't taken very long to adapt himself to a new and vastly different community. Holyoke, not being used to such extensive campaigns, is already awake to the fact that an enterprising showman has arrived and we'll predict that Morris will get all there is to get out of the Victory.

Revives an Old Gag

Oh, yes; before we forget, he revived an old advance gag on "Five Star" that clicked in great shape. Just before the house trailer went on all the lights were stepped up and a gang of newsboys began to yell "Extra! Five Star Final, Extra!" Then, they passed out the dummy newspapers used for this picture. A check-up showed that only a dozen or so were thrown away. The balance were carried out and read. Alright, now that we've got that off our chest we'll sign off until we get a further line on this Round Tabler's activities.

E. E. Bair says:
"When you think you are at the end of your rope, TIE A KNOT IN IT AND HANG ON."
American Theatre,
East Liverpool, Ohio

DICK KIRSCHBAUM'S LOBBY LAFFS!



Are We Coming To This? Anything Is Possible In These Trying Days!

FLANNAGAN BROUGHT BORNEO ATMOSPHERE TO GREENFIELD, MASS.

Asiatic island atmosphere was imported for the edification of New Englanders when L. G. Flannagan, manager of the Garden Theatre in Greenfield, Mass., played "East of Borneo." For three days in advance of showing, a display of curios from Borneo were on exhibition in the lobby, including skins, spears, stuffed animals, etc. A special trailer on the screen informed the patrons about the display and urged them to examine this authentic collection brought back while the picture was in the making.

When the picture opened the curio display was used for atmosphere in a jungle-looking lobby. The box office was enclosed with bamboo sticks and the sides contained thick shrubbery such as one would expect to see in a jungle. On the evening before the picture opened, a portion of the Borneo display was transferred to a department store window and remained there until termination of engagement.

An additional novelty consisted of placing a boy in the outer lobby, dressed in white overalls, frock and wearing a jungle hat and carrying in his hands a street sweeper's broom. This also created more atmosphere and the boy further helped by passing out information about the picture.

COLLINS GAVE FILM SPECIAL TREATMENT WITH A MAGNASCOPE

The magnascope screen treatment given "Palmy Days" by E. E. Collins, manager of the Metropolitan Theatre, Houston, Texas, was received so enthusiastically by patrons that the idea was passed along and used by Publix houses in Dallas and San Antonio. Following is a brief description of the manner of presentation:

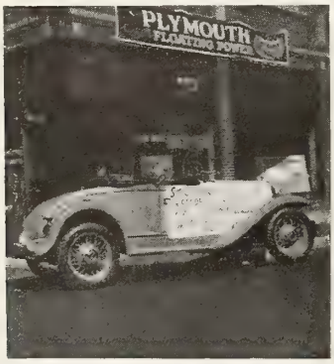
In the "Bend Down Sister" number song by Charlotte Greenwood, the screen was used with a lavender gelatine tint in a frame in front of the lens, thus tinting the entire screen and giving it added production values. Later in the picture, when Eddie Cantor sang "There's Nothing Too Good for My Baby," the magnascope was again used but in addition to the lavender gelatine, a yellow or straw-colored gelatine was used on the F-7. In other words, the picture was shown on a magnascope size with a purple tint from the machine plus a straw tint from the F-7.

In line with Collins' statement that the use of the above greatly enhanced entertainment values of certain scenes, we are passing the idea along for others to try out and will be interested to learn if this also meets with successful reception in other theatres.

KISLINGBURY MADE ADVANTAGEOUS DEAL WITH MOTOR CAR CO.

In return for the privilege of permitting the display of one of the late models of their line in the lobby, a motor car company put over a large amount of advertising for F. F. Kislingbury, manager of the Paramount Theatre in Plainfield, N. J., consisting of placarded cars and trucks and a number of other worthwhile stunts, which materially aided the gross on the occasion of "Secrets of a Secretary."

In addition to placing banners on all cars in use at that time, the company held a parade of autos, devoted a large window to the tie-up and sent out letters to a selected list of 700 people, announcing the name of the feature picture and the display of the car at the theatre. Seven thousand heralds, recording the tie-up were also distributed by the theatre staff and Kislingbury had a large sized hand in writing the copy. The small photo shows one of the bannered cars.



Other efforts included the driving of a roadster about town by a masked girl; a bally by truck equipped with a loudspeaker; newspaper display advertising; a tie-in of a stage personality, who, drove one of the cars while blindfolded; a special ladies' matinee, and a midnight "Spook Show."

It would appear that Kislingbury traded a small amount of space for a whale of a lot of valuable advertising and so he's offering the suggestion for others to try out with some local auto dealer, providing that they have lobbies large enough to permit a display of this kind.

TOYS
PREMIUMS
BALLOONS
NOVELTIES
PAPER HATS
MAGIC TRICKS
EXPLOITATION GAGS
GIVEAWAYS OF ALL KINDS

Every conceivable type of article is available to showmen who feel that they need or can use such material. At Club headquarters we have contacts with the manufacturers of the most economical of such merchandise. They have been, and are, dealing with theatres all over the country and understand the average manager's problems.

MANAGERS' ROUND TABLE CLUB
1790 Broadway, New York City

CAST OF STAGE SHOW HELPED MILT KRESS WITH RADIO SKETCH

The cast of a stage show, an added attraction along with the picture "Devotion," helped Milton Kress, manager of the Saenger Theatre in Meridian, Miss., put over his show by donating services gratis for two 45 minute broadcasts over the local radio station. The radio station permitted the broadcasts to go out without any charge for time.

Three of the players also were on hand to entertain those present at a luncheon of the Lion's Club and this further helped publicize the double attraction. Another stunt that gained additional publicity was a street ballyhoo of one clarinet player, followed by several persons carrying banners on picture and added attraction.

We'll have to take off our hat to the players for coming through so nicely to help put the show over and also think it's in order to state that Kress must have used some good salesmanship when he obtained their services. Good luck, Milton, and let your Club know what else is going on down your way.

ALASKA NOT FROZEN LAND, SAYS VETERAN SHOWMAN E. PAULSON

There exists a widespread impression that Alaska is a cold, bleak, frozen land peopled mainly by red-blooded he-men, Esquimaux and huskies, and to disprove this, E. Paulson, manager of the Capitol Theatre in Juneau, sends along a photo of a group of comely girls who helped put over "War Nurse," and in so many words states that all these ideas about his country is just a lot of balloney. On the contrary, he says, he wouldn't trade Alaska for a lot of other places in the States he happens to know about. A little rain, not too much snow in winter and a very pleasant summer all combine to make Juneau a most attractive city in which to live, and Paulson has tried it out for 12 years.



The girls shown in the small photo are the ushers at the Capitol and they used the costumes to plug the picture in advance and during engagement. As a matter of fact, the ushers don't mind a bit giving a helping hand to their manager when the occasion is presented to put over a publicity stunt.

Paulson has been in this game ever since 1907 and one can pick up a lot of interesting information about show-business in that length of time. We are sure that he has a lot of worthwhile tricks of the trade up his sleeve and hope that he will find time to shoot some of them along for the benefit of his fellow showmen, even if it's only to show all of us that he's not snowed in during the winter season.

ANOTHER GROUP AD

For the second of our series of Group Advertising we offer the one used by the Fox Poli Circuit of New England in their Bridgeport, Conn., location.

A quick glance reveals an eye-arresting ad without in any way detracting from the outstanding qualities of the individual attractions. In other words, both the group and the separate theatres benefit by this treatment.

This style is applicable to any group wanting to join their ads together. Cost of space should not discourage you. Merely follow the same style as this one or any previous groups reproduced on these pages, enlarging or abbreviating the make-up according to your budget for such combination advertising. Circuits, especially, find this a better means of selling their attractions than as formerly via separate ads, where one might overshadow the other too much.



KIDDIE ATTENDANCE!

Publicity attending a recent survey of kiddie attendance has disclosed the report that little better than three per cent of the average theatre's revenue is derived from this source. According to zone, these calculations ranged anywhere from three to ten per cent and now a lot of people are asking just why so much stress is placed upon this phase of the box office.

As far as it can be seen, the value of kiddie attendance cannot be measured wholly in box office cash, although even three per cent is not an item to be laughed off these days. Kiddies as we see them, from constant analyzation of exploitation efforts, can be and are a great asset to the theatre manager. The exploitation stunts in which they take part free of cost, the kiddie clubs and resultant word-of mouth advertising, all combine to step up that three per cent, if this amount be the correct estimate of their worth.

BALLYHOO AND TWO TIE-UPS FEATURED BEN COHEN'S WORK

Ballyhoo played an important part in the campaign made on "Monkey Business" by Ben M. Cohen, manager of the Capitol Theatre in Hazleton, Pa., four different stunts being employed to help put this picture over. Two tie-ups, one with a radio dealer and another with a ladies' wear store, also proved excellent box office stimulators.

Regular Carnival

One of the ballys consisted of an old model 1880 fire engine, horse-drawn through the streets with a sign reading, "What, No Fire? Merely A Riot Of Fun With, etc." Another one caught attention with a truck load of empty beer barrels with copy, "Barrels of Laughter, etc." Four boys, dressed as Marx Brothers, also contributed to the general publicity scheme by parading the streets with live monkeys on their shoulders. All carried signs on their backs and one of the boys played an accordion. Another gag that went over well was the dressing of every store in town with words ending in the letter "O," such as Musico, Shoeso, O-O, ho-ho, Hatso, Groucho, etc., permission to do this having been obtained from the Mayor.

Other Tie-ups

Both his tie-ups made with radio and dress stores featured guest tickets an dinvited readers to write captions for the accompanying scene mats. Portions of the ads also tied in with radio models and name of concerns, so we judge that cost of same was covered by the storekeepers.

According to a description we have at hand, the entire business block reflected the spirit of the picture, with practically every store playing up some kind of ad connected with the Four Marx Brothers. As a consequence the box-office did well.

Lest we forget, let us mention that Ben Cohen is quite a singer, for it was not long ago that he created a profound impression among worshippers at a local Temple when he sang the Kol Nidre service. His father, also a cantor, sang the same song at approximately the same time in a New York City Temple. In Ben's case, it was good for a story in the Hazleton paper. Now that you all are aware that he is both showman and singer, we'll sign off until we hear more about what he is pulling off at the Capitol.

DE HAVEN GETTING ACQUAINTED IN THE BOROUGH OF BRONX

Since taking over management of the Burke Theatre, a John C. Bolte house in the Bronx, New York City, A. Milo De Haven has been busy as the proverbial one-armed paper-hanger in the way of getting acquainted around a new neighborhood and lining up publicity plans.

One of the first things he did to liven things up was to hold "Singing School" two nights a week. Bronxites apparently like this sort of thing and the stunt, as De Haven states is giving them a chance to get a lot of stuff out of their systems.

Then he made a tour of the entire neighborhood on a get-acquainted mission and paved the way for future tie-ups and goodwill for his theatre. He has also made a reduction in admission, which is already showing returns, and to gain publicity for this change in policy he arranged for the placing of window cards and distribution of heralds through a tie-up made with a laundry, whereby the latter sent out notices with each package. The small photo shows another angle of his campaign that brought the lobby into use for advertising change of management and a Championship Harmonica Contest.



Naming the champion harmonica player of the Bronx is not an inconsequential matter and quite elaborate plans were drawn up for the event. A number of music teachers in public schools were contacted and sold on the idea of cooperating, six neighborhood music stores have been tied-up for window displays and other advertising and at the present time 37 young residents of the locality have signified their intentions to win one of the handsome medals shown on the display in the accompanying illustration. All in all, it looks like a sure fire hit.

The foregoing, in addition to putting on a campaign for the theatre's unemployment relief show, is a good example of what can occupy a theatre manager's time in the short space of three weeks, or since the time De Haven assumed charge of this house.

CAMPAIGN BOOK FOR "SOOKY"!

Paramount has turned out one of the best showmen aids in their campaign book on "Sooky." In addition to many worthy stories and advance plugs, they offer a wide assortment of exploitation ideas that are really feasible. Which, in itself, is an innovation in campaign books.

So, if you have this one bought, get your press book early and digest its contents thoroughly, you'll find real money-making ideas crammed into its pages.

We only wish we could say as much for lots of other press books being turned out for exhibitors' use.

THEATRE PROGRAMS!

More and more each year showmen are placing great store in their house programs, especially so since the said programs are being read.

What a forward step has been made in the use of theatre programs! The program of today is packed chock-full of interesting news, and comment on pictures. Ads, too, are often run. The make-up of the program is excellent. And the best part of the whole affair is the cost—practically nil—the ads, in some instances, paying for the printing.

In view of the above, is it any wonder that a showman should be proud of the theatre program? We think not. When a well made-up program is usually the basis for a large mailing list, the program must have care taken on it. We'd like to reprint as many programs as we can, as we are sure that showmen all over the country are interested in looking them over. Send them in to Club headquarters.

FOOTBALL GAME WAS USED TO ADVANTAGE BY FLOYD F. SMITH

Day and date opening of a picture and the clash of two well known and powerful football teams was the coincidence nicely taken advantage of by Floyd F. Smith, manager of the Paramount Theatre in Nashville, Tenn. It happened that Vanderbilt and Tulane universities were scheduled to fight it out on the local gridiron so it was announced that Lew Ayres would donate a loving cup to the hero of the day.

Star Donated Cup

The cup was on display in a prominent store window and remained there until it was presented at the Saturday night show. The winner happened to be Pete Gracey, the Commodores' fighting center. They all look alike to Pete, winning or losing, and the Tulane players who were to judge the winner of the cup, apparently appreciated his play, for they gave him a unanimous vote. The Vanderbilt coach made the presentation from the stage.

The night before (Friday) a preview screening was held for coaches, assistants, captains of teams and sports writers. They all acclaimed it as an outstanding football picture. These comments were given full sway in the local papers which also helped to popularize the picture during its showing at the Paramount.

Endorsed by K. of C.

A special letter was also sent to every member of the local Knights of Columbus with a personal endorsement of one of the priests who had seen the picture. This further helped to increase the popularity of the picture.

There have been many opportunities such as the above during this year's football season and this department has made mention of a number of instances whereby Club members have obtained valuable publicity from a stunt of this kind. Smith was on the job and it is to be hoped that other Round Tablers are not losing a chance to have an announcement made between halves to thousands of spectators.

If a football picture, so much the better, but it has come to our notice that any number of managers have been on the job this season with the realization that here is a corking medium to advertise their wares. Let's hear some more from you, Floyd.

THAT "SCOOP" STORY!

Not long ago we received a letter from a newly elected member of this Club in which he stated, "Just as soon as I put over some outstanding and original stunt I will make haste to shoot it along for the benefit of my fellow showmen."

Now this member meant alright but who is going to pass upon the originality of any stunt in this business of selling shows? Don't wait for the "scoop" stunt to come along, for someone has said that there's nothing new under the sun in this line except some novel slant applied by the individual. You can keep up your end in this organization by keeping headquarters posted regularly on everyday business, for this is bound to produce angles of show-selling that will be interesting to others.

HARRIS ENTERTAINED AUDIENCE WHEN THE POWER HOUSE FAILED

Breakdown of a city's source of electric power while a show is in full swing always makes it interesting for a manager and this happened not long ago to H. B. Harris, manager of the Exchange Kinema, Lincoln, England.

On the occasion, all of Lincoln's downtown supply of "juice" was suddenly cut off and the house plunged in utter darkness. Acting quickly, Harris caught up a hand torch, stepped on the stage and entertained the audience with wise-cracks relating to forthcoming attractions during the considerable length of time between lights. The audience entered into the spirit of the occasion and kept quietly to their seats until the show went on again.

He is also making excellent use of two-color one-sheet size posters, printed in red and black. These are generally headed in red, with such captions as "Warning, Election Notice, etc." A recent example of this was made in the case of "Woman Between," when the copy "Election Notice—To All Parties" headed the sheet. All words relating to politics were run off in red, making the poster appear as something sensational in local political activities.

Power lines are always breaking down and Harris' action will serve as reminder to act quickly when such a situation arises, thus forestalling any tendency on the part of an audience to become panicky. He is the Club's representative in his section of the world and we've had occasion before this to tell you all that he's a seasoned showman. We will hope to hear from him again.

MOORE GOES H-F

Lafayette Moore, well known member of this Club and former theatre manager in Lynchburg, Va., has lined up a job for himself as manager of the Paramount Theatre, a Hughes-Franklin house in Los Angeles, Calif.

HOLLANDER PROMOTED

Elmer Hollander, former manager of the Warner-Stanley Theatre at West Chester, Pa., has been transferred to Chester, Pa., where he will have charge of the three Warner houses. He succeeds Jack Frere, who is convalescing from a serious illness.

Al Schwartz, formerly of Reading, Pa., will take over Hollander's old post at West Chester, with H. Y. Rogers acting as assistant.

BEN COHN AND JOHN PIVAL SPLURGE WHEN SELLING ANNIVERSARY

When an Anniversary Week is staged by General Manager Ben Cohn and Publicity Manager John Pival, of the Senate Theatre Company in Detroit, Mich., these two showmen tell their public about the event in a big way. The reproduced ad on this page is one of several used to broadcast the news through the medium of a community paper that has the healthy circulation of about 25,000. This layout, as well as several other attractive ones, represent the result of time spent by Ben, Johnnie and the editor of the paper in an effort to produce something that would pack a wallop.



The other side of the full page referred to in the above paragraph also carried another page announcement of the Senate Anniversary, setting forth a brief history of the house, facts and policy. A number of stunts were run in connection with the event, such as free dancing in the lobby; an amateur show, country store night, and dresser-ware night. The newspaper tied up with the guest ticket gag of printing each day the names of citizens living in the theatre zone. It also gave the Anniversary story a front-page break; in fact, several other tear sheets testify that the Senate is receiving a very nice break all the way 'round from the paper, due no doubt to Pival's tactfulness in dealing with the management.

Another opportunity to get in a good plug for coming attractions is in a column conducted by John, called "Coming and Going." This occupies space in the upper left-hand column of the front page and consists of breezy notes on neighborhood personalities, with here and there a mention of what to see in the way of entertainment.

We're glad to hear from the Senate crowd again and hope that Johnnie Pival will continue the good work of keeping his brother showmen informed. We noted that one of the film company house organs picked up and passed along that stunt Ben Cohn pulled some time ago, when they went out and taxied customers to the theatre during a rainy matinee. That was a nifty, alright. Send your Club some more, J. P.

SERVICE STAFF COURTESY!

Courtesy is one of the prime essentials in show selling. The showman who can boast of a service staff that is drilled in courtesy to the topmost degree, has certainly a powerful asset for making the patrons return. Ushers should be impressed with the necessity for smiling, and the smiles shouldn't be of the forced variety. We might, in order to strongly stress this point, contradict ourselves to the extent of declaring that it is not necessary to have a Cheshire grin for each and every patron. Try to have your ushers observe a gentlemanly standard and you'll find that your house, as far as personnel goes, will be hitting on all cylinders. Ushers of the type sometimes encountered in the de luxe houses of New York and other large cities are a disgrace to the theatre for which they work. These ushers, hard-boiled and possessed with an inflated idea of who and what they are, should be taught that if they can't place consideration for patrons paramount they don't belong in show business. After all, plenty of managers rise from the usher ranks, and it's a sure thing that if very many of these annoying ushers became managers, the show game would soon be a far from desirable business.

DON'T OVERLOOK!

—Relamping those burnt out bulbs on your marquee and signs.
—Fixing those little rips in the carpets.
—Keeping that lobby of yours bright and inviting.
—Pressing the uniforms when necessary.
—Checking up on the heating plant and boiler room.
—Seeing that motors are being lubricated regularly.
—Watching that roof drain pipes are not clogged up.
—Fixing loose or torn seats and standards.
—Cleanliness in the lavatories and rest rooms.
—Making an inspection tour of your billboards.
—Courtesy due your patrons from the staff.
—Write a few yourself.

J. MANNING TIED-UP WITH SPORTS STORE FOR TWO FOOTBALLS

A stunt that received a full share of attention from a football-minded public was recently used by J. E. Manning, manager of the Saenger Theatre in Vicksburg, Miss., when exploiting "Spirit of Notre Dame."

He tied-up with a sporting goods store for the promotion of two $14 footballs and a window display of stills, cards and other advertising matter on the picture. The footballs made up part of the display for several days in advance and on the Saturday morning, previous to picture's opening, the balls were attached to a batch of balloons and released from the top of the theatre building. In addition to interest attached to securing one of the footballs, ten of the balloons carried passes for the show. The newspapers played up the stunt, mentioning name of picture, theatre and playdates.

It's a little late in the season to pass along Manning's suggestion but it is one that worked out well for him and it can be filed away for use next Fall. It was a natural, considering the theme of the picture. In the meantime, we'll await word on what this Club member has been doing to boost holiday trade.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

J. P. FRANK has purchased the Purtell Theatre in Rio, Wisc., from J. P. Purtell.

* * *

O. C. JOHNSON is the new owner of the Humboldt Theatre in Falls City, Neb. He also operates three other houses in this city.

* * *

NEAL GORDON has been made manager of the remodeled Ritz Theatre in Parsons, Kans. The house is owned by E. Van-Hyning.

* * *

C. A. ORR has taken over manegement of the Idan-Ha Theatre in Soda Springs, Idaho.

* * *

FRED KETCH is the new publicity manager of the Grand Theatre in Wallace, Idaho. He hails from Missoula.

* * *

BERT HENSON, formerly publicity director for the Denver Theatre, Denver, Col., has been transferred to Omaha, Neb., as a district advertising manager.

* * *

R. R. ADAMS, formerly house manager of the Denver Theatre, Denver, is now just across the street as assistant manager of the Paramount.

* * *

BILL MISKELL, of the World Theatre, Omaha, is taking advantage of the present unleashed craze for dunking. About 3 A.M., after his double feature previews, he serves coffee and doughnuts on the mezzanine.

* * *

IRVIN WATERSTREET, formerly divisional advertising manager for Publix in Omaha territory, has succeeded Rodney Bush, P. A. for the middle states area, with headquarters at the home office. He leaves for New York the latter part of December. Waterstreet's successor has not been announced.

* * *

MAX CLUSTER, who, with his father operates the Custer and Overlea Theatres in Baltimore, Md., has been appointed to fill one of the two vacancies on the board of Directors of the M. P. T. O. of Maryland.

* * *

JIMMY CARTLEDGE has succeeded Sam Hammond to the management of the Strand Theatre in Anderson, S. C. Hammond has gone to Augusta where he will have charge of the Modjeska.

* * *

V. E. PRICE has reopened the Princess Theatre, London, Ohio, which has been dark for several months. New sound equipment has been installed and other improvements made.

* * *

A. FRUDENFELD, of Detroit, is the new district manager in the RKO Ohio division.

* * *

WILLIAM ELSON recently took over supervision of the Palace and Rivoli theatres, Toledo, Ohio, formerly under John E. Firnkoess.

* * *

GENE GROSBECK has reopened the Cosmo Theatre in Buckley, Wash.

* * *

HARRY E. BROWNE has announced that he will spend $40,000 on the remodeling of the New Stanford Theatre in Palo Alto, Calif.

* * *

W. M. MILLER, new owner of the New Ashland Theatre in Ashland, Neb., has opened after installation of new equipment.

* * *

JAMES TAYLOR is the manager of the recently reopened Plaza Theatre in Glen Elder, Kans. The house was formerly known as the Glen Elder Opera.

J. L. SEARS has assumed charge of the Shamrock Theatre in Chapman, Kans. Sears was formerly located at Humansville, Missouri.

* * *

E. A. CARMICHAEL has been placed in charge of the Crystal Theatre at Crystal Springs, La.

* * *

MAURICE WHITE, formerly a branch manager at Cincinnati, has taken over lease on the Metropolitan Theatre, a 1,000 seat subsequent run house in that city. He is also part owner of the Rialto in Covington, Ky., just across the river.

* * *

O. H. SIMONS, until recently assistant manager of the Rialto Theatre in Denver, has been appointed assistant manager of the Rialto at Colorado Springs.

* * *

W. B. SHUTTEE, manager of the Denver Rialto until its closing, is acting as assistant manager of the Denver Theatre, Denver.

* * *

BEN WACHANSKY has been named manager of the four Schreiber downtown houses in Detroit, Mich., following the acquisition of the Colonial and Majestic by Jack Schreiber.

* * *

B. V. SAMUELS has succeeded Fred Sourbeck as manager of the Colonial Theatre, Detroit.

* * *

MAURICE KAPLAN has taken over the Memphis Theatre in Cleveland, Ohio, and will operate on double feature policy.

* * *

T. L. SMALLEY has been named manager of the Olympic Theatre in Lynn, Mass., with A. S. Murch, house manager.

* * *

IRVING MIRISCH has been transferred from the management of the Liberty Theatre, Oklahoma City, to the Grand Florissant, St. Louis.

* * *

PAUL TOWNSEND is now in charge of the Liberty Theatre in Oklahoma City. It's a promotion. He is succeeded at the Empress by D. L. Johnston.

* * *

BOB ELKINS has returned to the management of the 20th Century and Gold Theatres, Chicago.

* * *

R. J. MACK is the new manager of the Best Theatre, Topeka, Kans.

* * *

JESSE DAY has succeeded J. C. Collins as manager of the Rialto in Fort Dodge, Iowa. Collins will be placed in charge of the three Central States theatres in the city.

* * *

PETER LEVESQUE, formerly manager of the Strand Theatre, New Bedford, Mass., has been transferred to take charge of the Universal and Majestic in Fitchburg. He is succeeded in New Bedford by Thomas Whalen.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

CROCKETT BROWN will operate the new motion picture theatre in Nashwauk, Minn. In addition to being a veteran theatre man, he also holds the office of village president.

* * *

CLARENCE TOPPING has been appointed manager of the Dickinson Theatre in Lawrence, Kans., succeeding John Irwin. The latter has been transferred to another Dickinson house in Neodesha, Kans.

* * *

R. D. "BOB" HUTCHINGS has succeeded Bryn Griffiths as manager of the Eastwood Theatre, Madison, Wis. The former was located in Portage, Wis., prior to making the change.

* * *

GENE LAVOY is in charge of the new Dakota Theatre, another link in the Publix circuit recently opened in Grand Forks, N. D.

* * *

JACK PICKENS, JR., and G. A. Risken are the operators of the recently completed Rio Theatre, Corpus Christi, Tex. The house seats 400 and is up-to-date in every respect.

* * *

TATE WILBURN, manager of the Palace Theatre in Wolfe City, Tex., has announced installation of new sound equipment.

* * *

R. D. LEATHERMAN and W. F. Brewer are the owners of the Ritz Theatre, a new 350 seat house recently opened in Abilene, Tex.

* * *

WILLIAM FITZHENRY, manager of the Fox-Castle Theatre in Vancouver for the past six months, was recently appointed division booker for the Fox-West Coast organization, with headquarters in Seattle. Floyd Maxwell is acting manager of the Fox-Castle, with Robert Rhodes as assistant.

* * *

R. J. MATTECCHECK will manage the Gaiety Theatre, McMinnville, Ore. This house was recently reopened after extensive remodeling and was formerly known as the Rainbow.

* * *

R. E. PRACHT has taken over the Grand Theatre in Burlington, Col. For a number of years he was owner of the Royal Theatre, Burlington.

* * *

E. L. RYDEN has assumed charge of the Grand Theatre in Tulia, Texas. He has been associated with O.K. Theatres, a Texas circuit, for the past two or three years.

* * *

M. E. SCHREIBER is the new owner of the Paragon Theatre in Stanton, Neb.

* * *

L. D. BROWN is in charge of the Queen Theatre, recently opened at Brownwood, Tex.

* * *

W. P. LINCOLN and W. J. Sheldon have have consolidated into one corporation the Grand, Liberty and Crown theatres in Electra, Texas. Mrs. Marthe McSpadden will be acting manager of all shows.

* * *

JACK VANDENBERG, formerly associated with Cliff Moe at the Liberty Theatre in Coeur D'Alene, Idaho, has been given a managerial post with N. E. Huff at the Dream and Liberty Theatres, same city.

* * *

WALTER NORRIS, manager of the Regent Theatre, Grand Rapids, Mich., has been transferred to the Downtown Theatre, Detroit.

SCHMIDT PROMOTED

Ernie Schmidt, managing director of the Capitol Theatre in Williamsport, Pa., and publicity director for Paramount-Publix theatres in that region, has been promoted to the post of district manager of the entire district, according to a recent announcement by Divisional Director George Walsh, of Scranton.

He will have under his supervision the Publix theatres in Williamsport, Carlisle, Pottsville, Sunbury, Mauch Chunk, Shenandoah, Danville, Bloomsburg, Northumberland and Jersey Shore, one of the largest districts in the circuit.

Schmidt will be succeeded in Williamsport by Harry D. Stearn, a live-wire showman who has been in charge of the American theatre in Pittston, Pa. The Club congratulates both of these members for their well-deserved promotions.

DELIS SOUGHT AID FROM FILM PLAYERS TO PLUG A PICTURE

Like the old grey mare the life of a motion picture player ain't what she used to be by any means, judging from the way they go to work when making personal appearances along the line.

For instance, let's take a slant at a recent co-op promoted by George A. Delis, manager of the Capitol Theatre in Steubenville, Ohio. Too bad we cannot reproduce this double truck and show you its extent but this new make-up has got us whip-sawed right at the present time. Anyway, the spread is headed to the effect that Sue Carroll and Nick Stuart, making their personal appearance at the Capitol, would visit the stores listed below. The different articles mentioned in the ads are tied up with the stars' names.

That-a-showman, George! You were using your head weren't you, when you put over the above-mentioned co-op? It was a corker alright and earned your theatre a nice break in the head and center portions of the two pages. Within the next week or so we'll tell you how Delis sold "Side Show" and "Five Star Final." Until then, the usual Club farewell.

GIRTON HAD KIDDIES PLEDGE THEMSELVES AS HALLOWE'EN STUNT

As the result of a theatre party held on a Saturday morning by Warren C. Girton, manager of the Keystone Theatre in Williamsport, Pa., 3,000 youngsters signed a pledge not to play any harmful or destructive pranks on Hallowe'en night.

Inside the theatre, in addition to witnessing a feature picture and a couple of comics, the kids worked off considerable deviltry by indulging in ducking for apples contests, and other gags in keeping with the occasion. Everyone on the theatre's staff donated their services and there were eight policemen on hand to keep order outside the theatre before and after the show.

It's still an old custom, particularly in the smaller towns, for the youngsters to play pranks on Hallowe'en that often arouse the ire of residents. Girton's party forestalled this through his party and pledge card and thereby earned a lot of gratitude and good will for the theatre management. The newspaper did its share to play up the event.

HART STAGED BLOCK DANCE AS PUBLICITY STUNT FOR PICTURE

Continuing a resume of recent campaigns engineered by Ed Hart, manager of the Stanley Theatre in Utica, N. Y., this week we'll tell you what he did to sell "Personal Maid" to his public.

Perhaps a highlight of this campaign was a "block dance" held in front of the theatre on opening night of the picture. All patrons of the theatre were given ribbons entitling them to the privilege and the stunt attracted



a large crowd on both sides of the street. Music was furnished by a number of unemployed musicians. Dancing was also permitted in the lobby between the hours of 11 and 12. The photo shows a portion of the dancers gathered in front of the theatre. The papers played up a story, using the angle that the Stanley had furnished work for unemployed musicians.

Special lines were used on bottom of regular theatre ads announcing the dancing feature, in addition to 4 inch ads scattered throughout the papers. The copy was unique and headed, "Dancers Attention." The theatre was decorated with colored lights and palms added to the appearance of the lobby. Lest we forget, it was necessary to secure permission from city officials for staging of the dance stunt.

Other efforts included projection of slides on "Busy Corner" building; use of special cut-out under marquee; special window tie-ups in shops displaying gowns, hats, maid uniforms, etc.; 50 cards in local and suburban windows; banners on three buses in and out of town; three and six-sheets in vacant stores and "busy corner," and a guest ticket gag on correct titles of song numbers broadcast over local radio station, at which time picture was announced.

Through use of the stunt described above and other advertising, Hart succeeded in bringing about a very fair opening for a picture that did not register so well in Utica. It is noticeable that this showman figures out pretty well in advance just what will click and what will not and then acts accordingly—as any good manager would attempt to do. His opening wedge is then based on strength or weakness of the picture. We still have a couple more of Hart's campaigns on hand and will shoot them along just as soon as practical.

NOW READY! 1932 BOOKING CALENDAR

There Should Be One in Every Manager's Office

Sold Only to Accredited Club Members

Postpaid . . . 50c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith fifty cents to cover cost of calendar and postage.

Member .....

Theatre .....

Address .....

City ..... *State* .....

A WORTH-WHILE TIP!

Like the postman on his day off who goes out for a walk, and like the sailor on shore leave who goes rowing, the showman, on his day off, can usually be found round a theatre. Many members of the Managers' other showmen, have a friendly chat on the various problems that arise in a showman's experience, and leave with a feeling of having gained something.

It won't hurt any showman to drop in and say a word or two to his fellow worker. And if the showman has a problem relating to business to discuss, he shouldn't be afraid to ask for suggestions. It might so happen, and it generally does, that the man to whom he is talking can generally help him with the problem in some measure, small or large. The showman should never be backward about asking for criticism or comment. After all, we are proud of that "all for one and one for all" spirit.

STERNS MADE DEAL WITH MAGAZINE TO DISTRIBUTE PHOTOS

An arrangement made with one of the popular five cent weekly magazines, whereby 8,000 photographs of Greta Garbo were given away with copies of the periodical, proved to be an excellent plug for "Susan Lenox" when this picture was played by Ben Sterns, manager of the Troy Theatre, Troy, N. Y. Other photos were given away by two prominent stores on opening day of picture.

Other effort included a special advance story in the newspaper on the occasion of a midnight show; a one-sheet on one of the best corners in Troy; a special banner used in United Cigar stores; one sheets in seven stores in small towns within a radius of 20 miles, and other regular run of advertising.

Sterns made out well with the above campaign, particularly the tie-up with "Liberty," hence we are passing it along. We have a hunch that this is the same Ben Sterns that used to manage a Saratoga house, and who never lost an opportunity to drop in the old M. P. News office and say hello when he came to town. How about this, Ben? Are we right? At any rate, let's hear from you.

GREAT ADS TO SELL A GREAT PICTURE!

Here are the ads from Universal's ad shop on that grand S. R. O. picture, "Frankenstein." A glance will reveal why we were so enthused over their self-selling possibilities that we decided to reproduce them in this way. In addition to the ads shown on this page, Universal has assembled many others, all available through your local Exchange and illustrated in the "Frankenstein" press book. Inasmuch as few pictures carry the b. o. possibilities of this one, we would urge every member and reader to back up the showing of this picture with a powerful newspaper campaign, using ads of this kind to accomplish the greatest results.













THE INDUSTRY'S 'IDEA EXCHANGE'!

H. G. MOORE not only manages the Crescent Theatre down in Dade City, but owns it as well, and we're mighty glad to extend the Club welcome to this new member of the Sunny South. We take it that he's found these pages profitable in the past and now proposes to help the good work along by contributing an account of his own activities. Let this come along, Moore, and we'll do the rest.

——Wear Your Club Pin! ! !——

EDWARD J. FREIWALD is still another owner-manager to join this ever-growing army of theatre managers. He's located down in Nice Ville, Fla., which, to our way of thinking, is a Nice place to be during our local season of rain, sleet and whatever the weather man has to offer. The name of his theatre is the Fry-Wald and we'll soon expect to let you all know what ways and means are used to put this house over the top.

——Wear Your Club Pin! ! !——

W. A. VAN CAMP is in charge of the Uptown Theatre, a Publix house in St. Paul, Minn. He operates on a straight sound picture policy, with three changes weekly, which manages to keep this showman quite busily engaged in the art of selling shows. Now that he has joined our Club, we'll look for some information on how he goes about this sort of thing. Let's hear from you again, Van.

——Wear Your Club Pin! ! !——

M. WAINSTOCK manages the Egyptian Theatre out in Sioux Falls, S. Dak., and he, too, has been adopted into our tribe. Welcome to this organization, Chief Wainstock, and now that you are a full-fledged Round Tabler, take a few minutes off some night, when a blizzard howls down from the Black Hills, and jot down a story about how you lure the Sioux into your playhouse. We'll be awaiting your next communication.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ALBERT HEFFERMAN is the owner-manager of what is undoubtedly one of the most unique motion picture theatres in these United States, the Owl Theatre in Grand Rapids, Mich. Hefferman and his co-workers, Irving Folger and Donald Blietz, all high school students, some time ago started a show in a neighborhood garage. It grew in popularity until they were forced to install sound equipment. Now the house is playing to about 60 people per performance and the books have never seen the color of red ink. Hefferman is now a Round Tabler and we'll tell you more about this "little theatre" in a future issue.

——Wear Your Club Pin! ! !——

JIMMIE MASON is at the helm of the Strand Theatre in the city of Minot, S. D., one of the Publix-N. W. houses. Despite the fact that he's just become a member of this great organization of showmen, he has been an ardent follower of this department and a close observer of all exploitation stunts furnished by its members. Now that he is enrolled we may expect to hear how shows are sold out in Minot. What say you, Jimmie? Can we depend on this?

——Wear Your Club Pin! ! !——

P. H. ROSENTHAL is only 23 years old, but his father tells us he's been hanging around the Queen-Strand Theatre in Aliquippa, Pa., ever since he could distinguish the difference between photos of Mary Pickford and Charlie Chaplin. Before he went with his dad steady, he acted as assistant manager at the Ohio Theatre in Ravena, Ohio, but now he's helping sell shows for the family, in the capacity of assistant to H. Rosenthal, who, we venture to state, will some day turn over the helm to P. H. In the meantime, we'll depend upon one of these showmen to keep us informed about what's going on in Aliquippa.

——Wear Your Club Pin! ! !——

C. S. TROYER hails from Bottineau, S. Dak., where he manages the New State Theatre, and we're mighty glad to welcome this new member to this ever-expanding Round Table of showmen. He's our representative out his way now and we'll expect to hear all about what it takes to sell shows to patrons of his house. Shoot along some of your ideas, Troyer, and we'll pass them on to the rest of the gang.

——Wear Your Club Pin! ! !——

JEROME M. LAYTON, assistant manager of the Tuxedo Theatre, Bronx, New York City, knows his onions in the matters of house managing and publicity, according to a statement from his boss, Bert Jackson, and these facts are further attested to by Yale Greenhaus of the Mosholu Theatre on 204th street. He is therefore duly elected a member of this Club and we'll expect to be kept informed on how the good Bronx citizens are coaxed away from radios, slippers and dressing gowns. What say, Jerome?

——Wear Your Club Pin! ! !——

BURGESS WALTMAN, another new member of this organization, is located down in the Blue Grass city of Fulton, Ky., where he has charge of the Warner-Grand Theatre. He's only 22 years old at this writing, but is already a somewhat seasoned showman, having served with both Columbia and Strand Amusement companies of Paducah, prior to taking over his present position. He knows how to put over selling stunts at the cost of $3.50 per and we'll tell you about one in a future issue. In the meantime, we'll await some more show-dope from Waltman.

L. R. TOWNS hails from good old Alabam', where he manages the Academy and Walton Theatres in Selma. It's the same old story with Towns as with others who finally see the light and perform the simple act of sending in an application for membership. He, too, has been digesting and benefiting from many suggestions sent in by this big army of showmen and now proposes to do his bit. That's the dope, Downs, and we'll be mighty glad to hear from you. How's old Selma, anyway? Last time we were near your town we got mixed up with some of that red clay, silipped off the road and thought we'd never get out. Suppose that's all changed these days.

——Wear Your Club Pin! ! !——

BEN GROSS started in show business two and one-half years ago at the Ritz Theatre, in Brooklyn, N. Y., and after being promoted to the post of assistant at the Berkshire Theatre, we find him in the same capacity at the Biltmore, that well-lit-up house out on New Lots Avenue, Brooklyn. He's also a new member of this Club and his boss, Joseph Luntz, states that Gross is a capable artist as well as an assistant. On your toes, Ben, and here's hoping you'll be at the helm of your own house some of these days. In the meantime, see what you can do to get your chief to send in some dope on what's doing out your way.

——Wear Your Club Pin! ! !——

THOMAS F. WHYTE has been proposed for membership in this organization by James Grady, of Loew's New Rochelle Theatre, New Rochelle, N. Y. Whyte is a neighbor of Grady's and is in charge of the New Rochelle Proctor Theatre, an RKO house. He has given an excellent account of himself of himself as resident manager for the past seven months and we believe he will contribute some good dope for these pages. Shoot along some of your ideas, Whyte, so the other fellows will know what you are doing.

——Wear Your Club Pin! ! !——

GEORGE FENNELLY is located in Millinocket, Maine, where he manages the Opera House. He has also been elected a full-fledged member of this outfit and we're glad to pass along the regular welcome to this new Round Tabler. Now that you are in this big army of showmen, George, unbend that writing hand and tell the rest of the gang how show-business is coming along in your town. We'll be awaiting the word.

——Wear Your Club Pin! ! !——

TED HILGENDORF manager the Ritz Theatre in Milwaukee, Wis., and he's also in line for an introduction to his brother showmen. Sometimes the cart gets ahead of the horse and if you haven't already seen a short story in this department concerning one of Ted's recent stunts, then we're here to tell you that you soon will because we recall setting it up in print. And we'll be looking for a lot more dope from this source.

——Wear Your Club Pin! ! !——

ROBERT NICKERSON, assistant manager of the Colonial Theatre in Brockton, Mass., at this writing also becomes a Round Tabler, a motion made by his boss, Bill Adams, and seconded by Club headquarters. Bill tells us that Nickerson has been with him for over a year and predicts that he will make a name for himself in show-business if he pursues his present pace. All right, Nick, the Club will keep an eye on your climb up the ladder and hopes that you'll make the grade.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 109—(A) Describe a method of testing and sorting needles. (B) How may small diameter needles be quickly sorted out? (C) Tell us exactly what attention you give your needles. Never mind the Bluebook—just tell us what YOU do, why you do it. (D) Supposing the needles to vary in length and diameter, or in either, what will be the effect? (E) What will be the various effects of dust on records?

Answer to Question No. 103

Question No. 103 *was: "(A) Describe the RCA exciting lamp. (B) What is the reason for the darkening of the interior of an exciting lamp globe? (C) What is the relative effect of a darkened exciting lamp globe? What should be done with a lamp when its globe has begun to darken? (D) Name the various things affected by a faulty exciting lamp, sagged filament, filament out of square with the slit or darkened globe?*

Those answering acceptably are as follows: Lester Borst*, Messrs. S. Evans and C. Rau*, Messrs. Kroll and Van Buskirk*, Herman B. Billings, Roy J. Arntson, N. D. Garling, G. E. Doe, John Wentworth*, Larry Tipton, James DeVoy, Dan L. Simmons, T. Van Vaulkenburg, P. Cermak, John Williams, Nic Granby, P. L. Toeping, Jack Billings, H. D. Schofield, Henry Edwards*, Bill Doe*, H. D. Tyler, James Traxler, Will Peck, William Broadbent, Henry B. Coates, Tom Murphy and Jack Gill, H. B. Becker, Frank Burker*, Robert Banning, S. Emmerson, Dave Andrews, James Ledbetter, Cyrus T. Davis, Thos. McGruder, Andy Bailey, F. G. Garison, J. D. Cranby, R. Lester, Richard Singleton, Wm. Bogert, Tom Hazleton, Dave Goldberg, Dan L. Graves, D. Pundit, Alonzo Zerach, S. Kay, Frank Oliver*, Dan Roxbury, A. Gibson, P. T. Garling, G. Richards, Tom P. Perry, A. Dexter, Dave Lode, R. B. Whitnath, D. L. Warren, H. G. Tomlin, L. D. Samuels, Dave Bitdoll, John Cermak, Seymour Carroll, S. T. Jones, John C. Davidson, John Cermak, Andrew Davis, P. H. Bondom, K. L. Knight, Pat O'Brien, S. H. Johnson, P. L. Davis, Sam and Andrew Wells and P. F. Daniels.

Those followed by an asterisk (*) made exceptionally complete, excellent answers.

I have selected the answer of Messrs. Evans and Rau, though Kroll and Van Buskirk gave them a close run, as also did Borst and Billings. Here is the answer of Messrs. Evans and Rau:

"(A) The RCA exciting lamp is a small incandescent globe having a coiled filament of small diameter held in horizontal position. There are two types of RCA exciting lamp. Both lamps are similar except for the amperage rating. One is of five ampere capacity and the other is a seven and one-half ampere capacity.

"(B) Darkening of the interior of exciting lamp globe is caused by deposit of matter thrown off by the filament.

"(C) The relative effect of a darkened exciting lamp globe is loss of volume and poor quality sound. When the lamp shows signs of its interior darkening the lamp should be removed and a new one installed.

"(D) The exciting lamp filament illuminates a narrow slit. The most powerful illumination emanates from a line representing and, in fact, being the center of the filament. It then follows that the filament must be in a perfectly straight line if the greatest illuminating values are to fall upon the slit throughout its entire length. If this be not the case, then the sound volume will be decreased and its tonal quality injured, which, then, are the results of a sagged filament.

"With RCA equipment the filament cannot get out of square with the slit, but with other equipments this may happen. The result is decreased volume and sound distortion. A dirty or darkened exciting lamp globe will result in decreased light, hence in decreased volume. Tone quality will also suffer. If the dirt be interior deposit, there will be not much diffusion of light, but plenty of absorption and discoloration. If it be an outer deposit of dust, etc., then there will be slight absorption but heavy diffusion. Both interior and outer deposits are bad—the latter very bad, indeed, because they result from carelessness on the part of the projectionist."

Note: The following acceptable answers came too late for consideration: Cyril E. Wainscott, Question 102, C. Rau and S. Evans, Question 102, Roy J. Arntson, Question No. 102.

NEW YORK S. M. P. E's MEETING

In the auditorium of the Engineering Building, New York City, the New York Branch of the SMPE held a most successful meeting on the evening of December 9.

The purpose of the meeting was to hear a lecture and view a demonstration of the latest developments of hill and dale disc record sound recording, given by Mr. H. A. Fredericks, of the Bell Telephone Laboratories, as reported by Mr. Fredericks to the SMPE at Swampscott, Mass. This was followed by a highly entertaining lecture on music production and reproduction, delivered by Leopold Stokowski, conductor of the famous Philadelphia orchestra.

By way of explanation, the "hill and dale" method of recording sound on disc records is exactly the opposite of the method now in commercial use. As many and perhaps all of you know, the present method of recording is to cause the recording needle to swing sidewise, thus creating tiny undulations in the side of the record groove, these undulations representing sound. The new method involves the use of an entirely different method and the use of a permanent diamond or sapphire-pointed needle. The recording of sound is not made on the sides of the groove but, instead, in its bottom.

The sound demonstration was by far the best to which your editor has ever been privileged to listen, and that perhaps was in part due to the reproduction apparatus itself. At the rear of the stage was a handsome board containing, as I recollect, eight loudspeakers, arranged, four on a side in semi-circular fashion. Between these sets were four loudspeakers with an opening apparently not more than three inches in diameter. The eight large speakers at the outer edge were for the lower frequencies. The central, tiny loudspeakers were devoted to the reproduction of the high frequencies.

Mr. Fredericks' explanation of this was as follows: "If the high frequencies were put through the outer loudspeakers, they would go forward in a narrow beam very much like that projected by a searchlight. If the listener chanced to be within the range of this beam, all right; if not, the high frequencies would be largely lost. With the arrangement above described it is possible to produce the loud frequencies with essentially the same spread as were given the lower frequencies, hence the mixture of the two produce quite close to perfection in effect."

That the effect is very nearly perfect will be vouched for by every member of the audience. J. I. Crabtree, past president, afterward said: "I feel Bell Laboratories is to be congratulated on its achievement. The

canned music I have heard tonight is the first of its kind I have ever been able to enjoy."

Insofar as the records themselves are concerned, they are designed to run at slow speed. Mr. Fredericks informed us that in the laboratories they had succeeded in getting a fifteen-minute musical program on one twelve-inch record. One reason for this is that, whereas in the present records there must be a space of from four to five thousandths of an inch between the grooves, there is no such necessity in the hill and dale records, in which grooves may even be really overlapped to a certain extent, since the record is entirely in the bottom of the groove.

This, however, as was pointed out by George Edwards, projectionist, may or may not induce an increased tendency of the needle to jump from one groove to another. Mr. Fredericks thinks not. However, it seems that this might very well be true. The new type of record is made from an almost entirely nonabrasive material. However, as pointed out, it would seem that the effects of the dust and dirt, more or less present in practical projection, might and probably would be more injurious with this method than with the old.

Mr. Fredericks made the statement that needle scratch noise is due almost entirely to minute irregularities in the record and that to have entire freedom from such noises, the groove walls of the record must be as smooth as well polished plate glass. He also said that, because of the exceedingly minute area of a sharp phonographic needle, the pressure of the needle point upon the surface of the record might be as much as 50 to 75 tons a square inch, which would, however, soon drop down to perhaps 25 tons a square inch as the needle point became flattened by friction.

A part of the demonstration was an illustration of the enormous damage worked upon sound by the elimination of the higher frequencies, though the cutting out of high frequencies serves to reduce needle scratch noise, which becomes inaudible when every thing above 5,550 frequencies is eliminated.

I asked Mr. Fredericks what the highest and lowest sound frequencies were. He answered to the effect that he did not know; that the limit had never been measured and that much would depend upon the keenness of the individual ear. He said that a child might not only hear very low frequencies, but frequencies as high as 20,000.

Mr. Stokowski seemed to think that the practical limit is somewhere around 13,000. The limit of reproduction apparatus is at this time about 9,000.

Mr. Stokowski, with the aid of the Bell Laboratories, has had certain sound measurements made. He found the sound frequencies of the trumpet to be about 8000, the piccolo to be 6000, the oboe 13,000, the violin 8000, the cymbal 13,000 or more, the xylophone 6000 and the snare drum 13,000 or more.

Mr. Stokowski said that the present method of reading music is enormously inadequate. Said he: "Composers often are enormously disappointed because of the limitations of present methods of recording musical ideas, which are so very lacking that they, the composers, very often find the reproduction to be very dissimilar to what they have had in mind."

Conductor Stokowski then expressed the opinion that at no far distant day, composers will cease to write music as now, instead painting their ideas in exact terms of frequencies and volume range. A novel idea indeed, but even to the layman it seems not at all impossible. As I understand it, Conductor Stokowski has in mind that instead of the "notes" now so familiar to us all, the composer will use, in their stead, symbols which will express exact frequencies and exact volume, with the other necessary marks denoting rhythm, tempo and so on.

Some Service!

Jack H. Hewson, theatre service engineer connected with the Northern Electric Company, Ltd., Montreal, has a most novel and unusual method of being "Johnny-on-the-spot" when anything goes wrong with the sound at any of the scattered theatres in his territory. Both Hewson and his wife are radio enthusiasts, and licensed operators. He has a short-wave radio-telegraph transmitting and receiving set at home, and in the service car he uses on his frequent trips, is another short-wave receiver. At regular 15-minute intervals he tunes in on his home, and if in the meantime a theatre has sent a call for help the operator there cuts in and delivers the "SOS". That's some service.

Wurtzel's Father Buried

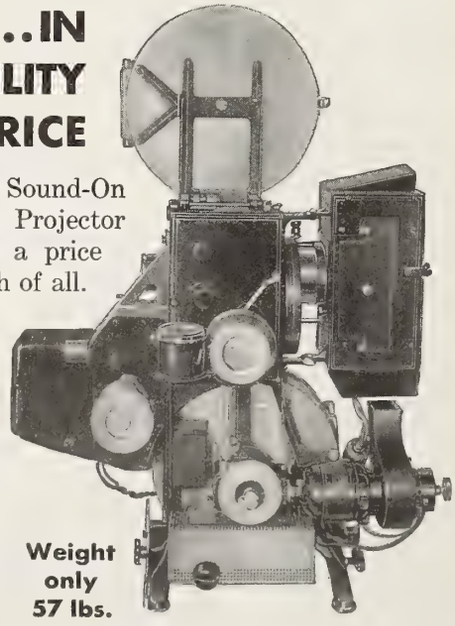
Adolph Wurtzel, father of Sol Wurtzel, Fox executive, was buried in Hollywood last Sunday.

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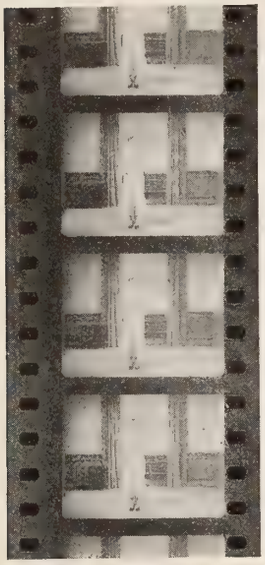
1790 Broadway

New York, N. Y.

THE PROPOSED APERTURE CHANGES

By F. H. RICHARDSON

At a breakfast and two-hour talk with Mr. Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences, I was privileged to get at first hand data concerning the Academy's efforts to set up standard apertures. It seems to me excellent that this effort is being made.



Sample of the new film frames, exactly at full size. Note the wide, transparent lines.

Mr. Cowan has, during his visit to New York City, brought about a meeting of representative men for final consideration of the proposed changes in camera and projector apertures, the changes having already been approved by the large producers, exhibitors and large theatre circuit operators.

Before setting forth the chief reasons for the change, let me point out the fact that from the production viewpoint it will (A) Reduce or eliminate the waste incident to the present practice of setting up (in the studios) for composition in three apertures, namely, full frame, sound-on-film (Movietone) and proportional, all of which causes much delay, which is of course very expensive. (B) It will bring about other studio economies. (C) Quality will be improved, insofar as concerns theatre audiences, for the reason that productions will be projected as they are photographed, without the deletions now incident to changing from silent or Vitaphone to sound-on-film with proportional apertures. (D) Because of the difference in height of stage setup, it will be possible to lower the microphones fully five feet, which should make for improved quality in sound. There will be many other advantages, as viewed from production.

▼

As to the theatres, the actual cost of the change will be trifling. The advantages, on the other hand, will be large. In the first place, all pictures will be projected through one standard size aperture .615" high by .820" wide including silent, Vitaphone and sound-on-film, thus eliminating the nuisance of aperture changes, recentering lenses, and so on. Every projectionist will understand what a relief that will be. Because of the standardization of exact dimensions, the prints should be of uniformly better quality in almost every way. Theatres now using proportional apertures will gain about 4 per cent in picture area without added magnification. Theatres now using either sound-on-film or the old silent size apertures will have the advantage that the studios may fill the entire area of the new standard aperture with dramatic action, whereas now there must be a border kept free from important action.

As to changes required, theatres now using proportional apertures may either file them out to the new standard size, or install new ones. Their screens must be enlarged by about 4 per cent of their total area. Those now projecting in sound-on-film proportions must equip their projectors with new aperture plates and reduce the screen surface at both top and bottom, or else install shorter focal length lenses and increase the screen width. Theatres now using the old silent aperature must install new aperature plates and decrease screen vertical height at top, bottom and sides, or in lieu thereof install shorter focal length lenses to project a wider picture and reduce screen at top and bottom.

The cost of the necessary changes will not be much of a burden. For the most part the theatre force may make the necessary screen alterations, at very small cost.

For more than twenty years I have ob jected to the outraging of the screen image by distortion set up by excessive projection angles, which not infrequently has been carried to such an extent that the picture has been "stretched" (that, literally, is the correct term) until the picture has been square, instead of having its presumed proportions of height equals three-fourths of width, in which proportions all silent pictures have been photographed.

This particular abuse has its base in the fact that exhibitors have insisted that no seating capacity be sacrificed in order properly to place the projection room—place it so there would be little or no picture distortion.

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They were apparently unable to understand the simple, rather obvious fact that whereas their action did permit of some additional seats and place the projection room far up and back, entirely out of the way, it also made all seats less useful because of the fact that distortion mars the beauty of the screen image, and beauty in the screen image is one feature which helps in inducing theatre patrons to "come again." Often I have entered a theatre in which there was steep projection angle, with consequent heavy picture distortion, to find many vacant seats. I have wondered how many of those empties would be filled were the screen image made more beautiful by the absence of distortion. I have never for one moment had the slightest doubt but that the increase in beauty in the undistorted picture would fill at least some of them, or that the "some" would be more than sufficient to make up for the seat deletion a proper projection room location might cause.

When the change was under consideration, the Academy secured the co-operation of Mr. Harry Rubin, Director of Projection for Publix, Mr. Lester Isaac, Director of Projection for Loew, Inc., and of Western Electric through ERPI. A general survey of projection angles was made, with result that it was found that Publix theatres have an average of 18 degrees, Loew, Inc., 17.5 and those theatres equipped with Western Electric sound apparatus had an average of 19 degrees, which would seem to indicate that city theatres, at least, have an average projection angle of approximately 18 degrees.

It was therefore decided that, since proper projection room location seemed far off, it would be best to adopt camera and projector aperature dimensions which, through the action of the distortion set up by an 18 degree angle, would place on the screen a picture of the usual, normal 3—4 proportions, which was found to be as before set forth.

▼

It must be admitted that this plan has serious objections, not the least of which is, as I pointed out to Mr. Cowan, that it would have the effect of standardizing the 18 degree projection angle, which is much more than it should be. In fact in my opinion and in the opinion of the Society of Motion Picture Engineers, anything above 12 degrees may be considered as excessive. Another serious objection is that while the new aperture will restore the picture outlines to normal if the projection angle is 18 degres, it will have no effect whatsoever in eliminating distortion in the picture itself. That is to say, while the outlines will be normal (provided the angle be 18 degrees), still every object in the screen image will be stretched up and down and distorted sidewise exactly as much as it now is, except that of course the height to be submitted to stretching will be reduced.

However, while the plan is far from ideal, on the grounds of the greatest good for the greatest number, I presume the action will prove to be a wise one, though I don't quite know just what the effect will be on the theatres which have either level projection, or less than an 18 degree angle. They will of course have a wider picture, of much less than normal height. Possibly this will work out allright, though as to that time alone can give the answer.

I do hope some day this in some ways rather foolish industry will awaken to the rather obvious fact that, however well concealed, the evil effects of screen image distortion produced by excessive projection angles operate to detract from the beauty and naturalness of the projected picture, and that correct projection room placement is the only solution which will produce maximum results in the projected picture, hence in box office income.

TO THEATRE OWNERS

Is your house in the red? If so, why not let a 100 per cent MANAGER and SHOWMAN put it in the black. Do not continue to lose money. No salary asked until ability is proven. Unquestionable references. Location immaterial. For further particulars, write at once to Box 90, Motion Picture Herald

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Erpi Head to Read Paper

S. K. Wolf, director of the acoustic department of the Erpi, will read a paper on "Noise Abatement" at the International Electrical Congress to be held in Paris next year.

Named Pacent Representative

A. Bert Ayers has been appointed special factory representative of Pacent Electric Company, New York.

Takes Erpi Sales District

L. E. Kennedy has been named district sales representative of Erpi in the San Francisco area. L. P. Corbett has taken over Kennedy's former territory in the Northwest.

VOICE OF THE INDUSTRY

Well, Well, Wells!

IF THERE IS HOPE IN SOUND, THEN let Faith and Charity save us from Wells. When the Wellsian schoolmasters lift the mentality of the world's masses to that intelligent peak that no one has yet defined, then filmdom, commercial as it is, will mingle with the foremost on the heights.

The common attack on the film world's intelligence meets with little repulse. Perhaps we are sore from the flights into the intellectual that let us fall so hard, we are content to suck our wounds. That "Outward Bound" should sail past frozen box offices and "Abraham Lincoln"! Lincoln may well have said, "The entertainment of the people, by the people, for the people." H. G. Wells should have been interviewed after "Kipps" with an "Outline" behind him; he becomes pretentious.

When the highbrows of the world sell their wares at a price that the inhabitants of the Main Streets of the world can afford, when the works of art and great music are not confined to the capitals of the world, then they will have some justification for asking the film world to take part in The Great Uplift Movement that never starts.

Wells calls the showmen "dreadfully illiterate persons," then wants Chaplin to make more and less perfect and imposing pictures. Sir Henry Irving must have had his type in mind when he said: "The Public doesn't know what it wants, give it it."

The old formula of "make 'em laugh, make 'em cry, and thrill 'em" seems to have been forgotten since The Elite were allowed to mix with filmdom. They used to play to the heart; now they play to the head, and it's aching a bit. They cater to motor cars—who was the fellow who said he catered to tram cars because they held more? He should be given a place in every conference. Wells suggests this complex with his chuckling manner. Chevalier is nearer the crowd than Chopin and more people were made happy with Bow than with Bernhardt. All commercial entertainment should be just a step behind taste. There are always the pioneers who determine taste, but they are never commercial, and isn't this a business, anyway—or should it be anyhow?

When they put the speed of the silent into the talkie we will again recover our supremacy. The talkie is so slow they can see the faults—faults there always will be—but don't dwell on them, tell the story in pictures and let talk be a valuable aid. Move—think more of *action* than *inflection,* take your artists out into the fresh air, move them on a canvas that hasn't the studio walls to cramp its dimensions, let the screens of the world be something to look out and beyond, not just another wall.

We want more newspapermen in the studios. I would accept the considered opinion of one good journalist to ten literary men. Newspapermen have to entertain the readers every day. The newspaperman sees a story that's human in a poor child trying to recover a lost dime from a manhole; the literary man sees only carelessness. Here's to the return of *motion pictures.* P'raps we'll get them if we can ease the heavy hand of Wall Street a little as well.—JACK PRENDERGAST, General Manager, Rialto Cinema, York, England.

Begs to Differ

I HAVE READ WITH INTEREST AND quite some satisfaction the item in the MOTION PICTURE HERALD of December 5, telling about the improvement in Kansas. I am a native Kansan and I think "she" is a mighty good state to live in, but as a matter of fact I don't think things are quite as rosy as the item would have us believe.

To be right accurate about it, from what I can learn, the 50-cent wheat price didn't stay with us very long. Our elevator man tells me they haven't paid 50 cents for wheat generally, only a load or two for special milling. The price today is 40 cents and 26 cents for corn.

Just thought I'd give you another side of the situation. Perhaps when you received the information contained in the item, the case was as you stated. I only wish that by the time you receive this letter the prices I am quoting will be 'way below what farm products are bringing. I'll be glad to be wrong about it.

Oh, well, anyhow, what's the difference? These are great days to be "livin'," "ain't they?"—FERD J. LEDAUX, Manager, Perkins theatre, Holton, Kan.

SHORTS ON BROADWAY

Week of December 12

ASTOR
- Sharks and Swordfish ..... MGM
- Jaipur ..... MGM

CAMEO
- Cowslips ..... RKO Radio
- Dorvoz ..... Amkino

CRITERION
- Spider and the Fly ..... Columbia
- Gioacchino Rossini ..... James A. Fitzpatrick
- A Doll's Fantasy ..... Cines-Pittaluga

HIPPODROME
- Selling Shorts ..... RKO Pathe

MAYFAIR
- Unconquered Champions ... RKO Pathe
- In Dutch ..... RKO Pathe
- Camping Out ..... RKO Pathe

PARAMOUNT
- Any Rags ..... Paramount
- Where East Meets Vest .... Paramount
- Jazz Reporters ..... Paramount
- Screen Souvenirs ..... Paramount

RIALTO
- Kansas City Kitty ..... Paramount

RIVOLI
- Musical Justice ..... Paramount
- A Pair of French Heels .... Paramount
- By the Light of the Silvery Moon ..... Paramount

STRAND
- Believe It Or Not No. 2 ... Vitaphone
- Darn Tootin' ..... Vitaphone
- Hittin' the Trail for Hallelujah ..... Vitaphone

WARNER
- Believe It Or Not No. 1 .... Vitaphone
- The Riding Master ..... Vitaphone

WINTER GARDEN
- Mediterranean By-Ways ... Vitaphone
- Relativity and Relatives .... Vitaphone
- Hittin' the Trail for Hallelujah ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 23—Congress meets for 72nd session—Mrs. Roosevelt christens largest United States steamship the Manhattan—Lowell Bayles killed in attempt at new plane speed record—Largest Berlin orchestra plays for charity—Militarist rioters stop disarmament meeting in Paris—Boy defender of mother held as doctor's slayer.

FOX MOVIETONE NEWS—No. 24—Japanese army keeps fit for duty in China—What the wild waves are saying at the Southern beaches—Londos wins fast bout by decision at New York Garden—Ill youngsters get their toys early at New York's Babies' Hospital—Jumpers thrill crowd in classic at Grassland Downs, Tenn.—Ballet girls begin early in Paris.

HEARST METROTONE NEWS—No. 222—Battling to break snow king's grip—Canine mannequins display dog wear styles in Paris shop—Wrestling fans get some laughs at the Garden in New York—Rhodesian native tribes make whoopee in their own way—Californians beat polo invaders from Mexico—Ski jumpers open St. Moritz season—Japan's war force trains under Emperor's eye—Star plays of 1931 gridiron season.

HEARST METROTONE NEWS—No. 223—Cup race thrills 100,000 Australians—Offers herself as bride for $10,000—Nippon toreadors have a party in their own peculiar style—Noted Briton, Winston Churchill, in U. S. on good-will tour—Christmas geese march on Berlin to satisfy appetites—Navy conquered by Army in charity battle, 17-7.

PARAMOUNT SOUND NEWS—No. 39—World scouts meet in Switzerland—Sidney Lenz and Ely Culbertson open bridge tournament in New York—Gar Wood out for new speedboat record at Miami Beach—Garner elected to head House as Speaker—Pate, daredevil pilot, loops-the-loop at Los Angeles—Kris Kringle takes the throne at New York's department stores.

PARAMOUNT SOUND NEWS—No. 40—France goes in for hazing as Versailles freshmen are welcomed by upper classmen—The "Nautilus," Wilkins' submarine, sunk as unseaworthy—Babe Ruth drops his bat to go hunting—U. S. Bureau of Mines tests explosives to avoid mine disasters—Hoover's moratorium faces opposition in Congress—Army sinks Navy at the Yankee Stadium, 17-7.

UNIVERSAL NEWSPAPER NEWSREEL—No. 100—Fresh Japanese troops speed to battle in Manchuria—Heavy storms cause overflow at Missouri dam—Fatal gas explosion spreads death in its wake in Berkeley, Calif.—News paragraphs—Peasants combine in Polish anti-profiteering trade organization—United States victory over Mexico dedicates Los Angeles polo field.

UNIVERSAL NEWSPAPER NEWSREEL—No. 101—Three slain, three captured as seven convicts make dash from Leavenworth—Successful trial of synthetic waiter amazes hotel men at Worcester, Mass.—New paragraphs—Paris decrees jewelled hats—Life guards in blimp aid rescue of Miami bather—Cadets sink Middies at Yankee Stadium, 17-7.

B. I. P. Launches Sales Campaign

Sidney Garrett, general manager of B. I. P., British company, and Bill Rabell, general sales manager, left New York on Thursday for a swing around the country to open up new territory for B. I. P. product, which will be disposed of to state right exchanges. Garrett will cover the middle-west, while Rabell's itinerary will take him south. Stanley Whiteley, treasurer, will be in charge of the home offices, which are now located in the Film Center Bldg., during the absence of Rabell and Garrett.

Six of the season's scheduled 24 features are available for release. Heading the list is "Gables Mystery," directed by Harry Hughes, with Lester Matthews and Anne Grey; "Bridegroom for Two" and "My Wife's Family," comedy features; "The Flying Fool," which recently played pre-release at Warner's Broadway and Warner's Beacon, New York; and "Fascination," Madeleine Carroll, starred.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15		
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows		6 reels	
Blazed Trails		6 reels	
Dance Hall Kisses		6 reels	
Desert Spawn		6 reels	
Devils Decoy		6 reels	
Diamond Mystery		6 reels	
Guns and Saddles		6 reels	
Highway Raiders		6 reels	
Human Targets	Buzz Barton	6 reels	
Lure of the Range		6 reels	
Mark of the Spur		6 reels	
Midnight Prowlers		6 reels	
Railroad Mail Limited		6 reels	
Rip Roaring Broncs		6 reels	
Rio Grande Raiders		6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Marshal, The	Tim McCoy	Dec. 18		
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15	61	
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That..(Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Secret Witness (Reviewed under title "Terror By Night")	Wm. Collier, Jr.-Una Merkel	Dec. 15		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
ky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9
Texas Ranger, The	Buck Jones	Apr. 10	61	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow-Mae Clarke			
Feathered Serpent	Walter Byron-Bette Davis-H. B. Warner			
Final Edition	Pat O'Brien-Mae Clarke			
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25		
Man Who Dared, The	Jack Holt - Constance Cummings			
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Substitute Wife, The				
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 17
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
Hot Heiress, The	Lyon-Munson	Mar. 28	78	Jan. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe In Hell	Dorothy Mackaill	Dec. 12		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Feb. 20,'32		
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Gold Fish Bowl, The	D. Fairbanks, Jr.			
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
Mendel, Inc.	Smith & Dale			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan Carries On	Oland-Churchill	Apr. 12	69	Mar. 28
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Delicious	Gaynor-Farrell	Dec. 27		Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
3 Girls Lost	Wayne-Young	Apr. 19	71	Apr. 18
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland	Jan. 17,'32		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-Linda Watkins-Marian Nixon-Ralph Morgan-H. B. Warner	Feb. 7,'32		
Dance Team	James Dunn - Sally Eilers	Jan. 31,'32		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan			
Gay Bandit, The	George O'Brien - Conchita Montenegro			
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32		Dec. 12
While Paris Sleeps	McLaglen-Helen Mack	Jan. 24,'32		
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Dec. 19	128	Dec. 12
Big Parade	John Gilbert (Re-issue - Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr	Nov. 14		Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Dec. 5		
Just a Gigolo	William Haines (Reviewed under title "Dancing Partner")	June 6	67	Apr. 25
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The.	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov. 21		Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12		
Secret Six, The	Beery-Harlow	Apr. 18	83	Apr. 25
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24		Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11	73	Mar. 21
Susan Lenox, Her Fall and Rise.	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran.	Nov. 28		Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?				
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Beast of the City, The	Walter Huston-Jean Harlow			
Courage	Robert Montgomery			
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams			
Grand Hotel				
Her Cardboard Lover	Buster Keaton			
Limpy	Jackie Cooper			
Mata Hari	Greta Garbo-R. Navarro	Dec. 26		
Sky Scraper	Madge Evans - Rbt. Young			
Smilin' Through	Norma Shearer			
Tarzan, The Ape Man	Johnny Weismuller - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5		
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea.	All Star	Dec. 15		
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost City	Cody-Shuford	Dec. 20	6 reels	
Honor of the Mounted	Tom Tyler		6 reels	
Mason of the Mounted	Bill Cody-Andy Shuford		6 reels	
Single Handed Sanders	Tom Tyler			

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 31	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28		
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	75	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	
I Take This Woman	Gary Cooper-Carole Lombard.	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Ladies of the Big House	Sylvia Sidney-Wynne Gibson.	Dec. 26		
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd			
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec. 12		

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancers In the Dark	Miriam Hopkins-Jack Oakie			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Lives of A Bengal Lancer, The.	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Phillips Holmes			
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Chester Morris-Slyvia Sidney			
Mrs. Wiggs of the Cabbage Patch.	All Star			
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Shanghai Express	Marlene Dietrich-C. Brook	Jan. 16,'32		
Sky Bride	Carole Lombard-Rich'd Arlen			
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26		Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas			
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 23,'32		
Wayward	Nancy Carroll-Richard Arlen	Jan. 23,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18		Dec. 12
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Dec. 25		
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Jan. 5,'32		
Lady with a Past	Constance Bennett			
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan. 22,'32		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Jan. 22,'32		
Woman Commands	Pola Negri	Jan. 1,'32		
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise.	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erle Von Strohelm	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray.	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr Provost, Brian, Hines. (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Dove, The	Dolores Del Rio-Leo Carillo	Jan. 1,'32		
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Hold 'Em Jail	Edna May Oliver-Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Jan. 15,'32		
Lost Squadron	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Men of Chance	Mary Astor-Ricardo Cortez	...Dec.	25		
Peach O' Reno	Woolsey-Wheeler	Jan.	1,'32	63	Nov. 14
State's Attorney	John Barrymore-Helen Twelvetrees				
Symphony of Six Million					

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32	62	
First Aid	Gr. Withers-Marjorie Beebe	July	25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July	10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May	25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey		Oct.	4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fote Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Des Dr. Lari Fari		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Men Like These——!	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Michael and Mary	Edna Best	Gaumont-Gainsborough		85	Nov. 21
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon - Lloyd Hughes	Headline Pic.		72	Nov. 14
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15	60	Apr. 11
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May	1	67	
Law of the Rio Grande	Bob Custer	July	20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr.	1	61	May 9
Son of the Plains, A	Bob Custer	May	15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July	15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept.	1	64	Oct. 17
Branded Men	Ken Maynard	Oct.	1	66	
Last Mile, The		Dec.	13		
Leftover Ladies	Claudia Dell-M. Rambeau	Oct.	1	70	Oct. 3
Morals for Women	Bessie Love	Oct.	25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept.	1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept.	20	55	
Nevada Buckaroo	Bob Steele	Sept.	27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec.	6		
Race Track	Lee Carrillo	Nov.	1	83	
Range Law	Ken Maynard	Oct.	11	63	Nov. 14
Riding Fool	Bob Steele	May	25	64	June 20
Salvation Nell	Graves-Chandler	July	1	85	July 11
South of Santa Fe	Bob Steele	Sept.	15		
Two Gun Man, The	Ken Maynard	May	15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug.	15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov.	29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan.	17,'32		
Luxury Girls		Mar.	30,'32		
Riders of the West	Bob Steele				
Silent Thunder		Apr.	17,'32		
Strangers of the Evening		Apr.	31,'32		
Sunset Trail	Ken Maynard	Jan.	3,'32		
Those We Love		Feb.	14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec.	26		Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32		
Corsair	Chester Morris	Dec.	19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct.	3	80	Sept. 5
Scarface	Paul Muni	Nov.	28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan.	9,'32		
Tonight or Never	Gloria Swanson	Dec.	26		Nov. 14
Unholy Garden, The	Ronald Colman	Oct.	10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor				
Sons O' Guns	Lily Damita - Al Jolson				
Sky Devils	All Star	Feb.	6,'32		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Bickford	Sept.	15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July	15	66	
Frankenstein	Colin Clive-Mae Clarke	Nov.	21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept.	21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec.	12	78	Oct. 3
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept.	29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec.	5	70	Nov. 28
Lasca of the Rio Grande	Leo Carillo	Nov.	2	65	July 25
Mother's Millions	May Robson	Aug.	15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug.	3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov.	28	67	
Racing Youth	Frank Albertson				Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct.	20	68	Sept. 12
Seed	John Boles-Genevieve Tobin	May	11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct.	13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	26	91	Nov. 7
Up for Murder	Ayres-Tobin	June	15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept.	1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart				
Barbary Coast					
Blue Blazes					
Bullet Proof					
Cohens & Kellys in Hollywood	G. Sidney - C. Murray				
Destry Rides Again	Tom Mix				
Eagles	Lew Ayres				
Fate					
Gallows	Lew Ayres-Rose Hobart				
Great Air Robbery					
Impatient Maiden	Lew Ayres - Mae Clarke				
Lady of Resource	Rose Hobart				
Last Ride	D. Revier-Frank Mayo	Dec.	28		
Law and Order	Walter Huston-Lois Wilson	Jan.	17,'32		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox				
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox				
Oh, Promise Me					
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov.	14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug.	22	83	July 18
Children of Dreams	Marget Schilling	July	25	83	July 25
Expensive Women	Dolores Costello	Oct.		63	Nov. 21
Gold Dust Gertie	Winnie Lightner	June	27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June	13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov.	7	81	Oct. 31
Millionaire, The	George Arliss	May	1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug.	8	73	July 25
Public Enemy, The	Harlow-Cagney	May	15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct.	10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept.	19	66	July 4
Smart Money	Edw. G. Robinson	July	11	81	May 16
Star Witness, The	Walter Huston	Aug.	22	68	July 25
Svengali	John Barrymore-M. Marsh	May	22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan.	30,'32		
Hungry Wife, The	Kay Francis				
Manhattan Parade	W. Lightner-Butterworth	Jan.	16,'32		
Man Who Played God	George Arliss	Feb.	27,'32		
Mouthpiece, The	Marian Marsh-Warren Williams				
Old Man Minick	Charles "Chic" Sale	Feb.	13,'32		
Rich Are Always With Us	Ruth Chatterton				
Roar of the Crowd, The	Cagney-Blondell				
Taxi!	James Cagney-Loretta Young	Feb.	6,'32		
Under Eighteen	Marian Marsh-Warren William	Jan.	2,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 222	June 25	1 reel	
C 223	June 26	1 reel	
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mac Higgins	May 22	1 reel	
Red Men Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Sweetheart! Darling!			
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 6	1 reel	May 30
MONKEYSHINES			
Curses! Curses! Curses!	Aug. 20	1 reel	
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 3	1 reel	May 2
Spider and the Fly	Oct. 16	1 reel	
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannenball, The (Clyde)	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wifie			
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2		
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Ringleader, The	Mar. 15	11	Apr. 11
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
BAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 6
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Moonlight and Cactus	Jan. 10,'32	21	
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Fainting Lover (Clyde-Boteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
Monkey Business in Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Sennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27		
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32		
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32		
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooks)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Cross Roads	May 3	11	Apr. 11
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32		
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	6	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32		
Sultan's Cat, The	May 17	6	May 2
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32		
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
Don't Divorce Him (Clyde Cook)	May 31	18	May 2
What a Head (Duffy-Rondell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
For the Love of Fanny	Dec. 27		
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 The Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	20	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Boze	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24		
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The		8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	
Roamin' In the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
One Good Turn	Oct. 31	21	Nov. 21
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32		
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies (Haig Trio)	Dec. 12		
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		Mar. 14
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Close Farmony (Boswell Sisters)	Jan. 9,'32		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
Helping Hand (Solly Ward)	June 27		
Hudson and Its Moods (Leslie Stowe-Speed Young)	Apr. 11		May 12
Jackass, The (Red Donahue)	Jan. 23,'32		
Jazz Reporters (Charles Davis & Gang)			
Lesson In Love, A (Helen Kane)	Sept. 26	11	Sept. 19
More Gas (Solly Ward)	Oct. 24		
M'Lady (Irene Bordoni)	Mar. 28		
Musical Justice (Rudy Vallee)	Dec. 26		
My Wife's Jewelry (Tom Howard)	Aug. 22	11	Sept. 12
No More Hookey (Haig Trio)	Aug. 29		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Once Over, Light (Burns and Allen)	May 23		May 16
One Hundred Percent Service (Burns and Allen)	Aug. 1	10	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pair of French Heels, A.. Mitchell & Durant	Nov.	14	
Pest, The.. Tom Howard	Mar.	14	
Plastered .. Willie West & McGinty	Nov.	22	
Puff Your Blues Away.. Lillian Roth	Oct.	31	Nov. 28
Roaming .. Ethel Merman	Nov.	28	
Taxi Tangle .. Jack Benny	Dec.	19	
Tongue Tied.. Lulu McConnell	Dec.	13	
Tune Detective, The.. Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M.. Tom Howard	May	2	
Via Express.. Tom Howard	July	4	Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies Insports—Lowell Thomas.	May	2 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air..	June	6 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27 reel	
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford ..	July	18 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish ..	Aug.	22 reel	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ ..	Sept.	26 reel	
No. 3—Lowell Thomas — Something New In Dishes —Behind the Microphone	Oct.	24 reel	
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ ..	Nov.	28 reel	
SCREEN SONGS		reel	
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around..	May	30 reel	
Any Little Girl That's a Nice Little Girl..	Apr.	18 reel	
Betty Co-Ed ..	Aug.	1 reel	
By the Light of the Silvery Moon ..	Nov.	14 reel	
Gallagher & Shean..	Aug.	29 reel	
Kitty from Kansas City Rudy Vallee	Oct.	31 reel	
Little Annie Rooney..	Oct.	10 reel	
My Baby Just Cares for Me.	Dec.	5 reel	
My Wife's Gone to the Country ..	June	13 6	Sept. 26
Russian Lullaby ..	Dec.	26 reel	
Show Me the Way to Go Home ..	Jan.	30,'32 reel	
Somebody Stole My Gal..	Mar.	21 reel	
Sweet Jenny Lee..	Jan.	9,'32 reel	
That Old Gang of Mine..	July	11 reel	
You're Driving Me Crazy..	Sept.	19 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15 10	Sept. 26
No. 2—Old Time Novelty..	Sept.	12 reel	
No. 3—Old Time Novelty..	Oct.	10 reel	
No. 4—Old Time Novelty..	Nov.	7 reel	
No. 5—Old Time Novelty..	Dec.	5 reel	
No. 6—Old Time Novelty..	Jan.	2,'32 reel	
No. 7—Old Time Novelty..	Jan.	30,'32 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly..			
TALKARTOONS			
Any Rags ..	Jan.	2,'32 reel	
Bimbo's Express..	Aug.	22	Sept 12
Bimbo's Initiation..	July	25 reel	
Boop-Oop-A-Doop ..	Jan.	23,'32 reel	
Bum Bandit, The..	Apr.	4 reel	
Dizzy Red Riding Hood..	Dec.	12 reel	
In the Shade of the Old Apple Sauce..	Oct.	17 reel	
Jack and the Beanstalk..		reel	
Male Man, The ..	Apr.	25 6	May 23
Mask-a-Raid ..	Nov.	7 reel	
Minding the Baby..	Sept.	26 reel	
Silly Scandals..	May	23 reel	May 9
Twenty Legs Under the Sea.	June	6 8	Oct. 3
TWO REEL COMEDIES			
All Sealed Up.. Al St. John	Jan.	16,'32	
Auto Intoxication.. Ford Sterling	Oct.	17	
Big Splash, The.. Weismuller-Kruger	Oct.	17	
Bullmania .. Billy House & Co.	Aug.	15	
Cab Waiting.. Jack Benny	June	20 17	May 16
Elmer Takes the Air.. Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away.. Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.. Chester Conklin	May	9	
Headache, The.. Billy House	Mar.	14	June 13
It Ought to Be a Crime.. Ford Sterling	Sept.	12	
Lease Breakers, The.. Dane & Arthur	Sept.	5	
Mile Iren, The Great.. Al St. John	Nov.	7	
Mysterious Mystery, The.. Johnny Burke	Jan.	9,'32	
Nothing to Declare.. Lulu McConnell	Aug.	8	
Out of Bounds.. Billy House	Nov.	14	
Retire Inn.. Billy House	Sept.	19	
Shove Off .. Dane & Arthur	Oct.	31	
S.S. Malaria.. Smith & Dale	June	6	
Studio Sap.. Chester Conklin	Sept.	28	
Socially Correct.. Lulu McConnell	Oct.	10	
Summer Daze.. Dane-Arthur (Reviewed under the title "In the Good Old Summer Time")	Dec.	26	
13th Alarm, The.. Chester Conklin	July	4	
Thou Shalt Not.. Billy House	May	23	May 2
Twenty Horses .. Ford Sterling	Dec.	19	
Unemployed Ghost, The.. Tom Howard	Nov.	12	
What Price Pants.. Smith & Dale	Aug.	22	
Where East Meets Vest.. Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game..	Aug.	3 9	
Cinderella Blues..	April	12 8	Apr. 11
College Capers..	Mar.	15 1 reel	Mar. 21
Cowboy Cabaret ..	Oct.	26 1 reel	
Family Shoe, The..	Sept.	14 7	Oct. 10
Fairyland Follies..	Sept.	28 8	Oct. 31
Fisherman's Luck..	June	13 10	July 4
Fly Guy, The..	May	10 7	June 6
Fly Hi..	Aug.	31 9	Oct. 10
Fun on the Ice..	July	19 8	Aug. 8
Horse Cops ..	Oct.	12 1 reel	
In Dutch ..	Nov.	9 1 reel	
Love in a Pond..	Aug.	17 8	Sept. 19
Making 'Em Move..	July	5 9	July 25
Pale Face Pup..	June	22 9	July 4
Play Ball..	May	24 10	May 30
BENNY RUBIN COMEDIES			
Dumb Dicks..	Mar.	21,'32 2 reels	
Full Coverage..	Nov.	9 18	Nov. 14
Guests Wanted..	Jan.	18,'32 18	Dec. 12
Julius Sizzer..	Sept.	7 20	Sept. 5
Messenger Boy, The..	June	29 22	July 25
Promoter, The ..	May	30,'32 2 reels	
CAMPUS COMEDIES			
Night Class..	May	31 2 reels	May 16
Open House..	Mar.	22 20	Apr. 11
CAPITAL COMEDIES			
Bare Knees..	May	8 2 reels	Mar. 7
Half Pint Polly..	May	3 2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The..	Sept.	14 11	Sept. 26
Woodrow Wilson's Great Decision ..	Aug.	17 11	
FOLLY COMEDIES			
Gossipy Plumber, The..	May	17 2 reels	May 2
Parents Wanted..	Mar.	15 2 reels	Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The..	Nov.	16 2 reels	
Extra, Extra ..	Apr.	4,'32 2 reels	
Hot Spot, The..	Sept.	14 18	Oct. 10
News Hound, The..	Jan.	25,'32 2 reels	
That's News to Me..	July	6 20	May 30
GAY GIRL COMEDIES			
Easy to Get..	Dec.	7 2 reels	
Gigolettes ..	Apr.	18,'32 2 reels	
June First..	July	27 20	July 4
Niagara Falls ..	June	27,'32 2 reels	
Only Men Wanted..	Feb.	8,'32 20	
Take 'Em and Shake 'Em..	Sept.	28 20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings..	July	12 11	July 18
Blue Grass Kings..	June	20 1 reel	July 4
Canine Champions ..	Nov.	16 10	Dec. 12
Diamond Experts..	May	17 10	May 23
Floating Fun..	Sept.	7 10	
Manhattan Mariners..	Aug.	24 9	Oct. 24
Olympic Talent..	Aug.	9 8	Sept. 12
Outboard Stunting..	May	3 1 reel	May 31
Pack and Saddle ..	Oct.	19 11	
Pigskin Progress..	Sept.	21 9	Oct. 10
Poise ..	July	27 9	Aug. 8
Riders of Riley ..	Nov.	2 1 reel	
Tennis Topnotchers..	Apr.	4 1 reel	June 6
Timing ..	Oct.	5 10	
Younger Years..	June	29 10	July 4
Water Bugs..	June	6 10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces..	Sept.	26 1 reel	
Flying Feet..	Sept.	26 1 reel	
Hidden Ball, The..	Sept.	26 1 reel	
Last Yard, The..	Sept.	26 1 reel	
Touchdown ..	Sept.	26 1 reel	
Two Minutes to Go..	Sept.	26 1 reel	
MANHATTAN COMEDIES			
Crashing Reno..	Aug.	24 2 reels	Aug. 8
Oh, Marry Me..	Nov.	2 18	Nov. 21
She Snoops to Conquer..	June	22 20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26 18	Oct. 17
Oh, Oh, Cleopatra..	Aug.	17 22	Aug. 8
Stout Hearts and Willing Hands ..	June	15 20	May 30
Wide Open Spaces..	Dec.	28 2 reels	
MELODY COMEDIES			
Not So Loud..	May	3 2 reels	May 2
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage..	Feb.	22,'32 2 reels	
Camping Out..	Dec.	14 2 reels	
Lemon Meringue..	Aug.	3 20	June 6
Mother-in-Law's Day ..	Apr.	25,'32 2 reels	
Thanks Again..	Oct.	5 20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules..	June	6 19	May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal..	Feb.	29,'32 2 reels	
Doomed to Win..	Dec.	21 2 reels	
Slow Poison..	Oct.	19 21	Oct. 24
Where Canaries Sing Bass.	Aug.	10 18	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas..	Sept.	21 20	Sept. 26
Blondes by Proxy..	Apr.	11,'32 2 reels	
Perfect 36 ..	June	13,'32 2 reels	
Selling Shorts..	Nov.	30 17	Nov. 7
Stop That Run..	Feb.	1,'32 2 reels	
That's My Line..	July	13 2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24 10	
Children of the Sun..		1 reel	
Fallen Empire ..	July	27 10	
Hurricane Island ..	April	21 1 reel	Mar. 28
Song of the Voodoo..	Oct.	19 9	Oct. 31
Through the Ages ..	Nov.	16 1 reel	
Utmost Isle, The..	Sept.	21 11	Oct. 3
WHOOPEE COMEDIES			
All Gummed Up..	May	23 2 reels	May 16

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The..	Aug.	15 20	
Cowslips ..	Sept.	19 18	
Ex-Rooster ..	Jan.	30,'32	
Hurry Call, A..			
Many a Slip ..			
Pop Goes the Weasel..			
DANE & ARTHUR SERIES			
Lime Juice Knights..	Mar.	22 21	Mar. 7
HEADLINER SERIES			
House Dick, The.. Jimmy Save	Oct.	17 18	
False Roomers.. Clark & McCullough	Oct.	10 20	
Scratch As Catch Can.. Clark & McCullough	Oct.	24 19	
Melon Drama, A.. Clark & McCullough	Nov.	6 20	Sept. 5
Trouble from Abroad.. F. Sterling-L. Littlefield	Aug.	22 20	June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy ..	Dec.	26	
Endurance Plight ..	Jan.	23,'32	
Ether Talks ..	Dec.	12	
She Held Him..			
Stung ..		8	Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds..	May	15 21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand..			
Mickey's Sidelines ..	Dec.	19	
Mickey's Thrill Hunters..	Sept.	19 18	
Mickey's Wildcats..	Sept.	12 18	
NED SPARKS SERIES			
Big Dame Hunting..	Jan.	16,'32	
Strife of the Party, The..	Oct.	17 16½	
Way of All Fish, The..	Aug.	29 19	June 13
When Summons Comes..			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows..	Sept.	26 21	
Mystery of Compartment C, The..	Oct.	31 21	
Swift Justice ..	Jan.	16,'32	
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12 20	June 13
Gland Parade, The..	Sept.	26 20	Aug. 1
Lone Starved Ranger, The..	Aug.	8 20	July 25
Never the Twins Shall Meet ..			
Use Your Noodle..	Oct.	31 20	
TOBY THE PUP			
Toby the Bull Thrower..	June	7 7	May 27
TOM AND JERRY SERIES			
Jungle Jam ..	Nov.	14 8	
Polar Pals..	Sept.	5 7	Sept. 19
Swiss Trick, A..	Dec.	19	
Trouble ..	Oct.	10 7	
Wot a Night..	Aug.	1 8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL			
Land of the Shalimar..		17	Nov. 21
FALCON PROD.			
Knights In Khaki..		22	May 23
FILM EXCHANGE, INC., THE			
At the Race Track..		9	
Could I Be More Polite..		9	
Living Book of Knowledge:			
3—Solace of the Hills..		7	
4.—Silvery Salmon..		6	
5—Lonely Soul ..		7	
6—Flying Fleet ..		9	
IDEAL			
Jerusalem—The Holy City..		10	Sept. 26
Journey Through Germany, A..		10	Oct. 3
IMPERIAL PICTURES			
Isle of Isolation ..		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy .. Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze ..		28	Oct. 24
B. M. POWELL			
Harem Scarem .. Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany..		8	
Mosel, The — German's River of Enchantment..		8	
Springtime on the Rhine..		7	
Trier, The Oldest City in Germany ..		6	
PICTURE CLASSICS			
Kiddie Genius ..		9	Nov. 28
Out Where the West Begins..		8	Nov. 21
TOBIS FORENFILM			
Germany in 15 Minutes..			Oct. 10
Melodie der Welt..		30	Oct. 24
Songs of the Steppes..		13	Oct. 10
UFA			
Hunting the Carpathian Bear ..		12	Aug. 1
Secrets of Plant Life..		10	Aug. 1
VISUOGRAPHIC			
Wings of Tomorrow ..		10	May 2
WELSHAY			
Old Songs for New.. Bob Welsh		9	Sept. 5
WILLIAMS, J. D.			
Nomadic, The ..		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats..	May	1 6	
Alice's Mysterious Mystery.	May	15 6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training..	Sept.	26 9	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedge Play	Oct.	3	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Oct. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July	7	18
8—Apeing Hollywood	Aug.	16	21
9—Cinnamon	Sept	27	11
10—Skimpy	Nov.	8	18 Nov. 21
11—My Children	Dec.	23	
12—Ex-King	Jan.	31,'32	
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July	5	10 Sept. 5
No. 2—Elliott Nugent	July	19	11
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11
No. 5—Olson & Johnson	Aug.	30	10 Nov. 14
No. 6—John Boles & Helen Chandler	Sept.	13	9
No. 7—Roscoe Ates	Sept	27	11 Dec. 5
No. 8—Monte Blue	Oct.	11	11 Nov. 21
No. 9—Pat O'Brien	Oct.	25	11
No. 10—Andy Clyde	Nov.	8	11 Dec. 12
No. 11—Marjorie White	Nov.	22	10

UNIVERSAL

OSWALD CARTOONS			
Band Master, The	May	18	6 June 20
Champ, The	July	27	1 reel
Clown, The	Dec.	21	1 reel
Country School, The	May	5	1 reel May 16
Farmer, The	Mar.	23	1 reel
Fireman, The	Apr.	6	1 reel
Fisherman, The	Dec.	7	1 reel
Grandma's Pet	Jan.	18,'32	1 reel
Hare Mail, The	Nov.	30	1 reel
Hot Feet	Sept.	14	6 Oct. 10
Hunter, The	Oct.	12	6 Oct. 10
Mechanical Cow	Jan.	4,'32	
In Wonderland	Oct.	26	6 Dec. 5
North Woods	June	29	1 reel July 11
Radio Rhythm	July	27	1 reel Aug. 15
Stone Age, The	July	13	1 reel
Sunny South, The	Apr.	20	1 reel May 2
Trolley Troubles	Nov.	23	1 reel
RED STAR SERIES			
The Cat's Paw	July	8	2 reels Apr. 4
Hello Napoleon	June	3	2 reels July 11
Howdy Mate	July	22	2 reels
It Happened in Hollywood	Feb.	4	2 reels
No Privacy	Apr.	22	2 reels
Scared Stiff	May	13	2 reels May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept.	7	18 Aug. 15
No. 2—Trapped	Oct.	28	23 Oct. 31
No. 3—Sealed Lips	Nov.	11	17 Nov. 21
No. 4—House of Mystery	Dec.	16	2 reels
No. 5—The Red Shadow	Jan.	20,'32	2 reels
SIDNEY-MURRAY COMEDIES			
Butter in Yegg Man	May	6	2 reels Apr. 11
Models and Wives	Nov.	25	20
Stay Out, The	May	5	2 reels
SLIM SUMMERVILLES			
Bless the Ladies	Dec.	9	2 reels
Here's Luck	May	20	2 reels May 2
Hotter Than Haiti	Nov.	11	22 Dec. 5
Let's Play	Apr.	29	2 reels Aug. 8
Parisian Galeties	June	17	2 reels Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept.	28	1 reel
Basket Ball Reel No. 1 Doc Meanwell	Dec.	21	1 reel
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Carry On Notre Dame Football	Oct.	5	1 reel
Developing a Football Team Pop Warner Football	Nov.	2	10
Famous Plays Notre Dame Football	Sept.	21	1 reel
Football Forty Years Age Pop Warner Football	Nov.	9	9 Oct. 24
Offensive System Notre Dame Football	Sept.	14	1 reel
Shifts Notre Dame Football	Sept.	7	1 reel
Soccer Pop Warner Football	Nov.	16	1 reel
Trick Plays Pop Warner Football	Oct.	26	11
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May	11	1 reel July 4
No. 10—Novelty	June	8	10 July 11
No. 11—Novelty	July	6	1 reel
No. 12—Novelty	Aug.	31	9 Aug. 29
No. 13—Novelty	Sept.	15	9 Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	16	1 reel
No. 16—Novelty	Dec.	28	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept.	30	2 reels
Bless the Ladies Summerville	Dec.	9	2 reels
Fast and Furious Daphne Pollard	Oct.	14	19 Oct. 3
First to Fight Summerville	Sept.	2	4 reels Aug. 8
Hollywood Halfbacks	Dec.	23	2 reels
Hotter Than Haiti Summerville	Nov.	11	2 reels
Models and Wives Sidney-Murray	Nov.	25	2 reels
One Hundred Dollars Chas. Lawrence	Sept.	16	2 reels Aug. 29
Out Stepping Don Brodie	Oct.	28	16 Nov. 7
Peekin' in Pekin Summerville	Dec.	30	2 reels
Running Hollywood	Jan.	27,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	

VITAPHONE SHORTS

ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 8		9	May 23
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		1 reel	
No. 3		1 reel	
No. 4		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weidoeft & Orch.		1 reel	
No. 4—Horace Heidt and His Famous Californians		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		1 reel	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
Grand Dame, The Patsy Kelly			May 9
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
Twixt Love and Duty Howard-Graham			May 2
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigole Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—Free and Easy Edgar Bergen			
No. 5—High School Hoofer Hal Le Roy			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		1 reel	Sept 26
No. 3		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		2 reels	
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		1 reel	
No. 5—Javenese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Eagle's Shadow, The		
Galloping Ghost, The Harold Red Grange		
Lightning Warrior, The Rin Tin Tin	Sept. 1	
Vanishing Legion, The Harry Carey-Edwin Booth	June 10	July 25

SYNDICATE PICTURES CORP.

(10 EPISODES OF TWO REELS EACH)

Title	Rel. Date	Reviewed
Mystery Trooper, The Robt. Frazer-B. Mehaffy	Apr. 1	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Heroes of the Flames Tim McCoy	June 2	

MUSIC AND TALENT

CIRCUITS EXTEND VAUDEVILLE PLAN

Stage Acts Installed in Eight Publix Houses, Making a Total of 100 Theatres Now Offering Vaudeville

By ED DAWSON

Eight Publix houses in Pennsylvania and New England have installed vaudeville, five of them for three days each week and two for the full week. This brings the total of Publix houses playing vaudeville to 100.

The eight, in D. J. Chatkin's territory are Capitol, Williamsport, Pa.; Capitol, Pottsville, Pa.; Penn, Wilkes Barre, Pa.; Capitol, Hazelton, Pa.; Colonial, Haverhill, Mass.; Palace, Stamford, Conn.; Strand, Stamford, Conn.; Paramount, Springfield, Mass.

Box office grosses from these theatres will be carefully watched over a period of weeks, and if returns justify the inclusion of vaudeville on the program, the stage presentations will be made a permanent feature. Twenty Publix houses have added vaudeville within the past year, 10 of which are using Fanchon & Marco units.

Special exploitation campaigns have been put over in each of the towns, featuring a "return" of vaudeville as a welcome feature of the theatre's programs. Present indications are that the stage acts are well liked in the several locations. Manager Ben M. Cohen of the Capitol in Hazelton, reported S.R.O. business on the opening day, with the entire town rating the resumption of the acts as a public event. The unusual results obtained by Cohen are attributed to the lively manner in which he "sold" his patrons on the addition to his regular programs.

Publix House Tries Vaudeville

The Rex, Mt. Gilead, O., Publix house, will switch from straight films to a combination vaudeville policy one night a week, with talent from various radio stations. Amateur talent will take the stage one night a week, also and another will feature the "country store" idea.

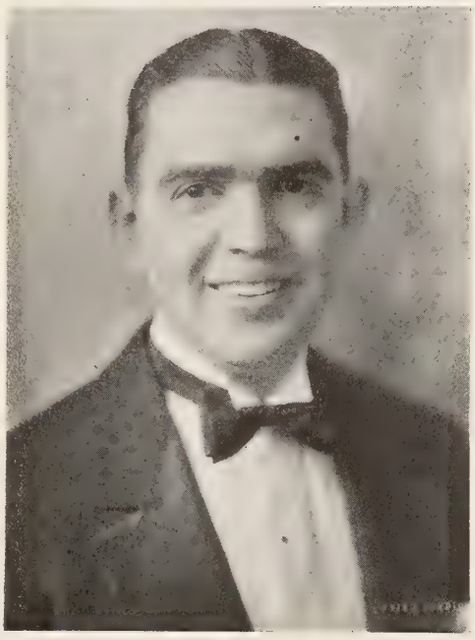
May Revive Vaudeville

Vaudeville is scheduled for a return at the RKO Downtown, Detroit, on December 26, it is understood. Negotiations with stagehands has delayed the resumption of vaudeville at the house.

Acts Return to Pittsburgh

Vaudeville is scheduled for a reappearance in Pittsburgh, with the Harris, Enright and RKO Sheridan Square set to open on a policy of three, four and five shows a day about Christmas week. Independent, Warner and RKO acts will be booked.

"BROWNIE"



This smiling countenance belongs to one Arthur N. Brown, popularly known to the audiences of the Paramount theatre, Charlottesville, Va., as "Brownie." He recently opened this latest Paramount-Publix theatre, and according to the local papers is already one of the big favorites of that city. When one knows him personally, it is easily understood just why he should become "the fair-haired boy" so quickly. He's husky, personable and a good organist and he works hard to put over his work and give his fans entertainment.

Brownie hails from Burlington, Vt., where he played at and opened the Flynn theatre. He was in Burlington for five years and he was known throughout the state as "The Maple Sugar Kid."

F. & M. Ideas Are Expected At San Antonio, Texas, Jan. 1

It is almost certain that F. & M. Ideas will go into the Texas theatre, San Antonio, January 1. Fanchon and Marco already has announced it will take over the present Publix Unit shows on that date, which thereby will combine two of the largest circuits and bring back to the state of Texas what it has been longing for during the past few years and create a greater theatrical spirit for San Antonio, Dallas, Houston and Fort Worth. Upon the heels of this comes the news that the Hughes-Franklin theatres are to build in Dallas and Houston with the possibility that they may branch out to San Antonio and even Fort Worth.

Warner Offering Acts in 18 Small Towns in East; Five Units to Take Road At a Time; M. C., Chorus in Each Show

Warner Brothers' circuit will put into effect on Christmas Day a program of stage shows for one, two and three-day stretches at a number of its small theatres in and around Pennsylvania, as well as several other spots in New England and the Middlewest. Approximately 18 small towns are included in the itinerary of the units.

Each of the acts will contain a band, master of ceremonies and routine chorus, with the m.c. acting as comedian. Jerry Mayo and Bob Alton, staff producers for the Stanley in Pittsburgh, will produce the presentations, to be offered on the Fanchon & Marco unit plan. Five band acts will be placed on the road at one time, each with a separate bus for traveling.

Among the towns scheduled for the vaudeville presentations are Charleston, S. C.; McKeesport, Parkersburg, Butler, Sharon, Johnston, Pa.; Fairmont, Morganstown, Clarksburgh, W. Va.; Greensboro, N. C. In Ohio units are understood set for Steubenville and Lima, where the stage shows will play on a split-week policy. Additional stands in the East include the Roger Sherman, New Haven; Stanley, Jersey City; Branford, Newark.

Already booked by the Warner office for the units are Bryan McDonald, Roy Sedley, Schwartz and Clifford, Jones and Rea, Joe and Jane McKenna and Bob Carney and Jean. Certain details of the playing time are yet to be worked out.

Toronto Sees Vaude Return

The scheduled reopening of vaudeville at the newly-named Roxy theatre in Toronto, on December 24, is seen there as an indication of the return of the stage presentations to Canadian cities. Films will be shown as well. The same policy in other houses is announced.

To Test Music Copyright

The Shubert brothers, through their attorney, William Klein, plan to file suits against radio stations, to test whether or not any broadcasting company can use a copyrighted song without giving credit to the theatrical production from which it may be taken.

Organist Transferred

"Smiling" Bob Bailey (Ralph Jones), recently organist at the Paramount, Denver, is being moved by Publix to another spot, as yet undetermined.

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STAGE SHOWS

New York Paramount

Week ending December 17

"Romantic Rhythm," featuring Bing Crosby and staged and devised by Boris Petroff, had little in it to make it outstanding. Though it was entertaining it was not up to the usual standard of this house. The show opens cleverly with the 16 David Bines Girls going into a snappy dance routine after making their entrance from an Austin which was driven on the stage. Eleanor Powell's tap-body wiggle dance routine was presented with the greatest of ease and in an unusually showmanly manner. Miss Powell's work was one of the outstanding bits of this show and she deserved the encore the audience requested. Buck and Bubbles, colored comedians, held up the comedy end of the bill with their droll actions, and gained a good hand at the finish. The 16 Bines Girls, neatly costumed, offer a routine of body-wiggles just before Crosby's entrance and then serve as a background for him as he sings "Time on My Hands," "River Stay 'way from My Door," and "Call Me Darling." Crosby's fine voice, which is known to millions, is proving a box-office attraction here, but it is a wonder to this reviewer why Crosby does not show the audiences that happy smile and pleasing personality that we know he has.

A clever entrance, serving as introduction for Yolanda and Velez, is effected by the Bines girls who, in pairs, dance different type waltzes just before the famous dance team's entrance. Their offering consists of three types of walzing which they do with the greatest of ease and smoothness. Without a doubt they are the personification of grace, and it is a privilege to see them dance. The finale was a beautiful scene in which Crosby sang "As Time Goes By," as the ensemble and Yolanda and Velez stand by.

San Antonio Majestic

Week ending December 9

Headlining this week's RKO vaudeville is Henry Bergman, supported by Jean MacCoy, Anne Kozan and Harry C. Ward, in a little sketch entitled "Hams and Eggs," a playlet which deals with some stranded actors who find good cheer in a small lunch wagon. They drew a fair hand.

Next best was Hal Sherman, billed as "Mr. Saint Vitus Himself." His demonstration that his legs are about the most comical on the stage got quite a few hearty giggles.

Leon Navara, the personification of 1935, in mixing fun with music in an irresistible fashion, presents what's what in years to come, interrupting himself with piano playing.

"Southern Gaieties" concluded the stage show presentation with a modernistic glimpse of the dances, music and songs of the old plantation days down in Dixie way.

Roland Todd at Toronto Organ

Roland Todd, outstanding Canadian organist, is now handling the console at Shea's, Toronto. He plays at performances and special broadcasts. The organ is being heard regularly at numerous Toronto houses.

Fanchon & Marco to Head Publix Production & Music

All production and music activities of Paramount-Publix will be taken over by Fanchon & Marco on January 9, 1932. Negotiations were closed Tuesday by Milton Feld of Publix and all employees not under contract were given four weeks' notice.

Baltimore Hippodrome

Week ending December 18

The Tiffany Twins, recently of George White's "Scandals," opened the show with dancing to good applause interspersed with weak comedy chatter. Next came Margie Coates, offering a cycle of songs, "River, Stay 'way from My Door," "Just Because My Mother Knows Best," "We'll be Back Together Again," "It Takes a Good Woman Nowadays to Keep a Good Man Home," "What Am I Gonna Do When You're Gone." Next followed Jack and Kay Spangler in a comedy skit using a full stage set of a theatre ticket agency with burlesque signs of popular pictures like "Trader Hornpipe," etc., aided by Jack Oberman. Comedy chatter, songs and dances went over very well, Oberman playing the piano for some parts, finishing with an imitation of Jack Donahue and Marilyn Miller in dance. Then came Sully and Thomas, in comedy chatter, songs and dances. They finished with a tap rhythm dance to "St. Louis Blues."

Jack Peppler, in songs, started with "Nothing to do But Love," being interrupted by the pianist. Jack sang "I Surrender Dear," then there was a piano solo, and Jack sang "St. Louis Blues," then encoring with "Please Don't Talk About Me." Jack looks well and his act is snappy and funny. Next came Allan Reno singing "The Single Man," preliminary to the work of his Ritzmore Orchestra, a comedy aggregation like a country band.

Milwaukee Wisconsin

Week ending December 10

Fanchon & Marco's "Montmartre" Idea opens with a Parisian setting representative of a flower market on a street in a French city. James La Marr sings an introductory number followed by the Belcher De Valery dancing girls garbed in green dresses with flowery head pieces. The Duval Sisters wind up the first episode with a snappy tap dance number.

With a background of motion pictures showing street scenes in Paris, a young woman and her partner glide about in what appears to be a type of ballroom Apache dance. The chorus augmenting the number is attired in black Spanish costumes with orange slippers and orange flowers.

The Duval Sisters again entertain with a fast and furious specialty number followed by Dolores, Eddy and Douglas, adagio trio, who present an excellent performance and receive a fine hand for their efforts.

For its next offering the chorus is attired in Russian costumes wearing masks. David Robel twists and twirls in a typical Russian dance, augmenting the chorus in this episode.

Joe Jackson is back with his trick bicycle and humorous antics which garner chuckles from the audience. For the finale the entire troupe appears on the stage and the colorful back ground is further enhanced by a merry-go-round with a fancy noise-maker attached.

Organ Firms Merge

Organ manufacturing facilities of Skinner Organ Company, Boston, and Aeolian Company, New York, are to be merged. Arthur H. Marks, president of The Skinner Company, will be president of the new company.

Julius Rosenthal Passes Away

Julius C. Rosenthal, 47, general manager of the American Society of Composers, Authors and Publishers, died last Sunday at his New York home, after an illness of three weeks. He was general manager of the society for the past 16 years.

ORGAN SOLOS

MR. AND MRS. JESSE CRAWFORD (New York Paramount) presented another of their outstanding and beautifully played concerts entitled "Organ Reveries." The duet consisted of "The Lost Chord" and "When the Organ Played at Twilight," and was played on the two new, four-manual stage consoles, which resemble grand pianos. Enhancing the marvelous registrations and beautiful combinations which the Crawfords effected, in their playing, a beautiful scene of angels was seen through a scrim curtain as the last strains of the organs were heard. Audience reaction to this presentation was decidedly favorable.

PAUL HURST (South Pasadena Rialto) offered a program consisting of recent hits, including "Many Happy Returns" and "Pagan Moon." This young man's pleasing personality and nice style of playing have made him very popular.

GRAY BURT (Westwood Westwood). This New Jersey organist presented two solos in one this week. The first was a straight community sing in which popular numbers were played. The second was a special called "Football Fancies," and was put on at the last show only for the local football teams, who attended en masse, and as a sequel to the feature picture, "Spirit of Notre Dame." The organist is a hard worker and, even though he is working with half an organ, he does surprisingly well. The audience, of course, don't know it and just about drowns it out when they sing.

TED MEYN (Jersey City Jersey) presented his final community singing solo last Thursday night at this theatre. This solo was built up of songs, appropriately chosen to designate his feelings for the audience and his reluctance to leave them. Whether it was good showmanship or a reaction to the tremendous ovation given him. Meyn had tears streaming down his face as he closed his solo and the show could not go on for at least five minutes. This, to this reviewer, is proof conclusive that an organist who works hard to please his audiences is a worthwhile asset to a theatre and one part of the theatre programs which should be featured more.

G. HOWARD SCOTT (Asbury Park Convention Hall and Radio Station WCAP) recently presented a thoroughly enjoyable program consisting of the following semi-classic, classic and popular numbers: 'Scheherezada," "Largo" from Xerxes, Sextette from "Lucia," "Trees," "Volga Boatman," "I Apologize," "Lies," selections from "The Spring Maid," "William Tell Overture," "The Rosary," "Whistler and His Dog," "March Carnivalesquer," and "End of a Perfect Day." Mr. Scott uses MacDowell's "To the Sea" as his theme song, both before and to close his programs. Each concert is of an hour's duration, with a 15-minute intermission and is presented twice daily, consisting of request numbers from his audiences in the Hall and his radio fans. It is a distinct pleasure to sit in this huge hall, which is built over the ocean, and sit back comfortably and listen to the beautiful strains sent forth by Mr. Scott's nimble fingers.

OVERTURES

YASHA BUNCHUK (New York Capitol) conducted the Capitol Grand Orchestra in a potpourri of popular classics, compiled by himself, and entitled "Parade of Great Composers." The selections included Rimsky-Korsakoff's "Capriccio Espagnole," "Bolero" by Ravel, Ippolitow-Iwanow's "Caucasian Sketches," the last movement from Mendelssohn's Violin Concerto, "Orpheus" by Offenbach and the "Meditation" from "Thais" by Massenet. Without a doubt this is one of the most beautifully presented and played overtures Bunchuk and his orchestra have ever offered, though it was apparently above the heads of most of this audience.

FRED SCHMITT (Denver, Denver) arranged an overture that featured every member of the Denver theatre orchestra. The numbers were enthusiastically received at every show. The orchestra members were featured in the following selections: "Tarantello," four violins; "The Merry Lark," flute and clarinet; "Nola," three saxophones; "Dainty Miss," piano solo; "Rolling Thunder," brass trio, and for a windup the entire orchestra in the stirring number "Thundering Rhythm."

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra take the audience away down South in a "Southern Overture" in which folk lore, negro spirituals and semi-classic melodies of Dixie are aptly blended. It opens in a rather startling fashion with the imitation of a train in which special effects are provided by the organ, the introduction finally merging into the familiar strains of "The Robert E. Lee." Selections from "Dixie," "Old Black Joe," "Old Kentucky Home" and the "New World Symphony" come in for special attention.

SAMUEL BENAVIE (Detroit Fisher) is more than a master musician, as proven by this week's overture offering as a distinctive novelty, the orchestra plays a modern arrangement of Offenbach's "Orpheus." The screen trailer announcement informs the audience that "Asil Houette" will conduct the overture. The travelers open, disclosing a decorated screen, in the center of which is a scrim. The stage and house lights are dimmed, and Benavie's silhouette appears on the scrim. He raises his baton, the musicians come to attention, and with the down-beat of the stick, swing into the popular strains of the melody. Benavie always has favored the unusual in his overtures. The best example of his ability is the current offering.

PHIL FABELLO (New York Coliseum) and His Entertainers presented an overture built up from "The Volga Boatman," with comedy prevailing. Fabello cleverly introduced the stunt with words that were carefully chosen and smartly presented. The overture was compiled with special arrangements of the "Boatman" number into the different tempos of other nations. Opening with a regular arrangement, Fabello then made his announcement and the orchestra played the number as it would be played in Italy, China, Germany, Scotland and Jerusalem. Laughable comedy situations naturally appear but the outstanding work of this orchestra is their fine musicianship.

BENJAMIN KLASMER (Baltimore Hippodrome) presented a short overture of selections from Victor Herbert operettas just prior to the opening of the six acts of vaudeville, the featured number being a trumpet solo, "When Day Is Done."

UP AND DOWN THE ALLEY

HELLO, EVERYBODY!

Well, just one more week and old man **Santy** will be on his way back home. . . . Hurrah, sez I . . . do I hear any seconds. . . Anyway, *We're gonna have a Happy New Year,* at least that is what **Jack Murray, Al Goodhard** and **Al Hoffman** have said in their new **DeSylva, Brown** and **Henderson** tune and believe me that is a darned good tune to learn. . . . Not only that, but after hearing **Eddie Moebus** demonstrate it in one of the piano rooms of this firm (though I'm not a critic of music), I unhesitatingly recommend it and feel that this tune is a "natural" which will outlive the new year. . . .

* * *

Conrad Nagel and **Joan Marsh** are doing a peach of a skit in **Loew's** deluxers. . . . **Al Skinner,** who left the **Robbins Music Corporation** early this year to associate himself with his brother, **Frank Skinner,** noted arranger, has again joined the ranks of this firm as **Detroit** representative, and has established offices in that city. . . . **Will Rockwell,** pro. manager of **Harms,** has working for him a young chap named **Ted Novak,** who is a go-getter. . . . Ted knows all the orchestra leaders in town and takes good care to see that the **Harms** firm is always represented when they play or broadcast. . . . Every one of them think he is a great guy. . . .

* * *

Ted Meyn, popular organist at **Loew's Jersey, Jersey City,** opens Christmas day at the **Loew's State,** Cleveland, where he was featured two years ago. . . . **Dick Leibert,** who was at the **Loew Pittsburgh** house for two years, is succeeding Ted. . . . Another to open **Christmas** day is **Adolph Goebel, Publix** organist, formerly of the **Paramount** theatres in **Springfield, Mass.,** and **Atlanta, Ga.** . . . Goebel opens at the **Paramount, Omaha.** . . . **Arlo Hults** of the **RKO 86th Street** theatre, New York is replacing **Tom Grierson** at the **RKO Palace, Rochester, N. Y.,** for three weeks while Grierson is in **Mexico City** opening a **Church** organ. . . . **Ken Widenor** is taking Hults' place for this time. . . . **Jimmy Colgin** is back at the **State, Waterbury, Conn.,** after a short vacation. . . . **"Burke" Burkette** is **organist** and **musical director** at **Zaring's Egyptian, Indianapolis.** . . . **Sid Lindsey** is the new organist at the **Paramount, Newport News, Va.,** and **Don Miller** opens at the **Olympia, Miami, Fla.,** on the 18th.

* * *

Sydney Green and **Bon Walker** have written a "hit" in *"Dance of the Little Dutch Dolls,"* which **Southern Music** is publishing. . . . The tune has been used in a Paramount short, as an overture in all **RKO** metropolitan theatres, has had an organlogue made of it, has been made into a **Victor** record by **Paul Whiteman,** etc. . . . *"Call Me Darling,"* the beautiful waltz that **Lester Santly** discovered in **Germany** last summer and brought back with him for **Santly Bros.,** looks like it will reach the top of the best selling list before long. . . . It is already number 3, and if hard work and plugging means anything, then it'll be number 1 soon. . .

* * *

If you want to be represented in the **Christmas** issue, you had better hurry. . . .

ED DAWSON



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JACKIE COOPER SHOWS HIGH TALENT IN 'SOOKY'

Robert Coogan Shares Laurels in Sequel to "Skippy," Taurog's Sparkling Realism Wins Praise

JACKIE COOPER comes to the screen with another amazing performance in "Sooky," and Robert Coogan plays so well that he must be mentioned immediately, that no injustice may be done. Surely no co-stars of any age ever brought more credit to a production, stage or screen, than these little boys who rocketed to fame in "Skippy." This sequel to "Skippy" has the same tender appreciation of the psychology of boyhood. The story is of the heart, not the head, but remains logical and quite possible of happening in any American town. Those who have boys of the age of these will be astonished to hear from the screen almost exact quotations from their own youngsters, so definitely do lines and plot follow every-day family life.



from Shantytown

It is nothing less than a wonder that Norman Taurog, in his direction, should repeat the high success of "Skippy," and that the dialog and screen play should sparkle and surprise in the same authentic manner. The preview audience — even those who came from the studio and were thoroughly familiar with every detail—giggled and laughed and cried straight through, with happy forgetfulness of everything except what was happening on a square of white cloth out in front.

Back of this screen success, of course, is the genius of Percy Crosby, the comic strip artist who wrote the story and who knows the hearts and minds of little boys because he loves them. The principals of "Sooky" are all the same as those of "Skippy," but they cannot be just the same again should other pictures be made of these happy playmates. Sooky's mama dies in this picture, and Sooky goes to live with Skippy.

All these capable persons—Jackie Searl, Willard Robertson, Enid Bennett, Helen Jerome Eddy—support the child stars with sympathy and understanding. Harry Beresford, as an aged indigent who is carried away to the country farm despite Skippy's pleading contributes an episode of remarkable power and pathos.

"Sooky" is a good picture for children to see. It's a good picture for parents to see. Also for old folk to see. A good picture for anyone to see. See "Sooky." It will do you good.



— HOLLYWOOD HERALD

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In Two Sections

Section Two

AIR CONDITIONING THE MODERN SMALL THEATRE

An inquiry into the accessibility of complete atmospheric control at lowered costs — now and in future.

SEATING THE THEATRE

Reuben A. Nyhagen gets his series well underway with an expert analysis of chair classes and construction.

December 19, 1931



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Better Theatres

December 19, 1931

Vol. 105, No. 12

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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NOTES on WRITERS and SUBJECTS in this ISSUE

¶ Technically, theatres in the United States (and probably for the most part in the larger cities of Canada) are perhaps, in the aggregate, the finest in the world. It is asserted that we lag somewhat behind Europe in the use of modern illumination technics in combining lighting needs with aesthetic interests, and perhaps in the main we do not "go in" for as much experimentation in the general architectural treatment of the theatre. But in the essentials of proper motion picture exhibition, and also in stage technics, the American showman has taken great pride in keeping fully abreast of the times. That so many of our theatres fall short of being truly *modern* in their facilities for supplying pure air, cannot be blamed on any lack of desire for such facilities. Indeed, would not the average man building a home, like to have installed means whereby he wouldn't have to care what the weather was—he could control the "weather" within his home? It is relatively a new science, this air conditioning, and costs have necessarily been great. Even a simple ventilation system represents an expenditure great enough to cause many an owner of a particularly small, outlying theatre to attempt getting by with ordinary fans between the interior and outdoors—and not uncommonly, with merely wall and ceiling fans during the warm months. The development in recent years of cooling systems, or semi-elaborated ventilation systems, have gone far toward solving the problem, but even these will doubtless be subjected to further developmental work seeking more complete control of air conditions in either summer or winter at a cost making such systems accessible to most of those theatres having but moderate resources. Quite probably we can look forward to a time when the years of expensive experimentation will have been largely paid for and when past disbursements without contemporary return will not have to be charged against the product being marketed. But from present indications, such a time is somewhat distant, and meanwhile the public is demanding—the very conditions that are represented in the word "modern" are demanding—a more widespread incorporation in the theatre building of complete or semi-complete atmospheric control. Knowing that in several quarters efforts to reduce the cost of such systems have of late come to fruition, we sought to be advised of these results from one who would be well acquainted with this entire field. As physicist with one of the leaders in the field, the Carrier Engineering Corporation, *D. C. Lindsay* has been for years devoted to just such developmental work. We asked him just what, to his knowledge, was available for the small theatre now, and not only what the situation was regarding present costs, but what was now indicated for the immediate future. The result is *Air Conditioning Small Theatres and Its Cost,* in this issue.

¶ In his concluding article, Aaron Nadell refers to the remarkable range of knowledge the theatre manager has to have today in order to understand fully the problems of his business. He should be an expert in selling the show and his theatre to the public, of course—but, too, he must be able to criticize theatre arrangement and facilities, understand the needs and efficiency of his projection, and often must be able to purchase equipment and supplies wisely and supervise appreciatively their installation and use. Not to be an expert, of course, in all these departments, but at least to be able to suspect when his interests are being imposed upon. Thus does seating enter intimately into the purview of the manager and owner, for is there anything in the theatre (outside of projection, possibly) more important than seating? In his second article in the series, *Modern Seating and Chair Maintenance, Reuben A. Nyhagen* prepared for future articles by a selective discussion of what the chair is made of, and how. Mr. Nyhagen, who began his series in the November 21st issue, is a seating engineer, until recently affiliated with one of the leading public seating manufacturers. In the next issue of Better Theatres he will discuss problems of proper installation.

¶ It is somewhat regretfully that we must note the passing from these pages of *Aaron Nadell's* series, *What the Manager Should Know About Sound.* From the first article in the May 9th issue, it has been a stimulator of the kind of letters an editor likes to receive (and to show to the boss!). Mr. Nadell, a projection and sound engineer residing in New York, has been in a most excellent position to know the practical problems of the theatre, what the projectionists are so often "up against," and just how the manager could cooperate more effectively with them, and extend his general effectiveness. It is when such experience is interpreted against a background of thorough training in theory that it becomes especially valuable, and the series, "What the Manager Should Know About Sound," has obviously enjoyed this distinction. Perhaps something else particularly timely and practical can be "cooked up" for his pen a bit later.

¶ Another article in the department, Modern Projection, comes from one of extensive experience in his field. *J. K. Elderkin* (*Rectifier Tubes: Operation and Care*) was formerly on the staff of the late Thomas A. Edison. He now heads his own company, the Forest Electric Company of New York and Newark, N. J.

W. Scott Dunne (*An* 800-*Seat Theatre Costing* $50,000) is a Dallas, Tex., theatre architect.

¶ *Leo T. Parker* (*Late Court Rulings Involving Theatres*) is a Cincinnati attorney and a regular contributor of legal articles.



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ALWAYS A GOOD SHOW





AIR CONDITIONING SMALL THEATRES AND ITS COST

A timely response to a situation in which most small theatres are found without a combined system of heating-cooling-ventilating facilities capable of permitting control of air conditions independently of the weather

By D. C. LINDSAY

IT IS EASY for any of us to appreciate what atmospheric conditions —climate, the weather—mean to us. It is something that we are almost daily aware of, hence no matter how undependable the weather may be as a current outside atmospheric condition, it can be fully relied on as an interesting topic of conversation. We are air-conscious beings, and no wonder, since we live in air—and by it.

All this, of course, is so obvious that it really is not necessary to mention it. I do mention it, however, in order to emphasize a point that naturally follows from these great physiological facts, yet seems to be somewhat elusive. It is this:

Our response to atmospheric conditions is almost immediate: poor air conditions not only make us uncomfortable but temporarily reduce the range and efficiency of our faculties: good air conditions (other things being equal) permit us to function according to what is for each of us, normal.

Now it certainly would be a happy state of affairs if wherever we are — in our homes, in our stores and offices—the atmospheric conditions obtaining at any time were best adapted to the requirements of us air-breathing organisms. In our efforts to apply Science more and more to the control of nature to our benefit in everyday life, we shall doubtless arrive sometime at that happy state, or one approximating it. But perhaps in no other phase of our immediate environment does air conditioning assume the *business* importance that it has in the building devoted to public entertainment.

AS SUCH a building, the motion picture theatre has the characteristics of the class, yet (as it does in so many matters) it peculiarly emphasizes these characteristics and adds others. It is a place where people gather for pleasure. They are located in intimate proximity to each other. They come and they go, almost continually. Patrons themselves creators and diffusers of heat and poisons, they sometimes are few, sometimes are all the theatre will hold. The peculiar physical character of the theatre structure itself, and much of its equipment, work to aggravate the factors inimical to the sustained existence of *good air,* as we say.

Scientific labors in thermodynamics and allied fields, in chemistry, in mechanics and even in physiology, psychology and hygiene, have given us methods of controlling the condition of the air we breathe, but like many fields, its fruits have been costly.

Probably air conditioning will aways be essentially an engineering job for each specific theatre, and it may be that the total original cost will never get much below that possible now—approximately $15,000. But perhaps after all we should look upon air conditioning to be as necessary as other basic attributees of a modern theatre—like complete projection equipment, stage apparatus, etc. Of course, at present not only does relatively limited output prevent reduction in the costs of production, but there had to be experi-

The pictures on this page are of the Studio theatre, 300-seat Hughes-Franklin house in Hollywood. The top view is of the outer lobby, at the left side of which, set into the sidewalk, will be noted a window. This looks down upon the compressor, as indicated in the smaller picture. This arrangement permits the public to see the machine—an exploitation stunt.

mentation and development and hundreds of thousands of dollars were spent without a single dollar's return. These factors naturally restricted the application of air conditioning in the theatre to the big, elegant deluxe theatres in the busier commercial centers of large cities. That facilities so desirable in the theatre as suitable air conditioning agencies would be always confined to such theatres, was scarcely to be considered, and of course continued developmental activities have looked toward the extention of these facilities to all theatres.

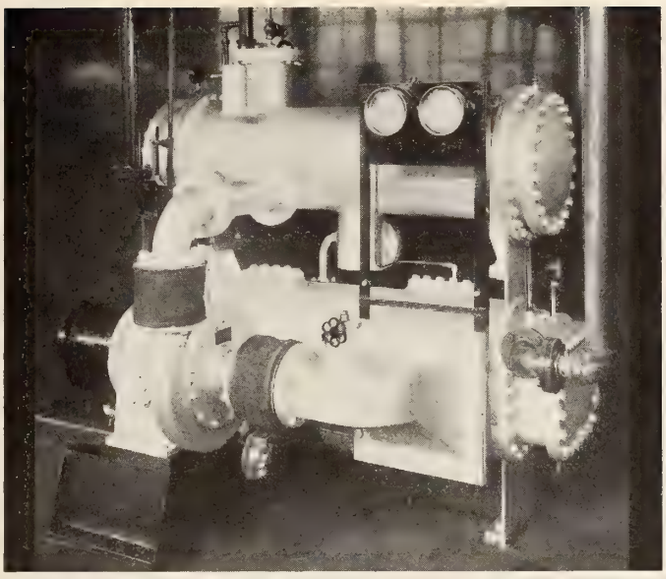
The elements necessary for air conditioning in the small theatre are precisely the same as they are in the large deluxe house. There must be means of maintaining definite relations of temperature, relative humidity and air motion. It follows that what is necessary is a system similar to that used in the large theatre, but merely of small capacity.

Here it probably should be pointed out that air conditioning does not mean merely *cooling*—nor merely *ventilation*. It means just that—air conditioning—and it embraces the heating plant as well as cooling and circulation agencies.

THE COOLING apparatus, however, is the costliest item in the system required for complete theatre air conditioning. Until fairly recently, the smaller theatre could not be expected to sustain the maintenance and operating charges of a refrigeration machine like that used in the large deluxe theatre. General air conditioning apparatus for small theatres have been available within sound economic limits for a number of years, but was for some time denied appreciable application because of the lack of refrigeration facilities in keeping with it. The eventual development of this unit has supplied the deficiency, and as a result theatres even so small as the 150-seat Trans-Lux theatre in New York, and the 300-seat Studio theatre in Hollywood, have complete air conditioning equipment.

The Studio installation more than serves as a concrete example of a small theatre system. It has some of those especially interesting characteristics present throughout the entirety of this unique little house. In the Studio installation, there is dehumidifying equipment in the attic space directly above the mezzanine lounge. This equipment takes outside air and return air, dehumidifies it, and the air is then diffused throughout the auditorium by means of a "horizontal diffusion system." At the same time, air from the same source is delivered to the mezzanine lounge, main foyer, projection room and even the outer lobby, or vestibule.

The refrigerating machine in the basement cools the water and pumps it to the dehumidifier in the attic. It also cools the drinking water in a foyer fountain. The refrigeration unit is located in the front part of the basement, directly under one side of the sidewalk, and over it is a heavy plate of glass through which passers-by and incoming patrons may view this representative of the Machine Age. Indeed, the public is invited to observe it by a sign on the sidewalk — an indication as to how air conditioning equipment may be exploited.

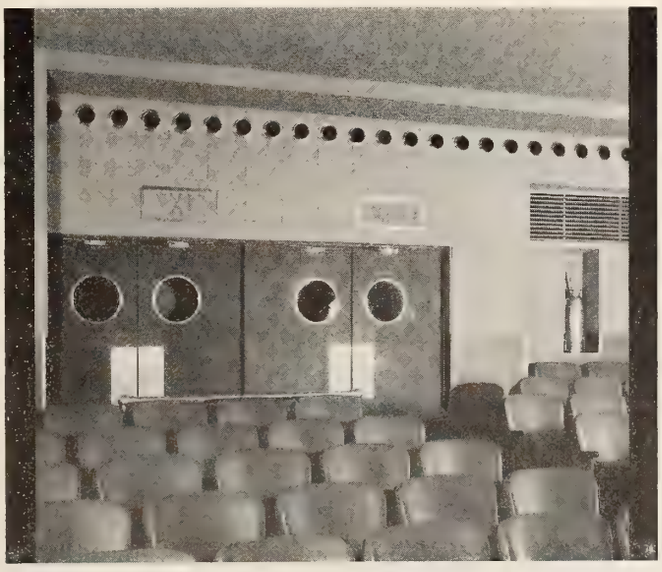


An air cooling unit by Carrier of the type used in the Studio theatre installation. This unit runs automatically (requiring no operator), and forms a part of a complete air conditioning system that embraces fan, spray, dampers, heaters, etc.

The small refrigeration unit is similar in operation to the centrifugal machine used in the large theatres, but it has some departures from the other's design, one of which is a direct attack upon the old bugaboo — costly operation and maintenance, which, as we pointed out, had to be eliminated. This small house unit is completely automatic in operation. It is fully enclosed and requires no engineer to run it. It can be serviced for around $200 a year. Such units are adapted to theatres seating from 500 (or less) to 900.

Just as the air can be cooled, similarly it can be heated, yet the system provides for rendering the air just as suitable in purity, temperature and relative humidity, and for delivering it to the proper parts of the theatre at the right pressure, as when the air is cooled in summer. In brief, the air is properly conditioned and circulated, being cooled or heated merely as the weather outside and as the changing size of the audience require.

THE CIRCULATING system embraces a departure from the larger systems that also represents a lowered cost. With reference to the Studio installation, I spoke of "horizontal diffusion." This eliminates the necessity of the more complicated duct arrangements. The air is admitted at high velocity through ejector nozzles located near the ceiling, and this stream of air sets up a uniform circulation of the entire volume of air within the room. The general direction of the flow is toward the faces of the audience.



The rear of the auditorium of the 150-seat Trans-Lux theatre in New York. The small ports at the ceiling are the ejector nozzles which admit the conditioned air. This system eliminates the elaborate "mushroom" and duct system of large theatres. This house is the smallest having complete air conditioning.

About a year or so ago it was found that a 500-seat theatre could operate an air conditioning system with full-control advantages, at the following costs per 10-hour day: Summer, $4.28; winter, $1.49. This would give a seat cost per day of .0086 of a cent in summer, and .003 of a cent in winter.

The above costs were calculated at 2c per kilowatt hour for electric power, and at 60c per thousand cubic feet for water. If the theatre is operated less than 10 hours a day, these costs, of course, are lowered.



Above: A view of the main foyer, looking through arch beneath the mezzanine balcony to the main staircase, revealing the essential modern pattern of the entire theatre. Tte foyer is of an oval shape.

Below: Exterior of the building and entrance to theatre, showing ornate bridge erected over the street to facilitate traffic in this busy section on the opening night.

A NEW WARNER THEATRE IN UPTOWN LOS ANGELES

describing the Western in the busy Wilshire district

THE NEW Western theatre, Warner Brothers house in the Wilshire district of Los Angeles, is located in the tall Pellissier building on the southeast corner of the intersection of Wilshire and Western Boulevards. This is by actual survey one of the busiest of intersections. The modern office, theatre and shop building stands at the crossing of the city's two longest arteries. Western Avenue leads from Hollywood mountains to the Los Angeles harbor district, and Wilshire Boulevard is the principle highway between the business section of Los Angeles and the Santa Monica beach.

The building extends along a full 300-foot block on Wilshire Boulevard, and for 220 feet on Western Avenue. The tower office building is 190 feet high and is built over the theatre entrance and foyer. The facade of the office structure faces the intersection diagonally.

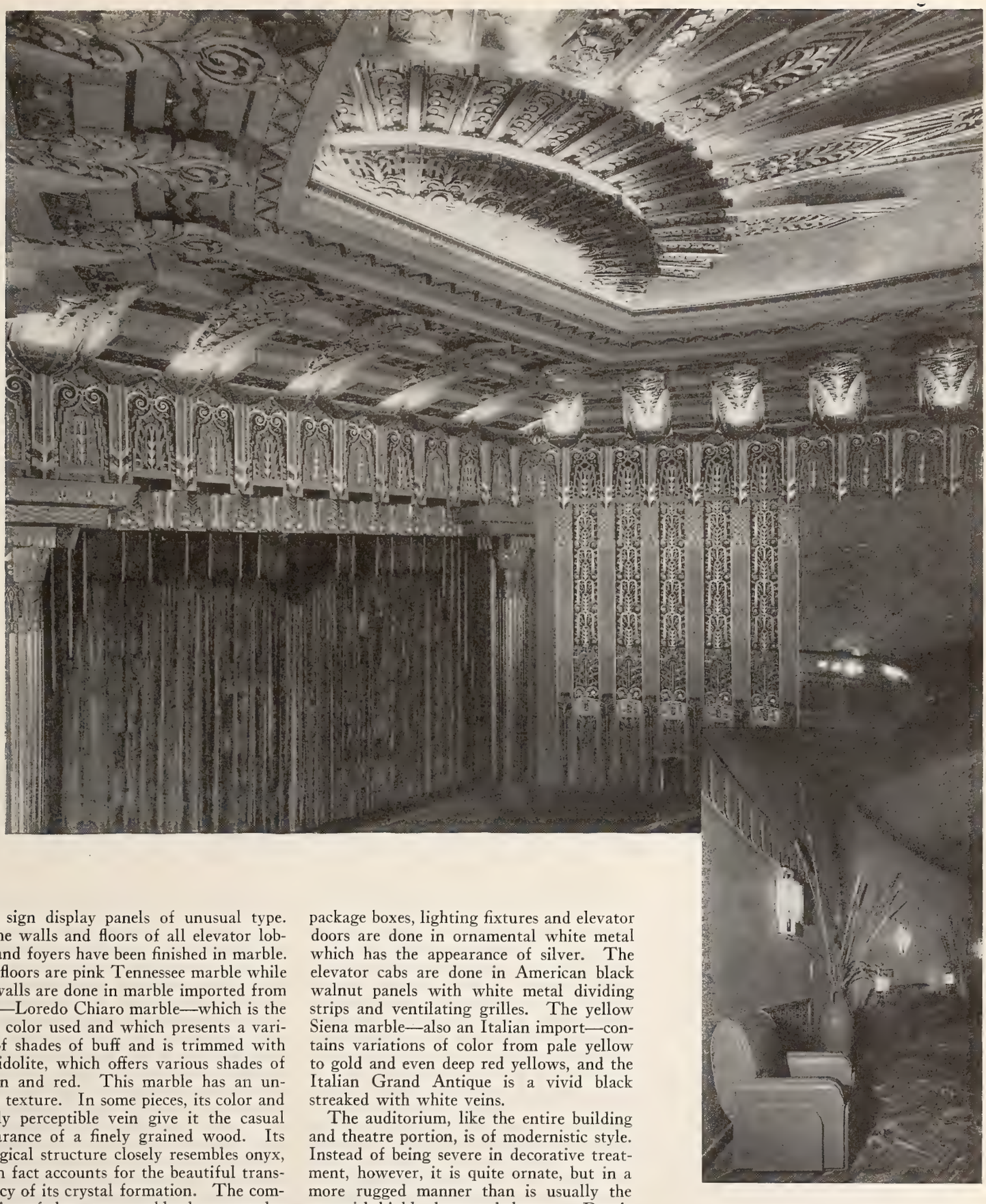
The building, architects for which were Morgan, Walls & Clements, consists of four distinct parts, all designed in modern style. The mercantile structure is made up of 20 two-story shops, 11 front on Wilshire, nine on Western and one on Oxford. The show windows of the second floor stores have been dropped several feet below the normal second floor level. This was done in order to create a second floor display space that would be more easily visible from the street level as well as from passing automobiles. A wide band of ornamental pressed metal separates the two levels of show windows. This band also serves as a background for the signs of the shop tenants. The theatre portion, which was designed by G. Albert Lansburgh, is set behind the two-story shops. The seating capacity of the theatre is 2,500.

A garage in the basement will accommodate 90 cars. Entrance to the garage is on Oxford Avenue.

The building is of reinforced concrete construction with machine made terra cotta veneer exterior in a blue-green color. Windows are steel with lead coated copper dividing spandrels which present the same color as reflected by the window voids. This gives the impression that the windows are in vertical slots and thereby emphasizes the vertical effect of the entire structure. The base of the building is black granite and the sidewalk is black terrazzo in a pattern of machine ground joints.

The entrance to the theatre has a colorful terrazo floor, and the walls are embellished with black marble and white metal. The theatre marquee, which has a highly ornamental ceiling, has been equipped with





neon sign display panels of unusual type.

The walls and floors of all elevator lobbies and foyers have been finished in marble. The floors are pink Tennessee marble while the walls are done in marble imported from Italy—Loredo Chiaro marble—which is the main color used and which presents a variety of shades of buff and is trimmed with Crocidolite, which offers various shades of brown and red. This marble has an unusual texture. In some pieces, its color and faintly perceptible vein give it the casual appearance of a finely grained wood. Its geological structure closely resembles onyx, which fact accounts for the beautiful translucency of its crystal formation. The combination of these two marbles has created a beauty seldom seen in a building used for non-civic purposes.

The main elevator lobby has a marble floor in an interesting pattern of several colors. Theatre floor coverings include carpeting by Mohawk. The walls have been done in a striking color array of yellow, black and silver. For the main walls, yellow Siena marble was used with a trim of Italian Grand Antique. The mail and package boxes, lighting fixtures and elevator doors are done in ornamental white metal which has the appearance of silver. The elevator cabs are done in American black walnut panels with white metal dividing strips and ventilating grilles. The yellow Siena marble—also an Italian import—contains variations of color from pale yellow to gold and even deep red yellows, and the Italian Grand Antique is a vivid black streaked with white veins.

The auditorium, like the entire building and theatre portion, is of modernistic style. Instead of being severe in decorative treatment, however, it is quite ornate, but in a more rugged manner than is usually the case with highly decorated theatres. Dominant lines are vertical, effected through a succession of narrow panels, which reach to a cornice of spear-like motifs pointing downward. The central ceiling motif is a shallow recess, coved all around for lighting. Secondary floral features radiate out from this recess, ending in small coves.

The building is reported to have cost $1,500,000 and is a landmark in the Wilshire Western Uptown district.

Upper view: The forward section of the auditorium as seen from the lower left corner of the balcony, emphasizing the ceiling treatment and cove lighting arrangement.

Lower view: A corner of the lounge, designed in an esentially plain but warm-toned pattern following gently curving walls, relying mainly on furnishings for luxury.

MODERN SEATING AND CHAIR MAINTENANCE

II.—Theatre Chair Construction

By REUBEN A. NYHAGEN

THERE ARE two outstanding viewpoints that govern in the sale of every order for theatre chairs. One is that of the manufacturer or distributor solely concerned with finding an outlet for his merchandise. The other is that of the exhibitor or consumer whose interest lies not so much in the *material* thing purchased as in the *service* that he can expect from it. These two viewpoints must be brought into focus in order to make a complete picture.

Out of hundreds of styles and many makes of theatre chairs built in the last quarter of a century, those which have survived to be the basis of big industries are those either supported with competent service systems, or built to withstand the rigors to which they are daily subjected. It is obviously in the light of what *service* can be expected of this product that we consider the various parts that go into the assembly of this modern theatre chair.

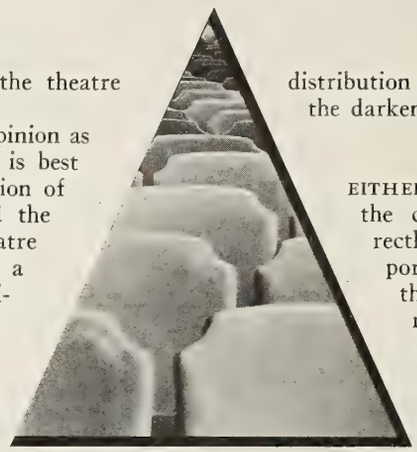
Chair Standards

The supporting members of all theatre chairs are the metal uprights or standards to which all other parts in the chair assembly are directly or indirectly secured. These standards are designated *right, left* or *center,* which position is determined by an occupant sitting in a chair. While the material used in their construction and the design are the important factors, it is not uncommon that the first impression gained by a prospective purchaser is that all chairs are constructed with right and left decorated aisle standards.

In a demonstration samples of theatre chairs are presented in this form simply as a matter of convenience in order to display different designs and styles of aisle standards. In reality however the center standards of all theatre seating, which are not generally shown, and which are a skeleton of the solid and massive aisle standards, constitute the major support of all chairs in the theatre, except those along the aisles and open areas. The selection of design and the construction of the center standards is best left to the specialized intelligence and practical judgment of the manufacturer, since they must be built to the general perspective of the aisle standards and to their respective position on the theatre floor.

In this, the second of a series of six articles, the author prepares the theatre owner, manager and buyer for future discussions of chair selection, installation and also maintenance

There is diversified opinion as to what kind of metal is best suited for the construction of all chair standards and the mechanical parts of theatre chairs. Stability, with a certain amount of flexibility, is required in the general assembly of a theatre chair, but flexibility can be obtained in the production of the other working parts of the chair. Since the standards are the main supports of the chairs and should be rigid and securely fastened in their relative positions in the theatre, cast metal is most generally used for this purpose, for not only does this obtain the required rigidity, but cast metal also makes it possible to produce attractive ornamentations on the aisle standards. Steel of proper gauge is also used in the construction of standards, but exaggerations are sometimes indulged in to show an advantage of steel over cast metal. Regardless of the metal used in construction, the front and rear foot of all standards should be properly shaped and be of a metal capable of insuring that the chair will be securely held to the floor at all times with all certainty possible.



The selection of the design of the aisle standards is governed either by the general architecture and decorative style of the auditorium, or simply by individual taste. It is not infrequent that an architect will desire to carry out some particular emblem or design that may be a conspicuous factor in the general decorative scheme of the building, and this can be accomplished in cast metal aisle standards. The producers of theatre chairs have spent thousands of dollars in the preparation of standard designs that are in keeping with period architecture, and generally from such designs submitted, a very attractive and appropriate selection can be made. The wider, massive aisle standards seem to predominate in the modern types of seating with the added facilities of aisle lights for distribution at proper intervals along the darkened aisles.

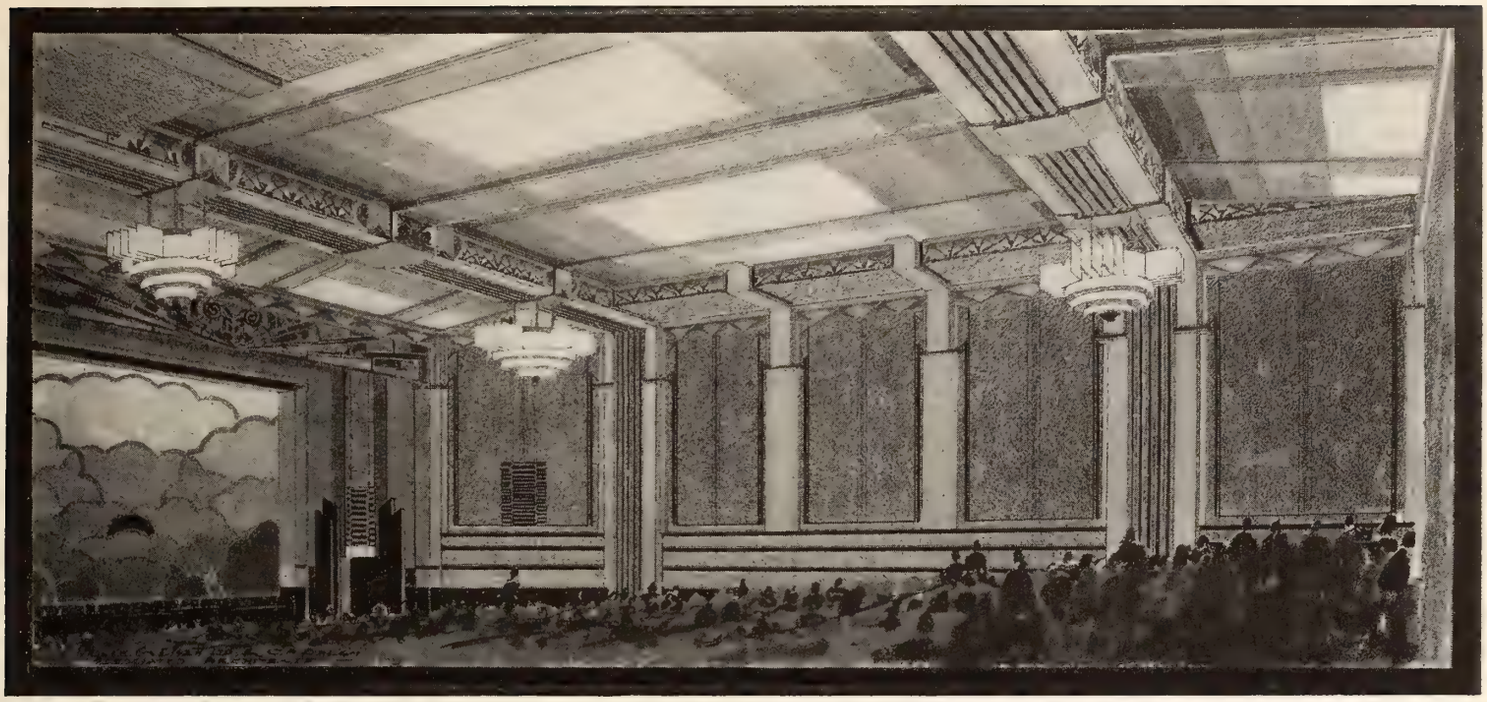
Seat Hinges

EITHER ATTACHED directly to the chair standards, or indirectly through an added support or extension of metal, the seat hinge is one of the most important units of the modern theatre chair. The construction of seat hinges varies with each manufacturer, but formerly the most commonly used type was known as the direct, or friction, type. A hinge of this style was variously known and described as "ball and socket" hinge, "friction hinge," or "direct hinge." The "ball and socket" term is derived from the peculiar shape of its operating parts, whereas the term "friction hinge" was derived from the fact that the cushioning, or noiseless, effect is dependent upon the friction or pinch obtained by bolting it to the chair standards. From its very nature, a friction hinge, regardless of by whom produced, is likely in time to become noisy. "Friction" indicates the rubbing together of two surfaces not entirely smooth, and this rubbing together will in time polish the parts and *reduce* the friction. The only remedy to the development of this condition is the continual tightening up of the assembly parts of the hinge.

The raising or lowering of the seat of a chair must be accomplished as silently as possible and with the least amount of effort. We now reach the one mechanical operation of theatre chairs that has caused the manufacturers to give to this factor their best efforts and study, and which subject becomes a major topic in the demonstration of the modern theatre chair.

There are many different styles of seat hinges produced, but the majority of opinion, I have found, seem to favor a hinge of the ball bearing type. It is only logical to presume that if properly constructed, ball bearings, operating in specific raceways, would produce the highest degree of perfection in the movement of mechanical parts. The theory has been definitely proved in this product, as well as in others where the practical operation of mechanical parts is required. In like fashion, factory research and experiments have produced cushioning in seat hinges, resulting in the

(*Continued on page* 57)



A GROUP OF SMALL THEATRES

Describing the features characterizing 13 United Artists theatres now under way in California, with architects' drawings of floor plans and designs typical of the entire group

THE MOTIVATING idea of the United Artists program for the construction of 13 motion picture theatres in California is to create a small cinema with as much comfort and intimacy as possible. The group, projected about a year ago and now under way with plans by Walker & Eisen, Ltd., and designs by C. A. Balch, associate architect, will have seating capacities per house ranging from 850 to 1,700—although the latter number of seats is the only one greater than 1,200. The average capacity for the group is approximately 1,000 seats. The project represents a total building investment of $1,154,000, including in several instances the cost of air conditioning and stores.

Specifically, the theatres to form the group, with their seating capacities and costs, are as follows:

San Jose	1,200 seats	$100,000.00
Pasadena	950 seats	70,000.00
Inglewood	950 seats	56,000.00
Beverly Hills	900 seats	65,000.00
El Centro	1,200 seats	130,000.00*
Palo Alto	916 seats	63,000.00
Los Angeles (Whittier & Woods)	916 seats	57,500.00
Los Angeles (Wilshire & Mansfield)	900 seats	89,000.00**
Long Beach	1,200 seats	115,000.00
Richmond	1,000 seats	68,500.00
Berkeley	1,700 seats	200,000.00
Vallejo	850 seats	59,000.00
Ventura	960 seats	81,000.00

* including air conditioning
** including stores

All of the houses are of similar pattern, yet achieve considerable detailed variety of design and layout. An effort has been made to "trade-mark" the group as United Artists houses, using as part of the decorative scheme symbolical elements, such as plaques, expressing the ideas of Unity and Artistry.

The central motif for all the exteriors is practically the same. The vertical sign becomes part of each building and not just an appendage to the facade. By this and other characteristics of the same inspiration, and also by the symbols used as decorative motifs at the facade, it is intended to have the group, athough located in many different communities, easily recognizable as a United Artists house.

Exterior construction is entirely of reinforced concrete, even to the street facade, where the ornament has been cast monolithically with the plain surfaces.

As a finish material was used a light buff cement wash over the concrete. In order to secure a smooth surface on the concrete, all the form work was lined with three-ply veneered wood. The application of the thin coat of cement wash on the surface gives a very smooth and pleasing appearance. A slight departure was made in the vertical sign, which in this case has the appearance of actually being a part of the structure, and the background of the sign is painted the same color as the face of the building. In this manner the sign has the appearance of being built of the same material as the facade.

The sidewalks in the front of the theatre have been colored with an integral color, and a modernistic design has been cut with a carborundum wheel, which produces an effect less homely than the ordinary marking of the cement finisher's tool.

The ceiling of the marquee is carried at the same level straight through to the entrance doors, and 10-watt bulbs are placed about five inches on centers in a geometric design over the whole surface of the ceiling.

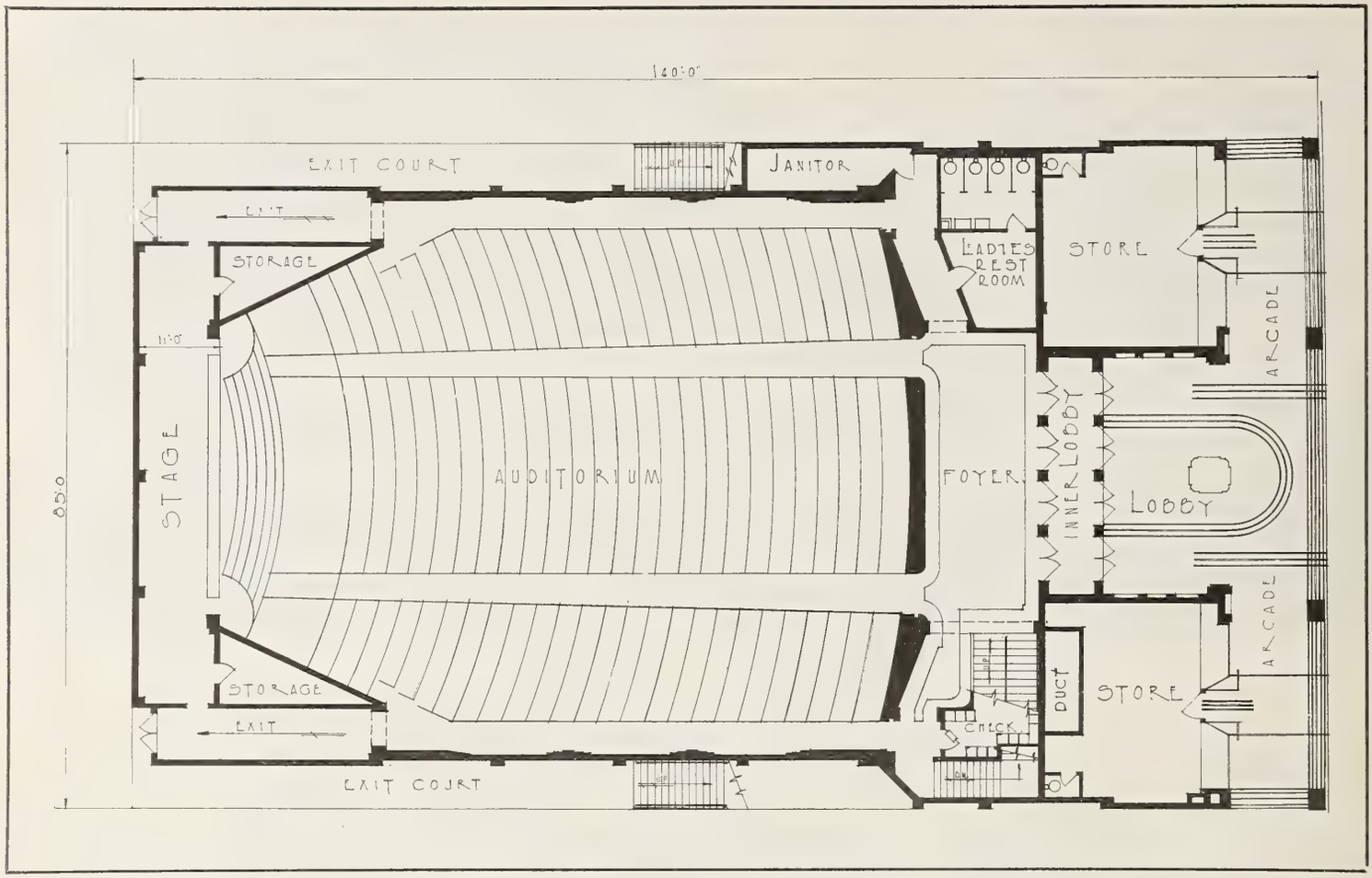
All poster panels are of the same size, 30x40 inches, inside dimensions. These dimensions were chosen because of the fact that the standard poster sheet size is 30x40 inches, and posters can be interchangeable and fit any theatre.

The foyers are generally simply treated, depending largely on modernistic illumination in the form of flush panel lighting in the ceiling, and column lighting in the room corners to take the place of cast plaster decorating.

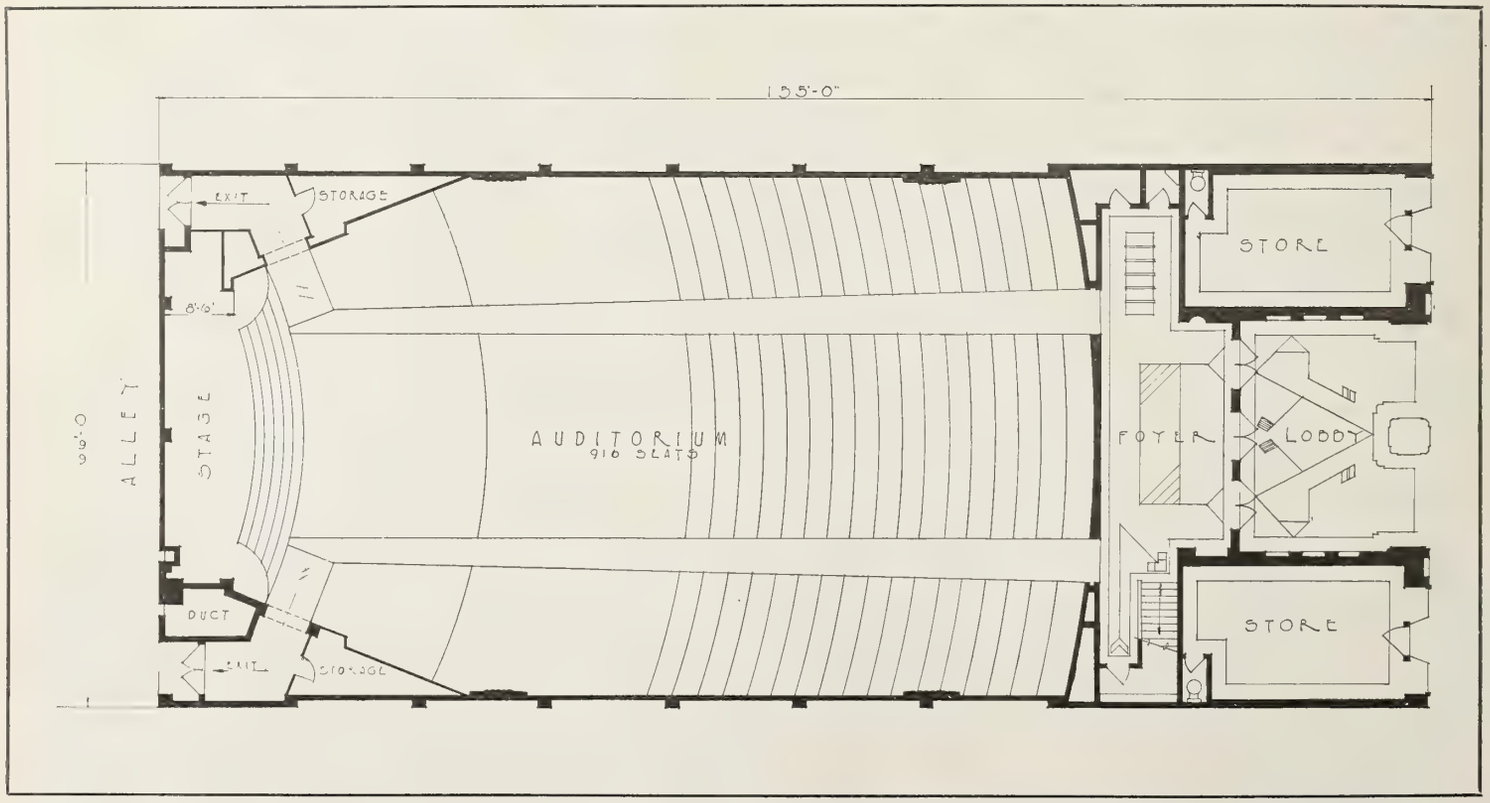
The auditoriums are illuminated by four main ceiling fixtures in modernistic design. An acoustical analysis was made of each auditorium, and the amount of acoustic treatment necessary was determined before any plastering was done.

[*Plans follow on the next three pages.*]

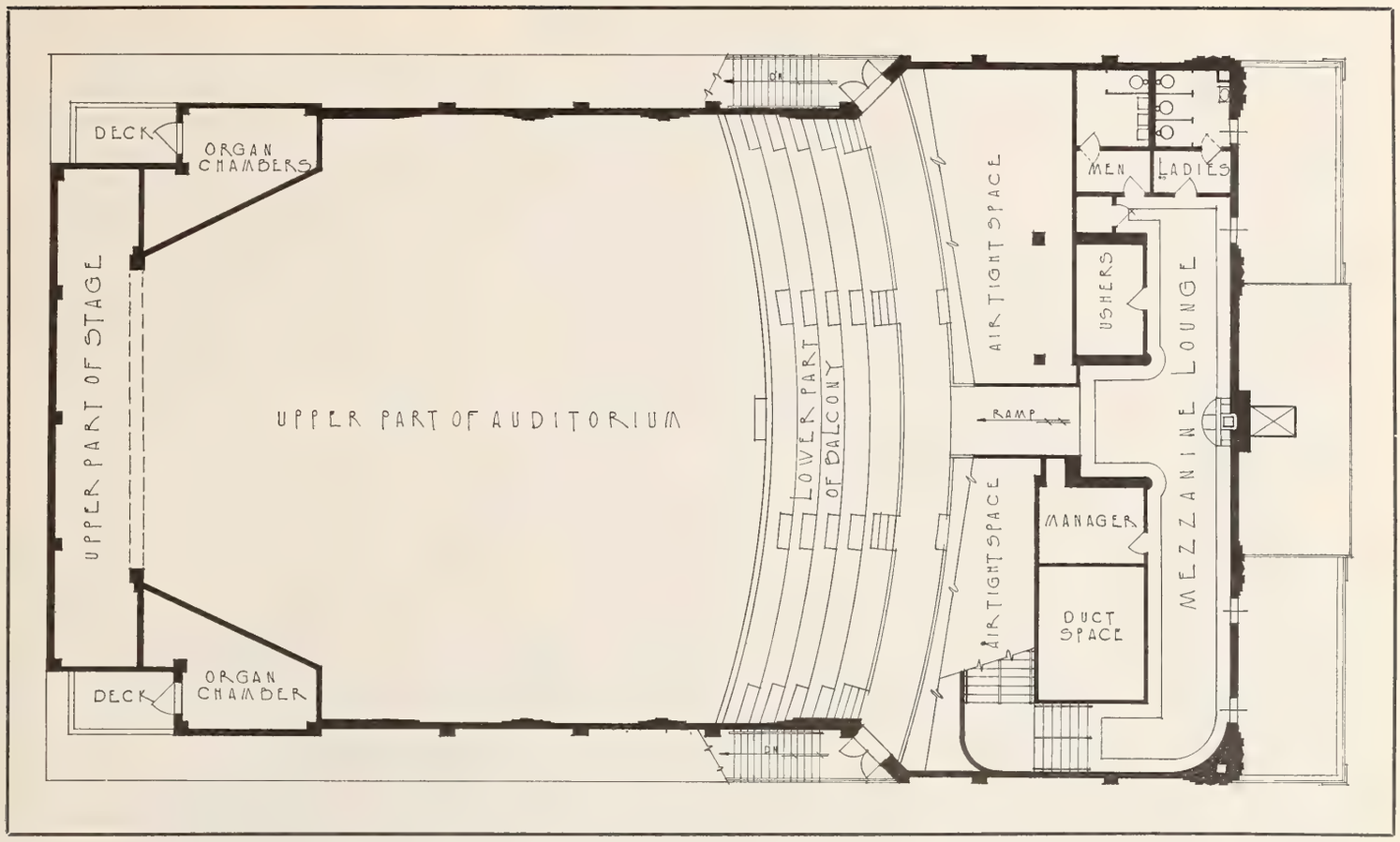
The architects' sketch at the top of the page shows a typical auditorium design—a simple composition based on modern aesthetic values. Illumination is by four ceiling fixtures of modernistic design.



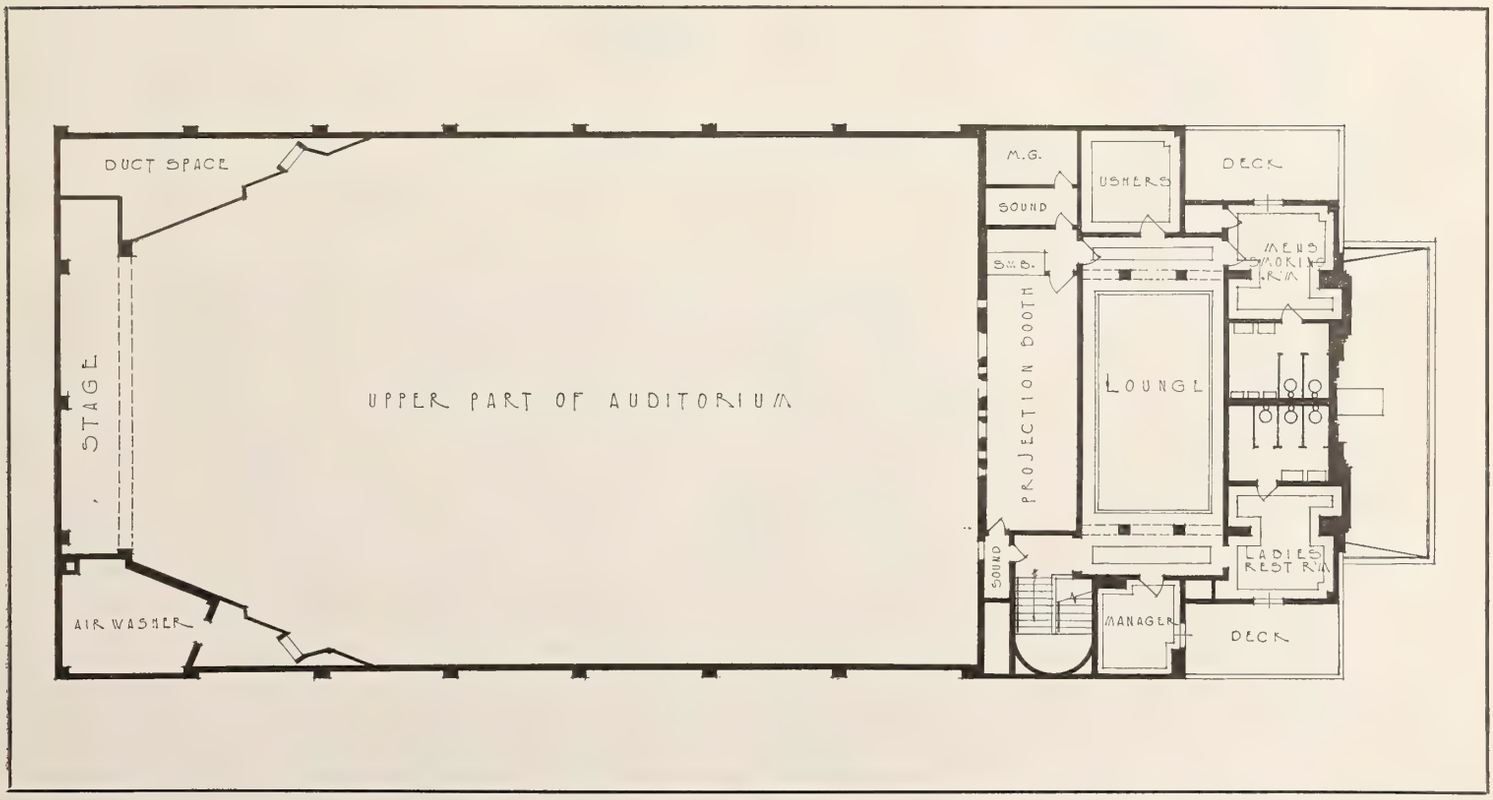
MAIN FLOOR PLAN, EL CENTRO THEATRE. WALKER & EISEN, ARCHITECTS
C. A. BALCH, ASSOCIATE



MAIN FLOOR PLAN, PASADENA THEATRE. WALKER & EISEN, ARCHITECTS
C. A. BALCH, ASSOCIATE



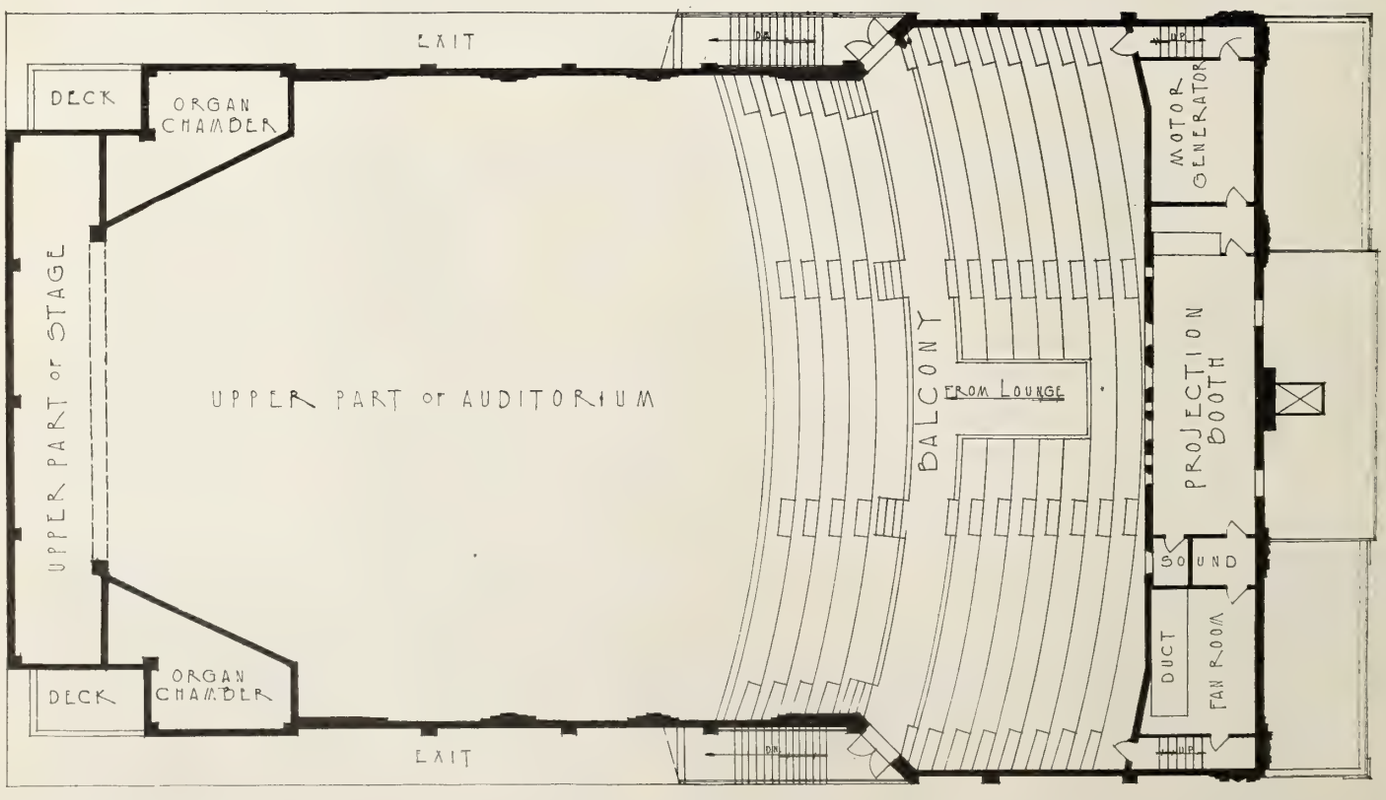
MEZZANINE PLAN, EL CENTRO THEATRE. WALKER & EISEN, ARCHITECTS
C. A. BALCH, ASSOCIATE



MEZZANINE PLAN, PASADENA THEATRE. WALKER & EISEN, ARCHITECTS
C. A. BALCH, ASSOCIATE



A typical interior for the United Artists group. This rendering is of the facade for one of the Los Angeles houses.



BALCONY PLAN, EL CENTRO THEATRE. WALKER & EISEN, ARCHITECTS
C. A. BALCH, ASSOCIATE

THE NEW FOX BAKERSFIELD



THE NEW Fox theatre in Bakersfield, Cal., is located two blocks off the main business intersection. Prominence was given the building by means of an advertising tower, which may be seen for blocks in all directions. The building covers an area of 122x175 feet, and besides the 1,700-seat theatre, houses several shops, which serve not only to bring additional patronage to this center but to lend interest to theatregoers. S. Charles Lee was the architect.

The building is of reinforced concrete and steel construction, with exterior stucco finish and tile roofing, two paramount characteristics of exterior Spanish architecture, embodied in this addition to the Fox chain. The site is a corner giving access to the theatre entrance from two streets, with the box office prominent in the outside corner. Bulletin frames blend into the Spanish theme, instead of presenting the oft-seen billboard appearance.

The foyer is characterized by a reserve not often seen in this type of house, there being little ornamentation, either in architectural treatment or in furnishings. Gorgeous painted tapestries at either end of the foyer are the centers of interest, the one picturing an early historical event of moment in California history, the other being a replica of an early California map.

Richly carpeted stairs lead from the foyer to the balcony, the structure of which balcony has afforded an interesting ceiling treatment to the foyer, the ceiling being inclined following the balcony structure, with massive beams enhancing the Spanish effect. From the foyer stairs the patron may look through an opening and view the ventilating equipment—an effort to exploit the air conditioning facilities.

The auditorium is essentially atmospheric in design and decoration. The hot glare of the desert sun without is smoothed to the soft light of a summer moon by means of indirect lighting enhanced by star effects in the theatre ceiling. The walls terminate, skyward, with domestic Spanish skylines done in plaster to resemble textured walls, tiled roofs, grilled windows and balconies, and other characteristic and romantic features of the Spanish horizon.

Acoustic plaster, which in this case lent itself well to the decorative scheme, has been used in this auditorium. The screen is of "grandeur" proportions, necessitating a large and imposing proscenium arch.

Full stage equipment has been provided to accommodate stage productions. A commodious suite of stage dressing rooms are located above the store buildings.



Upper view: General view of the exterior, a harmonious composition of masses dominated by a quadrangular tower. The building is of reinforced concrete and steel with stucco finish.

Left: Along the foyer running beneath a portion of the balcony, the structure of which led to a slanting of the foyer ceiling, with heavy beams bearing stenciled designs painted in vivid colors.

LATE COURT RULINGS INVOLVING THEATRES

analyzed for manager and owner

By LEO T. PARKER

CONSIDERABLE discussion has arisen from time to time whether a theatre owner may be liable in damages for exhibiting in his theatre a copyrighted motion picture film without license or proper authority from the owner of the copyright. Therefore, it is important to know that a United States court in the late case of Tiffany Productions vs. Dewing (50 F. [2d] 911) held in the affirmative.

"BICYCLING" AS COPYRIGHT INFRINGEMENT

The facts of this case are that Tiffany Productions, Inc., Columbia Pictures Corporation, Warner Brothers Pictures, Inc., and RKO Productions, Inc., hereinafter referred to as distributors, are owners and distributors of many copyrighted motion pictures. A certain theatre operator owned and operated a theatre in Greensboro, Md., and, also, one in Centreville, Md. At the theatre in Greensboro, a number of the distributors' copyrighted motion pictures were exhibited without a license, the films having come into the theatre owner's hands pursuant to a contract made with one of the distributors which permitted only limited exhibitions of the films at the theatre in Centreville; vice versa, a picture of one of the distributors (RKO) delivered to the theatre in Greensboro under a license contract for a single day's exhibition at that theatre alone, was exhibited by the theatre owner at the theatre in Centreville. This practice of exhibiting motion pictures at times or places prohibited by the license agreement is commonly known in the industry as holding over, or "bicycling."

The distributors filed suit against the theatre owner for infringement of its copyrights on the films which were exhibited without proper authority. Therefore, the questions presented the United States court were as follows:

First, is a theatre owner liable for unlicensed exhibition of copyrighted motion pictures? Second, assuming that the distributors are entitled to damages, can the court grant them the right to take the minimum statutory damages of $250 for each infringement in lieu of actual damages, or may the court award nominal damages for each infringement as the actual damages sustained?

In holding the theatre owner liable for infringement, the court stated the following important law:

"The Copyright Act confers two monopolies—that of making copies and that of giving public performances for profit. . . . Unless the number of infringing performances of a copyrighted composition exceeds 25, the minimum allowance of $250 damages must be made. Where more than 25 infringing performances are proved, and there is no showing as to actual loss, the court must allow the statutory minimum, and may, in its sound discretion, employ the scheduled $10 a performance as a basis for assessing additional damages. . . . Accordingly, the damages will be so decreed in favor of the plaintiffs (distributors) against the defendant (theatre owner) . . . in addition to an injunction as prayed, and also costs and an attorneys' fee in the aggregate sum for all four suits of $1,000."

LEGAL RIGHTS OF UNIONS

WHILE IT IS true that a trade union may be liable in damages, and a court may render an injunction preventing certain acts on the part of the members of trade unions, yet it is well established law that peaceful persuasion to induce the public not to patronize certain theatres is universally recognized as a lawful method, and such peaceful persuasion may be addressed to patrons and customers as well as employes.

On the other hand, if the limits of peaceful persuasion are over-stepped and the element of coercion or threat enters into the case, the entire course of conduct of the union members becomes unlawful. This is true whether coercion consists of actual violence, threats of violence, intimidation, or of economic coercion such as the withdrawal of patronage from or refusal to deal with persons who patronize the employer. Of course, the threats need *not* be plainly evident to make conduct unlawful, and intimidation may be and frequently is accomplished by the mere presence of numbers of union members, by demeanor and acts and *without* a spoken word.

The mere fact, however, that members of the trade union request patrons and the general public not to patronize a particular theatre, generally is not a legal ground for the owner of the theatre to obtain an injunction against members of the union.

For instance, in the late case of United Chain Theatres vs. Philadelphia Moving Picture Machine Operators Union, (50 F. [2d] 189), it was shown that a discussion arose between a theatre owner and its moving picture operator. The theatre owner refused to employ a union operator and the union began a series af acts which consisted of three general classes and were as follows:

(A) Sending of postal cards enclosed in envelopes to a very large number of patrons living in the general neighborhood of the theatre. These postals varied somewhat in language but in general notified the recipient that the theatre owner did not employ union operators and did not pay "regular wages" or "an American living wage." Some of the postals closed with a request for "support" or for "moral support," while others asked the recipient to help in the fight against the theatre by "patronizing other theatres which give the working men a square deal." (B) Driving in the neighborhood of the theatre a "music wagon" bearing large printed signs and placards containing messages similar to those appearing on the postal cards. (C) Employing men to walk up and down in front of the theatre, bearing printed signs hung on their shoulders, examples of which signs are, "Nixon's Grand is unfair to organized labor," "Nixon's Grand refuses to employ union moving picture operators, members of the A. F. of L., at American living wages," "Nixon's Grand no longer employs union moving picture operators, members of A. F. of L." "Nixon's Grand locked out union moving picture operators, members of A. F. of L."

The theatre owner filed suit and asked the court to grant an injunction against such practice by members of the union. It is interesting to observe that the higher court refused the injunction, and said:

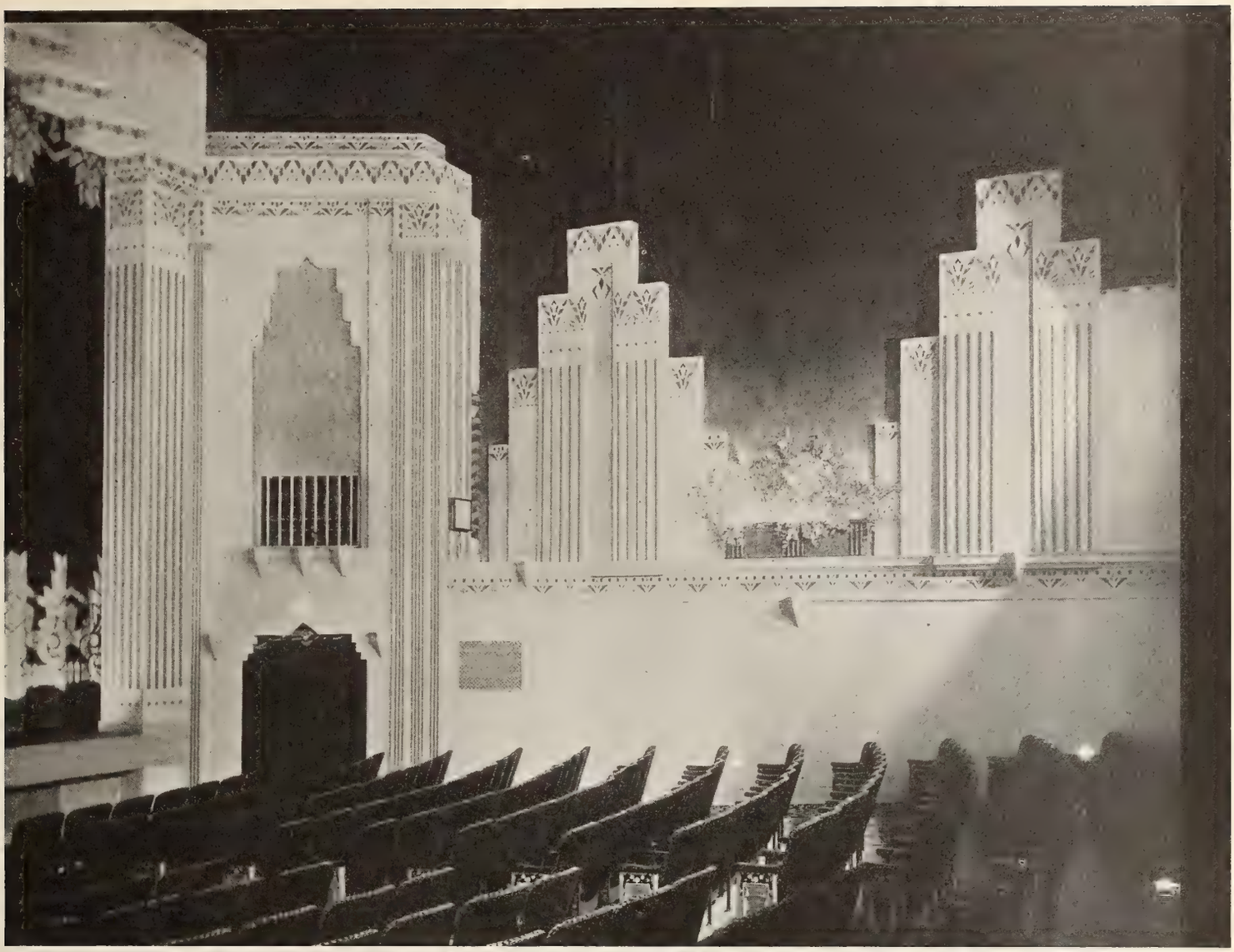
"None of the messages conveyed by any of the above mentioned means to the patrons of the plaintiff's theatre contain any threat of injury or inconvenience of any kind to persons who patronize the theatre, nor do they contain any matter which is abusive or libelous. . . . In general, the picketing has been carried out without physical violence and without any threat, menace, insult, or annoyance to patrons of the theatre."

ASSUMPTION OF CONTRACT

IT IS WELL settled law that a court may imply a valid contract, although no direct proof is given showing that the party denying obligation on the contract has agreed to assume such obligation. This law is effective with respect to all contracts, despite their nature.

For example, in the recent case of Great

(*Continued on page* 58)



The auditorium, looking toward the right wall flanking the proscenium arch.

AN 800-SEAT THEATRE COSTING $50,000

The interesting Okla theatre, a new Hughes-Franklin house erected in McAlester, Okla., here described by the architect who designed and planned it

By W. SCOTT DUNNE

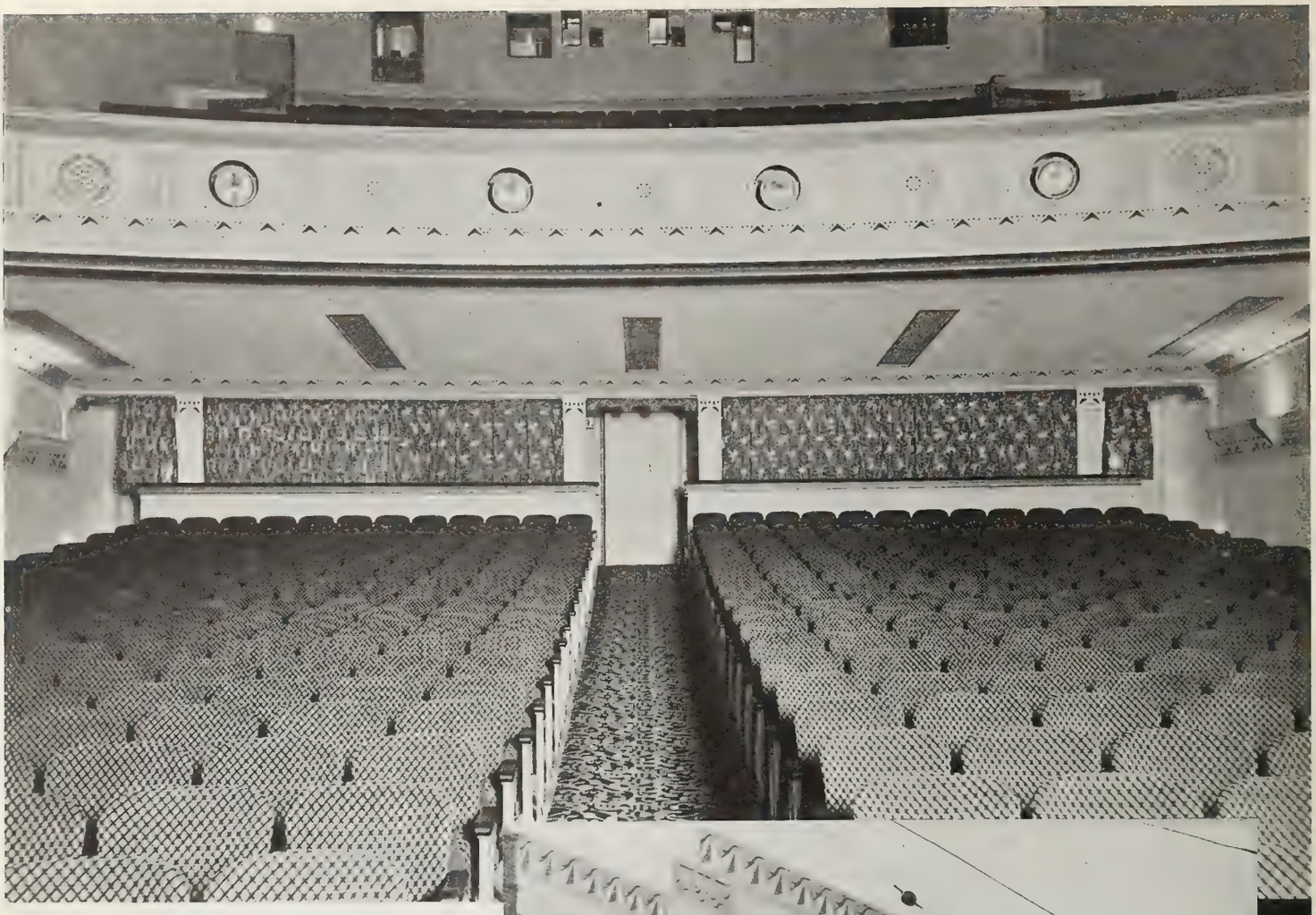
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THE OKLA THEATRE, recently opened in McAlester, Okla., is one of the new and rapidly growing group of motion picture theatres operated by the Hughes-Franklin circuit on the Pacific coast and in the Southwest. Although erected on the site of a former theatre and using a portion of the old building, it is really a new structure.

In this project we were faced with the problem of providing an up-to-date fireproof theatre at a moderate price on the site of a former theatre that had been destroyed by fire. The site is an inside lot of 50x100 feet facing the street, with railroad right-of-way at rear. The old party walls were retained and stiffened with new steel columns carrying the theatre structure, including a new first floor over a basement that is utilized for transformer vault, heating plant, dead storage rooms, and other similar purposes.

To secure the necessary seating, a sound platform was adopted in lieu of a full stage due to the shallowness of the site, and a maximum of comfortable seats was obtained, with roomy circulation and public spaces embracing a lobby, foyer and standee space on the lower floor, and ample lounges, rest rooms, toilets, and theatre offices on the mezzanine floor with circulation to the balcony through lounges direct from the foyer. There are two shops adjoining the lobby.

The spirit of the whole design is in response to a desire for a feeling of roomy comfort within limited spaces, and was happily obtained by avoiding unnecessary elaboration and expressing more in form than in small motifs and fine detail. Ornamental effects are done in highly colored raised stenciling and indirect colored lighting. Thought was given to economy of illumination and co-ordination of lighting





In the general view of the auditorium above, looking toward the rear, is shown the seating arrangement, which, though there are but 800 seats, employs a balcony seating 200. At right is the rather simple, modern facade, of brick construction with trim carrying out a modern fluted pattern.

scheme and decorations, with resort to pockets for illumination in preference to strip lighting with the consequent continual maintenance of lamping and current. The results were satisfactory from both viewpoints. In fact, a major factor in this project was to develop an economical and efficient theatre for a moderate-sized city and still not lose the elaborate atmosphere of the larger theatre.

In style, the Okla is modified-moderne, with a semi-atmospheric auditorium carried out in a harmony of high coloring extending through carpeting, seating, draperies and furnishings.

The seating capacity is 800, with 600 on the lower floor and the balance in a balcony. The stage is draped with a complete sound set and front and screen curtains, operated from the projection room.

This house is fully sound-treated with accoustical plaster in stained effects.

The heating and cooling system employs gas-blast and air washers through slow-speed, large-capacity fans with necessary



Above is a view of the foyer, looking down from the mezzanine balcony toward stairway leading to the mezzanine, and from there to the auditorium balcony. Decorative treatment is restrained, consisting mainly in tinted plaster walls with stencil designs. At right is a mezzanine corridor.

air returns and exhausts. These systems and tage et and draperie were installed by the Hughes-Franklin maintenance department.

The construction throughout is fireproof in a combination of steel and reinforced concrete, and the entire cost, excluding theatre equipment, was within $50,000.

The Okla theatre was built for R. & R. Theatres, but during construction the house was purchased by Hughes-Franklin Theatres.

Building a theatre of the general type sought without going above such an amount calls for careful planning, always hewing to the essentials, yet remembering that some degree of elegance is expected by the public. This requires judicious selection of materials, for it is very easy to shoot costs up without really attaining much more to "sell" the public than one would have at a considerably lower figure. One can usually also find points in the structural methods at which saving can be effected.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

•

ECONOMICAL PURCHASING

By AARON NADELL

With this, the ninth article, the series is concluded. It began in the May 9th issue, as an attempt to give practical instruction to the theatre manager, as well as to projectionists and sound engineers, in sound technics, equipment and supplies, with special consideration of those factors which operate importantly in making purchases for the projection room and allied departments of the theatre.

WHEN SOUND first came to the theatre, price was often no object. The urgency of obtaining the new equipment upon any terms in many theatres overrode all other considerations. Expense was a secondary matter.

Sound once installed, the new sound show, like the older shows, had to go on. Service engineers, no less than projectionists, still had most of their experience before them, while practical operation of the new equipment soon revealed that even the best types of it had many faults never realized in the laboratory. Maintaining the show, and correction of some of its early crudeness, then became the vital factors in sound operation. Expense remained the background.

If questions of cost are in the foreground today, that fact is to be regarded as a natural and inevitable stage in the evolution of sound operation, altogether apart from any other, outside influence that may accidentally have been brought to bear at the same time because of external business conditions. The economic pressure had hitherto been masked by the exigency of the technical pressure. The latter, happily, has been somewhat lessened by engineering progress, so that the economic problem is now as prominent as it once was obscured.

The problems of wise and economical purchasing have already been encountered by every exhibitor in the most various fields, ranging from seats and carpets to ventilating systems and advertising. The exhibitor is thoroughly familiar with the conventional business factors of those problems: the pros and cons of price versus quality, reputation of manufacturer, advantage of standard advertised brands, and all the rest. The exhibitor also knows that in every separate field in which he is required to decide upon purchases, there are special, detailed factors that either modify the customary general considerations, or are not covered by them at all. Such special angles, he is well aware, require some degree of special understanding before an adequate approach can be made to them, and in consequence he has been forced to take many hours from his devotion to the theatre business in order to study the carpet business, the painting business, and what-not.

Sound equipment certainly would be amazing merchandise if the general factors that the manager weighs in all his varied purchasing did not apply to it as they do to any other product, or if the business training and commercial judgment of the manager were of less value in evaluating sound equipment than they are in dealing with the special factors of any other product. That such special factors complicate the purchase of sound apparatus as they do the purchase of anything else, means no more than that in the long run the theatre manager will have added one more item to his already remarkable list of accomplishments.

A brief review of some of the more important of the detailed factors applying to sound equipment may perhaps be helpful in its present stage of the development, and should constitute an appropriate conclusion to this series.

I

General Considerations

Price Versus Quality

(A) THE THEATRE sells only illusion: a manufacturer sells tangible and substantial merchandise. If the processes of manufacture are interrupted they can very often be resumed with little or no damage to the partly fabricated product. Manufacturers have not always realized that if the illusion of the theatre is destroyed by interruption in the functioning of machinery, or by any visible or audible intrusion of machinery at all, the theatre's only product has been ruined and the customers cancel the sale and demand their money back. It is the manager who has been educating the manufacturer on this point, and who will continue to do so, but meanwhile, and until the process of that education has been wholly completed, it is the manager, rather than the best-intentioned manufacturer, who must add the extra ounce of precaution necessary for safeguarding the show.

(B) No man would risk damaging his car by addition of a cheap accessory. The sound installation, for all its diversified parts, is largely one integrated system, in which failure of some inexpensive item can damage or ruin other apparatus costing a hundred times as much.

There are two reasons—there are others—why the universal problem of price *versus* quality assumes a special significance in connection with the purchase of sound machinery.

Competition of Manufacturers

The "reputable" *versus* the "bargain" product independently of quality, the established against the adventurous, the new as opposed to the old—is another of the familiar problems of good buying that must be reviewed anew when it is applied to sound. The electrical manufacturing industry has some peculiarities that are of the utmost importance in this connection.

Electrical apparatus is commonly not a unit, but a composite of small units. Few manufacturers of the composites—such as amplifiers for example — make all their own parts. They will usually buy some or all of them from other manufacturers. Not infrequently the parts makers will ex-

pand into the production of composites; and the opposite progression is also common. The individual parts are usually light and simple things, and the equipment needed for their manufacture is seldom so elaborate as to prevent a maker of door-bells, for example, from expanding to the manufacture of sound relays, or to hinder a resistance company that desires to add a side-line of faders.

Some of the dangers of compromising on the quality of sound equipment have already been outlined. Wherever the repute of the manufacturer has any great bearing upon the purchaser's opinion of the reliability of the article, the exceptional flexibility of electrical manufacture complicates the normal problem of offering a discreet encouragement to "healthy" competition without taking undue risks on merchandise of unknown quality. No general formula for dealing with that problem can be laid down in a market so complicated. Each separate item of sound equipment may at any time become an individual and distinctive problem, to be settled only according to the particular facts applying to its own case and not others.

Such being the circumstances, unavoidable and wide-spread, it seems evident that the reputation and past experience of competing makers will in not a few cases prove less conclusive than competent and disinterested technical appraisal of the product in question. Technical assistance of this nature is more easily available to the exhibitor than he sometimes realizes—a point to be discussed at greater length below.

Advertised Brands

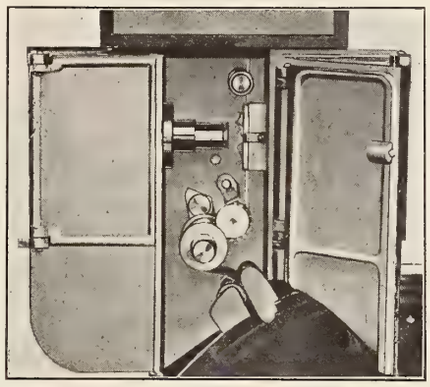
The theory of advertising as commonly advanced runs somewhat to the effect that a manufacturer who standardizes his name and product by consistent and continuous publicity cannot afford to sell an inferior article. This theory asserts that advertisements do little more than persuade the purchaser to *try* the merchandise. If dissatisfaction results, the "word-of-mouth" campaign is enabled to standardize the name and product with equal effectiveness, and each successive advertisement merely gives new occasion for unfavorable comment.

Whatever the truth of that theory, practical theatre people, deeply versed in their own promotion methods, will tend to accept or reject or modify it in accordance with their experience with their own public.

However, it is evident that the operation of any such theory cannot apply with similar effect to all advertised products. Untrue claims of the purity of cigarettes or breakfast foods does not often harm the unethical advertiser—the public does not conduct chemical analyses. On the other hand, exaggerated statements as to the durability or performance of an automobile can sometimes damage or even ruin the manufacturer. Theatre advertising is in still another category. The public knows what it wants in entertainment. It may know little or nothing of the technique of acting or directing, it may have only the haziest notions of what constitutes a "story"—but it knows what it likes.

The manager may feel that advertising of sound equipment bears the same relation

Senior Model—Junior Price



YOUR ATTENDANCE is determined in a large measure by the quality of your sound. Mellaphone quality sells at production prices today. *Buy Senior Model at Junior Price.* Write for full information and prices.

MELLAPHONE meets a new low price level through production alone—there has been no modification in size or quality. Mellaphone equipment is full standard-size, no junior models or parts. This equipment is delivering superior performance to over 1,800 exhibitors the world around and will meet your particular requirements with guaranteed satisfaction. Best lens system obtainable, precision throughout, unerring trouble-free performance. Quiet; gear drive; uses no chains—easily installed.

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

Going to Remodel or Build?

If you are, then make use of the department, Planning the Theatre—particularly if your locality or present resources demand that you save every dollar possible. This department, which is conducted by a theatre architect, Peter M. Hulsken, A. I. A., will not give you working plans, but it can point out procedure that may save you many a false step and many a dollar. Mr. Hulsken will be glad to be of service. Write him your problems, addressing the New York office of Better Theatres.

DEPENDABLE GARVER KURRENT CHANGER



Quiet in operation. Does not interfere with sound system or radio. Recommended by three leading lamp manufacturers as the ideal rectifier for low intensity projection. Write for complete information today.

GARVER ELECTRIC CO. UNION CITY, INDIANA

ASK YOUR DEALER

DA-LITE T. M. Reg.

Super SCREENS

They can demonstrate their own superiority to **your** satisfaction. Yet they cost no more than ordinary screens. There's a type that will exactly suit your particular needs. Place your screen problems before us.

The DA-LITE SCREEN CO., Inc.
2721 N. Crawford Ave. Chicago

Why Strike Your Arc on High When You Can Use

PERFECTION

REMOTE CONTROL

3-Wire Rheostats with Perfection Booster Switches for Perfect Projection



Now equipped with solderless, adjustable lugs to take wire sizes from No. 4 to 4/0 without any additional cost.

SAVES CONDENSERS, CARBONS, CURRENT

THE ONLY UNION MADE RHEOSTAT

Sold by Your Dealers or N. T. S. Co.; S. Kaplan; Cont. T. A., Inc.

Suitable for D. C. and Generator Equipments of Any Voltage

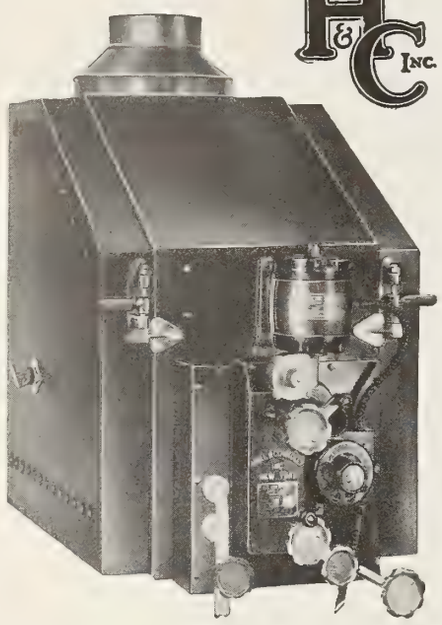
Used by All Leading Theatres Throughout the Country

HOFFMANN-SOONS ELECT. & ENG'RG. CORP'N.

Mfg. Division

387 First Avenue New York City

Contracting Electrical Engineers—Moving Picture Theatre Electrical Specialists



PROJECTION LAMPS

The accepted Standard in all parts of the World for the Best Screen Illumination.

HALL & CONNOLLY, Inc.
24 Van Dam St., N. Y. C.

Super-Site Lens

The Perfect Screen Lens

Adaptable to Any Projector



The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

USED BY LEADING THEATRES EVERYWHERE

Projection Optics Co., Inc.
330 Lyell Ave.
ROCHESTER, N. Y., U. S. A.

to himself that advertising of pictures bears to his public,—namely, he may consider that he is neither versed nor interested in the technical qualities of such equipment, but only in how it performs. He may reflect, therefore, that sound equipment advertising is exactly the same thing as picture ballyhoo. He will be wrong: that reflection does not withstand analysis.

Every time a theatre changes its program it manufacturers a new and different product. For this reason the show business —which is concerned chiefly with grosses, and cares little for average nets—will not harm itself permanently by occasionally overplaying a weak sister. The audience makes up its mind as to whether or not it has received its money's worth within an hour and a half after it has paid the money in. But the manager who buys sound equipment may not be able to form a corresponding opinion until after a year and a half. The electrical manufacturer who makes an exaggerated claim for his equipment is therefore in precisely the same position as the theatre that for a year and a half has played nothing but flops, and advertised every one of them as hits. He has accumulated "error" over a long period and has permanently impaired his standing to a point where only conversion to new management can save him at all. His advertising therefore is obviously in a class with automobile advertising: he must not claim too much.

The peculiar flexibility of electrical manufacturing, previously discussed, does to some extent modify this conclusion. An occasional manufacturer may be quite satisfied to turn a quick profit in the theatre field and then divert his efforts to other pastures. An automobile factory cannot be converted to other uses quite so readily.

Except for that limitation, extensive advertising on the part of an electrical manufacturer seems clearly entitled to be regarded as an investment no company could afford to make if its product were unequal to its claims. Consistency in advertising, moreover, is an indication that the company in question intends to remain interested in theatre business, and has a second important bearing upon the trustworthiness of advertised sound equipment.

Guaranteed

The guarantee is an important part of any purchasing that becomes especially valuable in connection with the buying of so complicated and highly technical a product as sound apparatus. The guarantee, of course, is worth exactly as much as the guarantor. The special qualities that the guarantee takes on in connection with some purchases are two-fold.

Warranty that an imperfect article will be replaced without cost, or some similar arrangement, is of little help to the theatre whose show has been stopped for half-a-day. The exhibitor cannot always use the guarantee as a protection against his losses. Often he can use it only as indication of the good faith of the manufacturer. If the latter stands to lose also, if his equipment proves faulty, the manager can naturally assume that he is getting the best that particular maker is able to give. In very many cases—although not in all—this will be all a guarantee can mean to the exhibitor.

On the other hand, the relatively unfamiliar nature of sound equipment and the difficulty and expense that will often be involved in any attempt to secure a complete technical appraisal, enhances the value of the guarantee within those natural limitations. Used with caution at its proper worth, the maker's warranty often must actually remain an indispensable adjunct to wise purchasing of sound apparatus.

II

Technical Considerations

THERE ARE always many technical qualities of any sound equipment that the manager can evaluate for himself. There are others upon which he can obtain assistance. Such assistance is available in many forms.

Laboratory Tests

Testing laboratories will, for a fee, report upon any product. The fees are usually too high for the purchaser. Such tests are intended primarily for the manufacturer, who spreads their costs over the whole quantity of his production. In exceptional cases, however, theatres and theatre chains will find such laboratory checks worthwhile. This will be true where the same standard article is to be purchased repeatedly—as in the case of tubes, for example—or where prices vary so widely that it may be worth while to gamble the cost of testing a lower-priced article.

Theatre Tests

Apparatus offered to the manager can very often be obtained on trial and installed in theatre for test. Such tests reveal the performance of the articles at once, but naturally must be protracted over a considerable period of time if they are to reveal its durability. Where the article being tested is only a sample, as in the case of a tube, not one, but a number, should be checked and the results averaged. If this is done the manufacturer can thereafter be held responsible if future deliveries do not maintain the standard set by the samples, and staple quality is consequently assured.

The test of a tube, which has only to be inserted in the proper socket, is simple enough to be highly desirable. Some theatre tests are so expensive as to be almost prohibitive—this will be the case wherever re-wiring requirements or other heavy installation cost is encountered. Some are dangerous: a defective tube cannot stop a show for more than a few moments but it can ruin the amplifier in which it is used. On the other hand, a defective amplifier, or other major part, can stop the show for a long time if it proves unsatisfactory.

Theatre testing is therefore of great value, but it must be carried out with proper precautions in every case. A tube should be checked for internal short-circuit before it is ever placed in a socket, and

DUAL SECURITY. . .



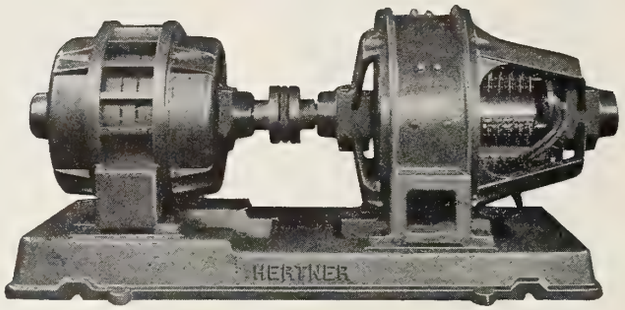
TO safeguard the interests of its customers, National has set up two formidable sentinels . . . (1) ***Responsibility of the Manufacturer:*** Reputation for honest value in production; ability to make good all guarantees; disposition to satisfactorily adjust all justifiable complaints; financial standing and possibility of being in business permanently—all these factors are carefully checked prior to the completion of any distributing arrangements . . . (2) ***Reliability of Distributor:*** A policy of rigid insistence on four-square dealing between the National salesman and his customers; truthful selling; trustworthy service; financial capacity to carry through all contracts; nation-wide day and night service for steady maintenance and quick emergency repairs . . . What greater assurance of Customer Satisfaction than this can be offered?

Read carefully the advertisements of Responsible Manufacturers immediately following. Their products bear the Stamp of National Approval —a symbol of Dual Security.

NATIONAL THEATRE SUPPLY COMPANY

WHERE YOU BUY RIGHT!

HOW LONG WOULD YOU ENDURE A NOISY RADIO?



TYPE CP TRANSVERTER

Side Lights on the TRANSVERTER

Football games are won with smooth running teamwork.

Take advantage of the "backfield" support which the Transverter gives to every piece of equipment in your Projection room.

It will help you pile up a "score" through better screen performance.

- - - and how long will your patrons endure poorly screened pictures.

Here's a tip . . . You have the advantage over the radio . . . for you can correct and control your projection . . . you can satisfy every whim of your patrons as to clear, uniformly controlled light on your screen.

The Transverter will solve your "poor light" problem . . . will ensure the uniform projection . . . constant voltage . . . and elimination of screen flicker that your "house" deserves.

Install the Transverter and reap the reward of good features, well shown.

Hertner engineers are always ready to fill your requirements with the type and size of Transverter that exactly fits your needs. Ask for this information.

Manufactured Exclusively by

THE HERTNER ELECTRIC COMPANY

TransVerteR

12700 ELMWOOD AVENUE : : CLEVELAND, OHIO, U. S. A.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY



Permanently Silent . . .

Free Working Hinge Construction Insures Noiseless Operation

Silence is Golden! No other mechanical factor enters into the successful operation of theatres today, quite as much as *silence.* Elimination of distracting interference with good sound audition is imperative. In Steel Chairs, quietness is a predominant feature . . . no squeaking and squawking of hinges or harsh bumping noises of impact when seats are raised or lowered. Steel Chairs never grow noisy with age. Carefully constructed, snug-fitting, free-working seat hinges, guarantee permanently silent operation over a long period of years. *Why not include this all-important feature as a definite requirement for the correct seating of your theatre?* In selecting Steel Chairs you secure the utmost of Beauty, Comfort, Long Service and Silence.

Ask our distributor, or write us today for this new book on Modern Theatre Seating. It's FREE!



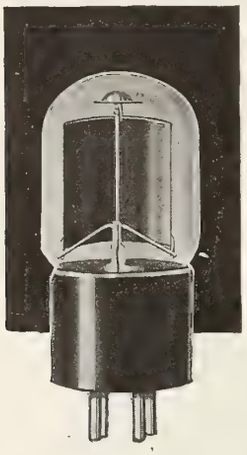
STEEL FURNITURE COMPANY

GRAND RAPIDS, MICH.

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

RELIABILITY
HAS NO SUBSTITUTE



In photoelectric cell operation, reliability is paramount. Performance is too vital, interruptions too costly to warrant risking inferior cells.

Perfect sound reproduction—crystal clarity of tone and absence of stray noises have contributed largely to the popularity of

PHOTOELECTRIC CELLS
VISITRON
REG. TRADE MARK

Supplied for use on all makes of sound-film equipment and reliably guaranteed for one year by all National Theatre Supply Company branches.

GM LABORATORIES INC
1731 BELMONT AVENUE
CHICAGO, ILL.

DON'T GO THRU THE HOLIDAYS WITH DARK DINGY PROJECTION

Present your Theatre with a real Christmas present
—a screen that will put life into your pictures—
The New Reflective

SILVERSHEET

WALKER AMERICAN CORPORATION

Projecting Sound Pictures

BY AARON NADELL

A Practical Textbook on the Fundamentals of Sound Projection

A complete treatise on the operation, maintenance and repair of sound equipment—dealing with every known make of equipment.

265 Pages, 100 Illustrations

CHAPTERS ON—

Film Reproduction	Acoustics
Sound-on-disc	The Loud Speaker
Sound-on-film	Motors & Generators
Amplifiers & Rectifiers	Tracing Trouble
Vacuum Tubes	Recording

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EXPANSION BOLTS
FOR YOUR
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Chicago Expansion Bolt Co.
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SOLD THRU NATIONAL SERVICE

similar considerations apply to the testing of any part that can even possibly damage another. A major piece of equipment should not be tested during the show, or left in use during the show in the course of a durability test, unless it is so connected through switches that the regular theatre set-up can be restored to operation at a moment's notice. Such connections add to the expense of installation, but they are unavoidable as insurance.

Competent Advice

Competent enough advice is always available to any manager—service or sales engineers will be glad to supply it. But adequate discussion of competing products can seldom be obtained from those sources. When it can, it is not to be trusted, because no good salesman or engineer will ever make free to point out all the defects of his competitor's offering; it is distinctly unethical to "knock" one's rivals. Therefore the manager who relies upon such guidance exclusively will hear the good points of every product, but the bad points of none. He needs better help than that.

(*a*) *The Advice of the Projectionist*

The projectionist is very often competent to offer the most valuable advice, and above all, his interest in the service the equipment gives is as great as that of the manager. His usefulness is limited only by the extent of his knowledge and experience, which in many cases will be adequate to cover all normal problems that may arise. It is only when the projectionist has reached the end of his rope that the manager normally needs look further.

(*b*) *Engineering Advice*

Theatre chains often find it profitable to engage the services of an experienced sound engineer to assist their decision in this, as in other matters. The service engineer can be useful and valuable in many ways, but it is by savings he may effect in purchases that he pays himself his own salary. Small chains and individual theatres within a limited area can sometimes arrange to share the services and cost of a competent technician.

The Manager's Judgment

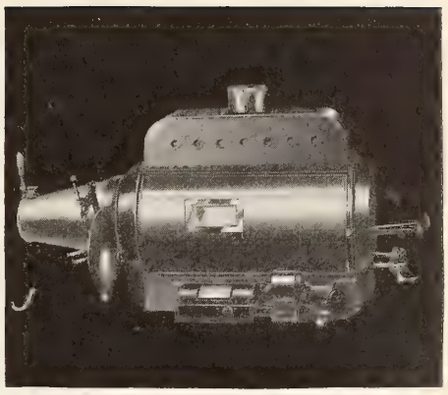
There are many technical points upon which the manager himself can pass adequate judgment. They are those qualities of the equipment that can be seen on the surface or brought out by simple theatre tests. A few of the more important of these may be listed. Some need little more than to be named, others may reasonably call for some brief discussion.

(*a*) *Good Workmanship*

Workmanlike qualities are as easy to recognize as they are difficult to describe. It needs no great technical knowledge to appreciate a neat and careful job of any kind. The most trifling detail will reveal to any eye whether the maker has put thought and care into his design. It is of course obvious that good workmanship cannot be an infallible guide, because in any

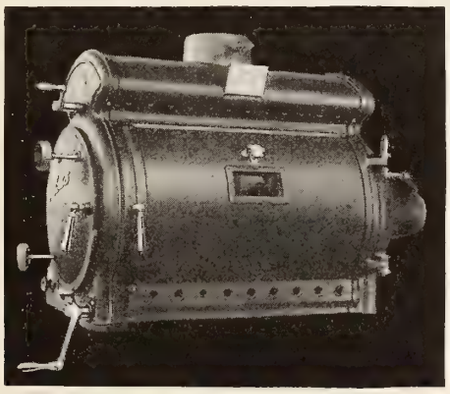
Peerless

"The Super Reflector Arc Lamp"



LOW AMPERAGE REFLECTOR ARC

HIGH INTENSITY REFLECTOR ARC



99 TIMES IN EVERY 100

Peerless Reflector Arc Lamps are the "Preferred Choice."

To be universally acknowledged the "one" indispensable requisite for perfect projection, requires more than the indiscriminate use of printer's ink. Such a position can only be earned by a product which is correct in principle, advanced in mechanical execution and has proven itself superior in actual service and performance.

The light producing reserve of Peerless Reflector Arc Lamps brings all projection requirements easily within their ability to do the job best, with greater economy, reduced up-keep cost and hence, greater purchaser's satisfaction.

"First Choice" and "Peerless" are inseparably associated.

WHY EXPERIMENT?

Manufactured by

J. E. McAULEY MANUFACTURING COMPANY

552-554 West Adams Street Chicago, Ill., U. S. A.

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

line an inferior, careless product can be dressed up to look well. But as the opposite condition is less often encountered, the substantiality and neatness of the article still remain of considerable value as indications to its intrinsic quality.

(b) Accessibility of Parts

No piece of equipment can be adequately appraised without careful consideration of the ease with which it will lend itself to rapid repair. Even if that particular portion of the sound system were perfectly trouble-proof in itself, it might be damaged by failure of some apparatus. The ideal design, therefore, is one in which every component is instantly accessible—and can be repaired or replaced without loss of time or need of moving other parts out of the way. For similar reasons and necessity for special tools, although sometimes unavoidable, must always be regarded as a departure from that *theoretical* perfection in which apparatus can be completely dismantled and reassembled with nothing more than a screw-driver, a soldering iron and a pair of pliers.

(c) Trouble Indicators and Trouble Aids

Meters and indicating lamps are very valuable accessories. They help greatly in locating the source of an unknown trouble. Each of these types of indicators has its own special field—the meter gives exact information, but the lamp can be read from a distance. Sometimes both can be used to advantage. In an amplifier, for example, an ammeter may be used to indicate proper rheostat setting. Suppose a signal lamp beam be added to the same circuit, being placed across the line input (an ammeter, of course will be in series). Then if the meter alone fails to read, the break in the line will be found within the amplifier—most likely a burnt-out tube. On the other hand, if the lamp goes out also when the meter fails no time need be wasted in changing tubes—the trouble cannot be in the amplifier, and a blown fuse in the battery room is the next probability. Some of the most carefully built apparatus now on the market employ this principle extensively.

Switching arrangements, by means of which circuits can be successively isolated; jacks for inserting test-phones, accessibility of wiring terminals to meter or phone tests, are all-important in helping the "trouble shooter"—unless a fair proportion of those aids are present, he works under difficulties and may be greatly delayed in finding his trouble.

Complete information concerning the apparatus, however, is the one absolutely indispensable portion of the "trouble shooter's" equipment. If he does not have that information, easily accessible in the form of wiring and circuit drawings, tube data, and so on, he must take time to work it out for himself—while the audience waits. Otherwise he can do nothing except by the miracle of a lucky accident. The manager, therefore, is plainly charged with the responsibility of seeing that he buys all appropriate information at the time he buys his equipment.

(d) Need of Maintenance

It is obvious enough that if a machine requires a great deal of attention, some vital precaution may some day or other be neglected. At the present time well designed sound equipment no longer needs nearly as much maintenance as in the early days. Rapid progress has been made in the direction of semi-automatic functioning.

(e) Price

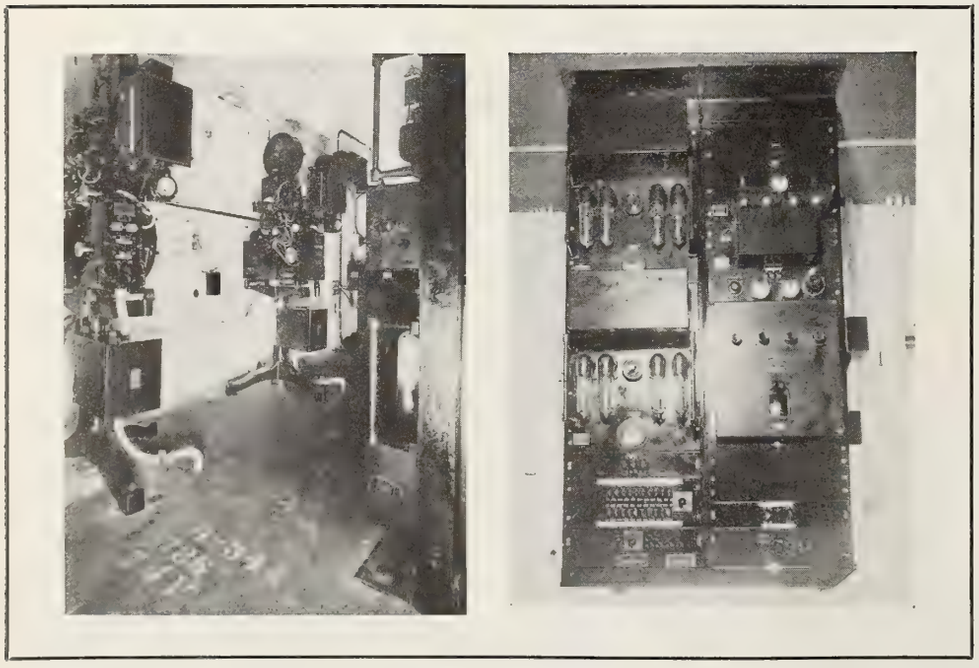
The price asked for a sound product is very often less than its total cost to the theatre, and sometimes no more than a minor portion of the total cost. The work necessary to install the new apparatus, and the modification of other equipment that may or may not be required before the new appliance can function as it should, are obvious additions to the cost price that are often overlooked because the extent of the installation work, or the necessity for such modifications, are not fully realized. Maintenance cost as well may sometimes prove unexpectedly large or small. These three factors, therefore—installation, modification, maintenance—are to be kept in mind in every case, without exception, as questions that must be answered before the quoted price means anything more than a black mark on white paper. The writer has seen apparatus priced at $250, installed at an expense of $1,000 for labor—and *represent a total saving in spite of that fact because of reduced costs of maintenance.* The problem of price is very plainly infinitely greater than mere acceptance of a quoted figure. The manager must always inquire into the secondary possibilities.

(f) Common Sense and Experience

The inspection items listed above—good workmanship, accessibility of parts, presence of trouble-finding aids, need of maintenance and the compilation of cost, will be added by the manager to the results of any theatre tests he may make, and to his opinion of the reliability of the manufacturer, as based upon reputation, advertising and the common talk of the industry. He will add to all this data the benefit of whatever special advice he has been able to secure, whether from his own projectionists or from other sources. The whole makes up a body of influences that is being weighed against considerations of overall price, and must be brought to bear upon the more doubtful questions of length of service, or value of guarantees.

The complexity of the sound purchasing problem is therefore still very considerable. The advantage of competent and disinterested technical advice upon each individual decision is evident—the advantage of the manager's coming to know as much about sound equipment as he can possibly learn is likewise plain. There will be many occasions when detailed knowledge alone will serve to find the answers.

But those answers once found, balancing them against one another is a very different and much more familiar matter. That is a business problem like any other, to be solved, like any other, by common sense and the practical commercial experience of the exhibitor. Perhaps this last reflection will rob the problem of sound purchasing of some of its present complexity, and leave a substantial percentage of it upon common ground, on which the manager is perfectly accustomed and at home.



Projection and sound equipment installed on the new Dollar Line passenger ship, President Coolidge, preparatory to its first trip around the world. The vessel is elaborately equipped for both talking pictures and public address. Twelve permanent dynamic speakers are located in the various lounges and salons. The sound installation, which was by Western Electric, required special panels for controlling the speakers and for the connection of the various methods of reproduction to the distributing system and stage horn. The view at left shows the projection room, with a portion of the main amplifying system in the right foreground. At left is shown the main amplifier as seen through a porthole in the main salon. The upper half of the left-hand section contains input switching facilities together with a radio broadcasting receiver and associated rectifier. The three uper panels of the right-hand section contains the switching facilities for control and distribution to the public rooms and staterooms. The other panels contain the main amplifier equipment. The entire installation was engineered by the special division of Erpi, with layouts and special panel designs by H. A. DePalma and F. W. Nickerson, while the latter was in charge of the actual installation.

PROJECTION MART

Equipment News and Comment

HE LOOKS AT 1932

● This is the proper time of the year for looking toward another year, always an interesting business, especially if it turns out that you were right. It depends, of course, on who does the prophesying. Certainly, in matters concerning sound, Carl M. Weber, president of the Weber Machine Corporation, should be well conversant with conditions out of which (unless sidetracked) the future grows. And first of all, Mr. Weber offers the prophecy that 1932 will see the complete elimination of disc equipment!

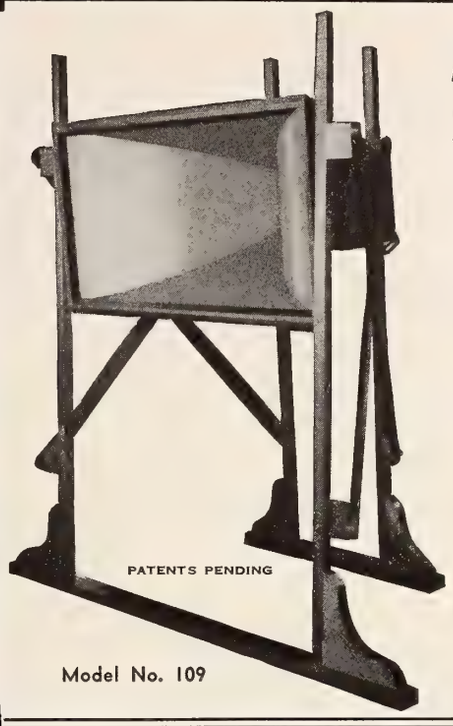
Mr. Weber has written quite a lengthy letter about 1932, including some things about the year we are about to finish (if it hasn't already finished us!). Regarding the prophesied elimination of all disc reproduction, he writes:

"This change will be for the better, not only from the angle of better sound, but also because it will reduce the cost of handling sound pictures. We may therefore eliminate the discussion of disc prints and confine ourselves to sound-on-film only.

"The developments for sound-on-film have been remarkable in the last year. Not only in improved recording, but also improved reproduction. The most marked improvement has been in reproduction. This has been possible by the remarkable improvement in photocells, tubes and amplifiers. The optical system has also had a large share toward better sound reproduction. The lenses used in the better grades of optical systems are of as high a quality as the finest camera lense, and in many cases the lens system used in the sound head is of greater precision and quality than the lens used in the projector.

"All in all, the year of 1931 has been a year of great development in the sound industry. Not only has the quality of all units involved been greatly improved, but prices have been greatly reduced. Price reduction has not only been possible by improved manufacturing methods, but by keen competition of many equipment manufacturers.

"Four major units are involved for perfect sound reproduction; namely, the sound head, amplifiers, speaker units and acoustics. Each one of these units is more or less complex, as each one is an assembly of other units that must function properly in order that the whole may perform as it should. Perfect sound consists in the perfection of small details, any one of which may make or break the entire set-up. Up to the present time the weakest link in the chain of perfect sound was the speaker



Model No. 109

MODERNIZE Your Sound Equipment

You didn't stick to sound on discs when sound on film had arrived at a point where it was practical to use. Then why keep using your old speakers which were made for sound on disc when you can improve the reproduction in your theatre by using the new

WRIGHT-DeCOSTER MODEL 109 REPRODUCER

which is made especially for sound on films.

Write for complete information and address of nearest sales office.

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ST. PAUL, MINN.

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Simontrice, New York

The Speaker of the Year

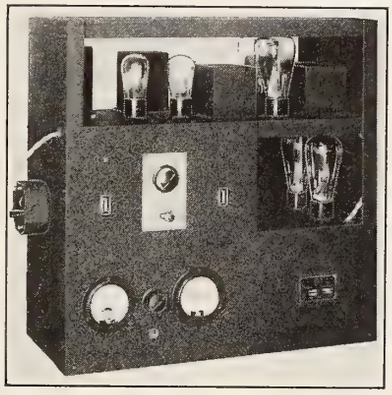
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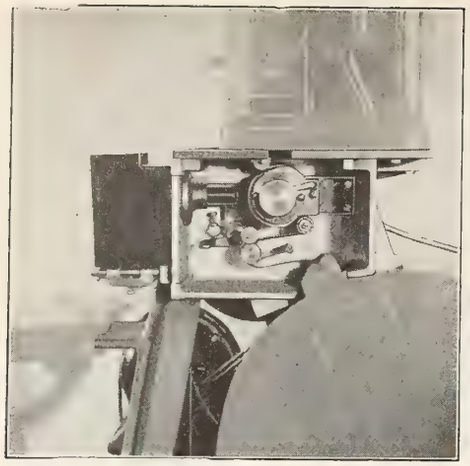
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Lu-Mi-Nus, Non-Shadow Cast Aluminum Changeable

Letters—

are the original and only letters that lie flat on the glass and cast no disturbing shadows. Recognized as superior to all other changeable letters and fully protected by patent, they are approved by the National Theatre Supply Co.

METAL PRODUCTS, INC., Milwaukee, Wis.
Please send free sample letter (10c enclosed to cover postage) to
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SYNCROFILM

NATURAL

People pay to hear natural voices and music. Syncrofilm gives them exactly what is recorded on the film. Four times as much light as usual is passed through the sound track by Syncrofilm. Every mark is impressed on the photocell, which catches all the fine tones that make voices natural. Better box-office receipts follow a Syncrofilm installation. That pays.

INEXPENSIVE

Syncrofilm prices are very low when you consider how finely Syncrofilm is made. They are still low when compared with the average of the market. Syncrofilm cannot be made to give its wonderful life-like tones and be kept free from "outlaw" noises for less money. What Syncrofilm does is bring you the business you would expect from sound equipment costing twice the price of Syncrofilm.

TROUBLE FREE

You don't have to spend anything keeping Syncrofilm in condition. It is built like the finest watches. Where wear might give trouble, it is prevented by plating with chromium, most durable of metals. Corrosion is prevented by cadmium plating. There is no sliding friction—everything turns on easy-rolling bearings.

GUARANTEED

Your money back if you are not satisfied. That means exactly what it says — no strings or conditions. Nearly 1,500 pairs of Syncrofilm are in use and not one has been returned for refund. You can't lose on a proposition like this. Tell us the make and model of your projectors.

WEBER MACHINE CORPORATION
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Give Your Audience
"COMFORTABLE HEARING"
ACOUSTICAL PERFECTION assures easy sound reception and contented patrons; the condition which reacts favorably at the Box Office. Faulty acoustical conditions may be analyzed without resource to expensive checking by electrical recording means.
Provide clear audibility at every seat.
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unit. The larger the frequency range, the better the reproduction and up to the present time there is no speaker available that will handle the full range of frequencies recorded and passed through the associated apparatus. While this may be true theoretically, the modern horn and unit gives remarkable results if associated apparatus is of the proper quality.

"Sound in the theatre has passed the experimental stage and today it is only a matter of proper equipment, properly installed. The present trend is toward all a.c.-operated equipment in preference to battery-operated. A.c. equipment has simplicity in operation in its favor, also fewer parts which have a limited life and must be replaced periodically.

"In changing over to a.c.-operated theatre sound equipment, we are going through the same stages of development as radio, only at a much faster pace. All a.c.-operated equipment is the ultimate goal, but there is a necessity for much improvement before all a.c.-operated equipment will give as good sound as properly built battery equipment.

"The records of all sound companies show a continued decline in service, as the requirements for sound apparatus have been better understood and all units are built with larger safety factors, which reduces the number of breakdowns. Projectionists are also more familiar with sound apparatus and can handle all minor difficulties without assistance. Therefore, service is not the vital factor that it was a few years ago.

"Summarizing from the above, the year 1932 will not see any radical changes in sound equipment."

CURRENT CONTROL

● An automatic current controller for arc projection machines has just been brought out by Cutler-Hammer. This new controller is designed to replace the usual knife switches used to control the current to the carbons, the principle motives being to attain greater safety and to diminish maintenance costs.

The heavy currents required by the projection machine are handled by heavy duty magnetic contactors, of the same type as used in steel mill service. These contactors have magnetic blowouts, which reduce arcing, resulting in longer life and reduced maintenance costs. Only the pushbutton master switch is mounted on the machine, near the operator—the controller proper can be mounted with the resistor in any out of the way place. By pushing the "start" button of the master switch, the operator obtains a low current for warming the carbons. Then, after a definite time interval, he can transfer to high current for normal projection by pushing the "run" button in the master switch.

The definite time interval (about one second) which must expire before the operator can transfer from low or starting current to the high running current, is to assure that the carbons are sufficiently warm to prevent sputtering and its resulting damage to the craters and reflector. This control scheme is designed to give the operator more time to adjust the carbons of the machine.

The controller proper consists of three magnetic contactors, one of which has a



New Cutler-Hammer current control

hold-out coil to give time lag between low and high currents. These are mounted on a slate panel in a heavy, sheet steel enclosure. The pushbutton master switch has three buttons, marked "stop," "start" and "run." Where desired, indicating lights can be incorporated in the pushbutton master switch to show whether low or high current is on.

OVAL TUBING AND CABLE

● Two new additions to the General Electric line of wiring materials are oval tubing and oval BX cable.

Oval tubing is a thin-walled, rigid metal raceway designed for under-plaster extension installations in walls and ceilings. It is installed by cutting a groove in the plaster, inserting and fastening the tubing, and covering it with a layer of plaster. A specially-designed toggle with a loop securely holds the tubing in place, insuring a firm installation. It may be used in direct connection with rigid conduit by joining it to the conduit with one fitting. The tubing may be interchanged with any other wiring system.

The oval BX cable incorporates all the features of BX cable plus its oval shape, a factor to make it particularly adaptable for all exposed or surface wiring. The oval cable lies into the plaster without need of channeling the walls and ceilings.

SERIES OF METAL HORNS

● A full series of all-metal trumpet horns has been brought out by the Fox Engineering Company of Toledo. The horns are six feet long with a bell diameter of 32 inches, and are made of spun aluminum. They are characterized by light weight—weighing only 12 pounds.

BY WAY OF NEWS

● Harry W. Acton, for many years general manager of the Brilliantone Steel Needle Company, selling agency of the W. H. Bagshaw Company, has formed a new manufacturing company to be known as the H. W. Acton Company, with offices at 370 Seventh Avenue, New York, and manufacturing plant at Providence, R. I. This company will continue to act as sole selling agent for Bagshaw.

DISTRIBUTORS OF THE WORLD'S FULCO BEST THEATRE EQUIPMENT

SERVICE

THE TIME TO BE CRITICAL IS *BEFORE* YOU BUY!

My good friend, F. H. Richardson, of the MOTION PICTURE HERALD, states in his article in the Better Theatres Section, September 26th, 1931, issue, on page fifty-four, as follows:

> ***"By invitation of the E. E. Fulton Company, I visited that firm's New York City salesroom and inspected the new Fulco Projector, now being marketed by that company. C. H. Fulton, President, takes considerable pride in this particular piece of apparatus, which has many unique features. It is, in fact, in many respects, quite radically different from the motion picture Projectors now in use in this country and Canada."***

Absolutely and positively, I am proud of Fulco Projectors, and the biggest hurdle we have to overcome in our business is get the Owner, Manager, or Operator to compare, as I have, before they buy or comment on which is the best Projector on the market.

A complete comparison of Fulco Projectors will acquaint you with the vital mechanical features which determine the strength, long life, and ultimate economy of Fulco Projectors.

Many of these features are little known to Owners, Managers, and Operators—Chiefly because most of them accept a standard, and know not why. The Features of the Fulco Projector are interesting and important, because they are the foundation on which Fulco Projector performance is based. Make it a point to familiarize yourself with these stand-out features.

What Owners, Managers, and Operators should know about Fulco Projectors, is illustrated and described in our new Fulco Booklet, which will be off the press next month, January 1932. Send for your copy.

C. H. Fulton.

President

E. E. FULTON COMPANY

COAST TO COAST FULCO DISTRIBUTORS.

COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES - INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

WORLDS BEST THEATRE EQUIPMENT

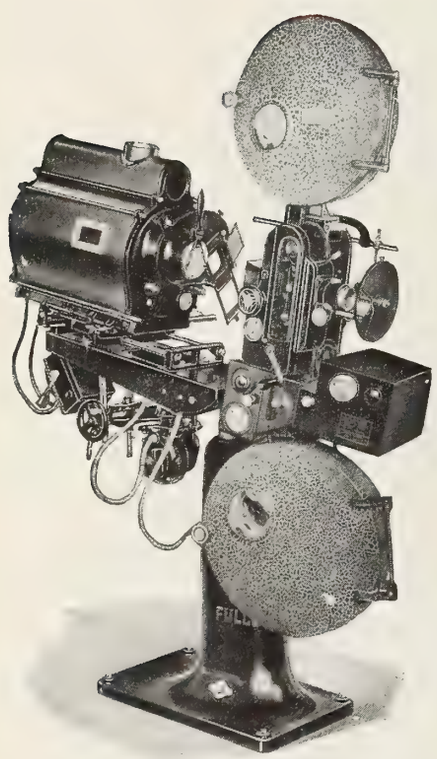
SOMETHING

DIFFERENT–ORIGINAL

AN ILLUSTRATED
BOOKLET DESCRIBING

FULCO PROJECTORS

ALL THE NEW EXCLUSIVE FEATURES, UNIQUE DESIGNS,
AND ENGINEERING SKILL ARE COMPREHENSIVELY
ILLUSTRATED AND DESCRIBED FULLY



FULCO PROJECTOR
(Ernemann Design)

Owners, Managers and Operators

cannot afford to miss the information contained in this book. Send for a copy free. You will appreciate the valuable and necessary information it contains.

FULCO PROJECTORS

embody every known modern feat of engineering skill to make a perfect machine. Get acquainted with the FULCO features—then compare them with others we are sure you will decide on FULCO.

IN ALL THE WORLD!

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A STRONG CLAIM! YES!

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Send for your copy of our book—today! It will be mailed to you as soon as it comes off the press.

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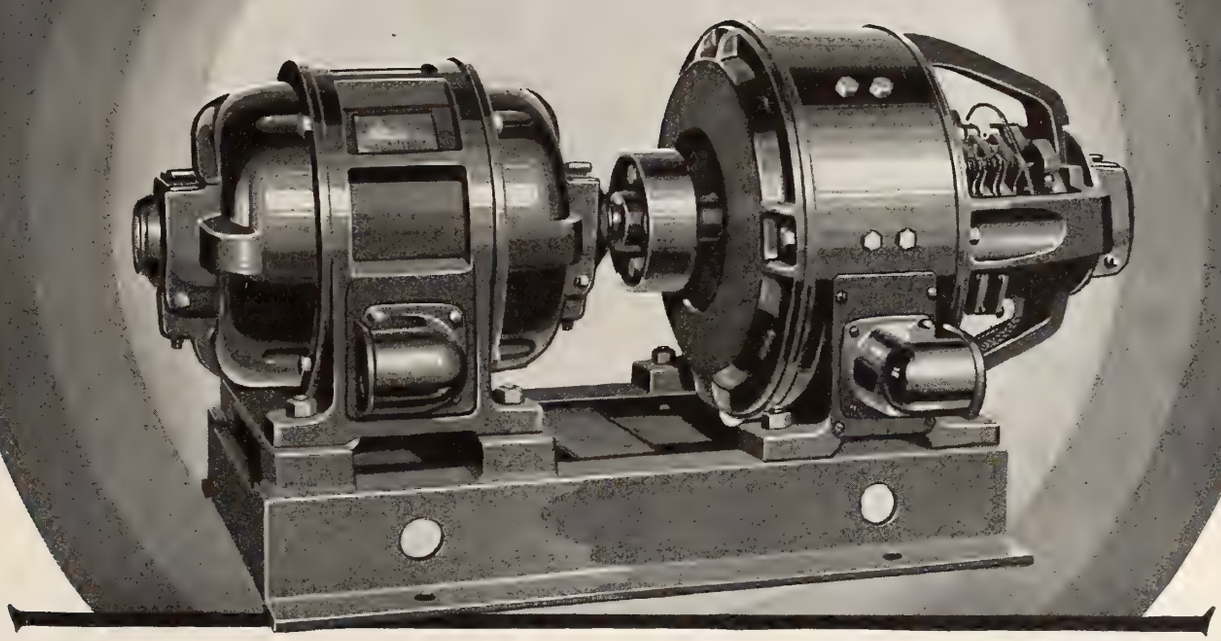
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Ask the projectionist who has used them; he appreciates their unvarying excellence.

GENERAL ELECTRIC motor-generator sets for projection purposes together with attendant control are distributed by the E. E. Fulton Company. Complete information may be obtained at any office of the E. E. Fulton Company; or, if more convenient, address your inquiry to the nearest G-E office.

150-20

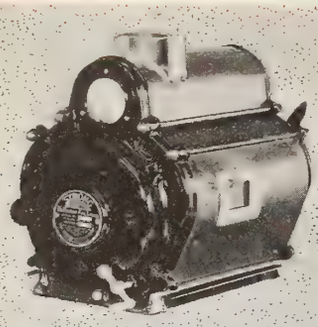
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SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

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The Industry Demanded It!

STRONG PORTABLE TYPE REFLECTOR ARC LAMP

Designed for projection of 35 or 16 mm. film. Especially valuable with sound equipment, giving a brilliantly illuminated picture as large as 8 to 12 feet wide, even on porous screens.

Operates from any lamp socket with current from 8 to 16 amps.

Weighs less than 25 lbs. Size 18″ x 12″ x 10″. Extremely simple in operation.

A new rectifier unit as companion to this lamp is also available.

For Sale by Independent Supply Dealers

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B. & S. REAR SHUTTER

The most efficient on the market.

NEW PRICE $85.00

reduces aperture heat by 70%, minimizes effect of warped and buckled film, and keeps the film free from dust and dirt. The results of a test made by the Massachusetts Dept. of Public Safety in a Boston theatre on January 19, 1930, are as follows:

Without B. & S. Rear Shutter
Aperture Heat: 1250° *F.*
With B. & S. Rear Shutter
Aperture Heat: 340° to 350° *F.*

Easy to install and maintain. Equipment includes cooling plate, framing device, shutter timing adjustment, and framing light.

Write for Particulars

BASSON & STERN

749 East 32nd St. Brooklyn, N. Y.

PROJECTION ACCESSORIES

The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

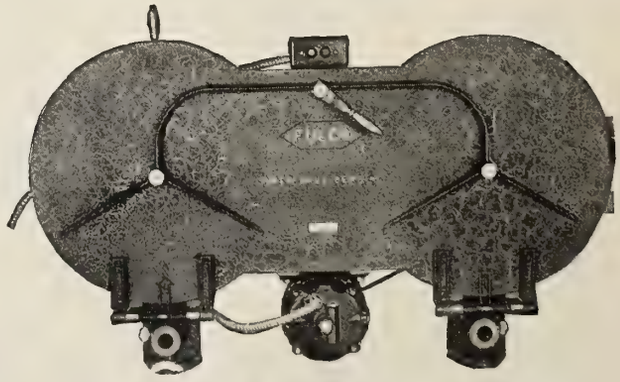
A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.

United Artists Theatres of California, Ltd.

Are Installing

FULCO

AUTOMATIC ENCLOSED REWINDS

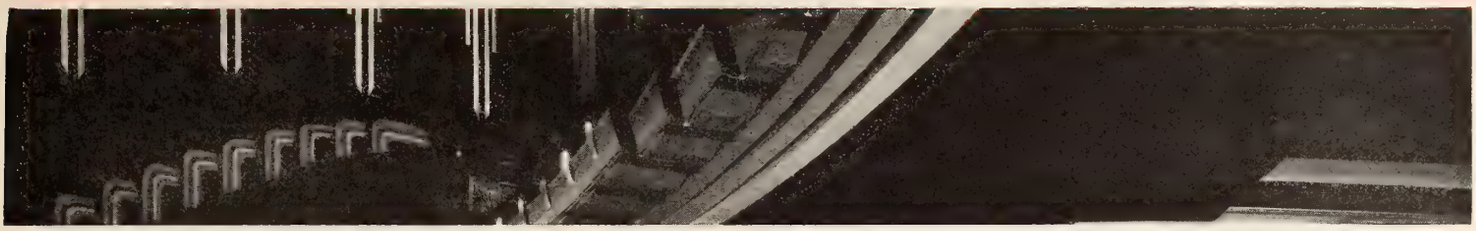


It is the duty of every exhibitor to protect film fire hazards. Keep the film from collecting dust and dirt.

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WORLDS BEST THEATRE EQUIPMENT

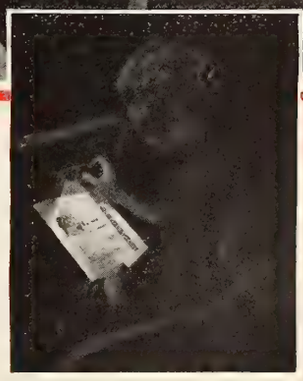


THE EARL CARROLL THEATRE

NEW YORK CITY



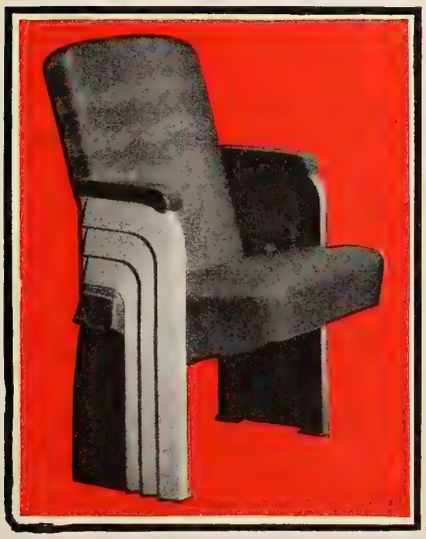
Interior of the Earl Carroll Theatre, New York City. 3000 seats are in intimate proximity to the stage.
George Keister, Architect. Thomas Lamb, Consulting Architect. Joseph J. Babolnay, Decorative Architect.



AN innovation, the first of its kind. A program light in the back of every seat. Simply push the button and a small battery flashlight emits a shaft of light so patrons may refer to programs during dark scenes.

Seated with 3000 American Seating Company Chairs!!

SPECIALLY built for the Earl Carroll Theatre, this chair is a marvel in beauty and comfort. It has a spring upholstered back and full spring seat of the mattress comfort edge type, with hidden aisle lights. Backs are covered with salmon mohair plush of brilliant modernistic design.



BEAUTIFUL, unique and different, the new Earl Carroll Theatre in New York is the largest and most outstanding legitimate play house in the world. That American Seating Company chairs—3000 of them—were installed, is a distinction which reflects the recognition so generally accorded "American" quality and service.

Deep, roomy, comfortable chairs... the kind that just naturally induce relaxation. Beautiful chairs . . . built with a view to improve acoustics. Chairs that serve better, and last longer.

Seating specialists for over a half century, the "American" organization was the first to establish research for chair improvement . . . first to establish testing laboratories for quality maintenance, and the first to develop the compensating hinge. Owners and managers will find our seating service economical, efficient, intelligent. Profit by using it.

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WORLDS BEST THEATRE EQUIPMENT

One-Contract Plan Assures Satisfaction

Maximum efficiency at minimum cost results are assured every new theatre enterprise or complete renovation job engineered under the Fulton One-Contract Plan.

The One-Contract Plan means that all phases of the enterprise are carefully considered in relation one to another, not by a single specialist but by various experts and engineers, each working independently, yet co-operatively and with full knowledge and understanding of each other's activities.

Under the scrutiny of these engineers, faults of plan or proposed equipment specified in original plans are unerringly spotted and rectified in advance of installation.

Equally important to the completed job is the assurance of proper installation—your guarantee of proper performance from the right equipment.

Thus the One-Contract Plan offers a sure check on lost motion, wasteful purchases and insurance that real economy will prevail from start to completion of the theatre job.

F. A. MEGAN
OF
SOSMAN AND LANDIS CO.
SAYS
NOW IS THE TIME TO BUY YOUR
HOUSE DRAPERY
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Complete STAGE SCENERY, CURTAINS and DRAPES
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ARE YOU WILLING TO BE SHOWN?

Fulton's One-Contract Plan Includes Invaluable Engineering Service.

PERHAPS it hasn't occurred to you, Mr. Theatre Man, that the subject of DECORATION is one that is worth giving a little attention to at this time.

YOU can readily perceive how good or poor programs may have up or down effects upon box office receipts, but don't forget to reckon with other factors which just as surely relate to success or failure.

WE would like to show you, for instance, the importance and value of really good decorating as a factor in the case.

AS Designers and Creators of Distinctive Interiors, with much background of experience, it is certain that we can offer you a patronage-pleasing decorative scheme of an inexpensive sort.

IT will cost you nothing to give us a chance to prove this to you.

J. A. TORSTENSON & CO.
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



F. H. Richardson

A PLEA FOR ACTION TO CURB GRAININESS

SEVERAL TIMES I have directed attention to what today is, and for years has been, a fault in the motion picture image that is by far the greatest of all physical faults. But *directing attention* seems to have had little effect. This fault is graininess.

Enter any theatre. The picture may seem sharp and well defined from the rear seats, but as you walk down the aisle, note the difference. Sit down, say, 20 or 30 feet from the screen and observe it with a good opera glass. You may be amazed at the transformation. The scene which looked good or fairly good to the naked eye is a jumbled mass of tumbling specks. Those specks represent what we call graininess.

"But," you say, "if the scene looks all right to the naked eye, what is wrong? We do not view a picture through an opera glass."

That sounds logical, but like many other things, it does not work out in practice, for while the picture "looks all right" to the unaided eye, you might be literally astounded at how very much more beautiful it would look were that graininess eliminated.

Can it be eliminated? Well, as to that I cannot speak with authority, but I am told by those who should know that at least very largely it can be, and if that be true, then I hold the motion picture industry to be standing very, very much in its own light by not doing that thing, always provided that in the process of elimination other equally objectionable faults be not introduced.

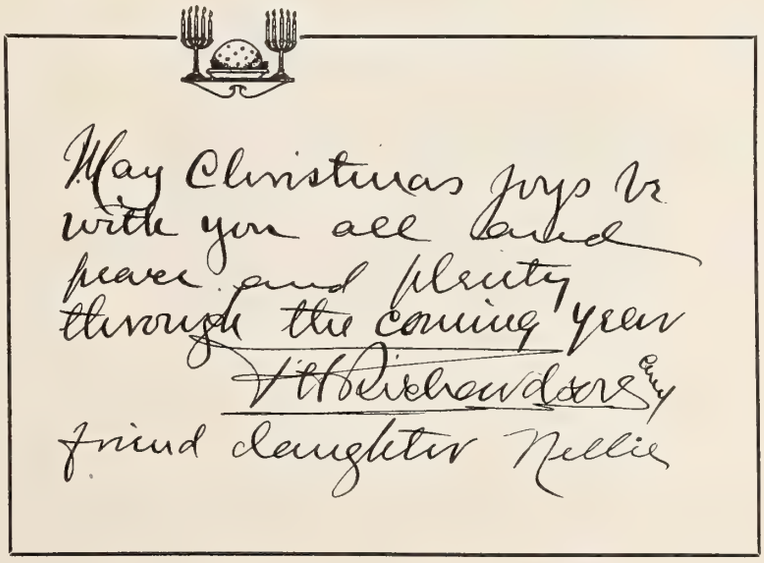
There are a great many things the average man does not seem able to realize or recognize for the simple reason that they are not plainly visible. They are not waved right under his honorable nose, and that is just about exactly the situation with regard to graininess.

The average man at the studio sees only a picture which has relatively slight magnification. It looks good. He goes into a theatre, but does not, as a rule, go down front. He knows better than to do that, but does not stop to reason it out that the reason for the poor front seat picture is largely graininess.

From his far back location the picture looks good. He sees little or no graininess. He fails to realize that, excellent as the screen image seems, were it free from the curse of graininess, it would appear still much better.

Let me cordially invite studio men, including the very highest executives, to go to any theatre, or better still, to any half-dozen Hollywood theatres, sit within, say, 30 to 40 feet of the screen, and pull down on it with a good opera glass.

In some productions the graininess is relatively slight. In others it is nothing short of terrible. One production engineer told me graininess *can* be stopped, or very largely so. Well, then why is it not done? Why are projectionists forced to have their work constantly depreciated by something entirely out of their control, but within the control of the studio engineers? And should the studio engineers not be as interested in results as the projectionists?



RUBBER-HEELED PROJECTORS

SOME WHILE ago A. P. Sitton, Jr., projectionist at the Muse theatre, Tularosa, N. Mex., sent some photographs and a full discussion of his experience with sound. The article was very long, so I laid it aside to examine it when I had more leasure. Like most things we "put off," it has, in the rush of work, remained "put off" all this while, for which I most 'umbly apologize, as the article, once I got to it, proved most interesting. I have many times warned my readers not to do exactly what I have myself been guilty of doing. I apologize, to all my readers and to Brother Sitton. I shall deal with the article by paragraphs. In one he says:

"After installing sound equipment we very soon discovered that vibration and sound reproduction did not work well together. The projectors set up a certain amount of both noise and vibration, so we tried an experiment. Using an automobile jack, we raised the front end of our projectors just enough to take the weight off the legs. We then secured from a shoemaker some rubber heels, such as are used on shoes. Loosening the leg clamps we raised the front legs enough to permit slipping one of the heels under each leg, shoved the legs down on the heels and tightened up the leg clamps. This process was then repeated with the rear legs.

"If you are careful, you will not get the projectors out of line doing this. If you do, it will require but little effort and time to readjust them. You may be able to shake the projectors slightly when on the rubber, but don't get fussed up over that.

an Almanac of
theatre construction,
operation and equipment *in*

MOTION PICTURE ALMANAC

"Theatre Construction and Equipment" will form a special division of the 1932 Motion Picture Almanac—

Cataloguing equipment manufacturers and dealers
Tabulating construction and operation costs
Reviewing technical progress
Listing the nation's theatre groups
Recording the year for owner, manager, architect

Advertising forms close January 15 for the 1932

MOTION PICTURE ALMANAC

REFERENCE BOOK OF THE INDUSTRY

They won't move when running, unless you pull some rough stuff. You may be rather surprised at how much more quietly and smoothly your projectors will run. Not only will a lot of noise be eliminated in the projection room, but also if your projectors set on concrete, which is carried by a steel frame that joins the steel of the auditorium balcony floor, you may find it to be much more quiet in the auditorium as well."

Now, gentlemen, that doesn't sound at all unreasonable to me. I would say it is well worth a try-out. I recommend that our projector manufacturers examine into the feasibility of setting their projectors on some sort of base designed to absorb both sound and vibration. True, as Sitton says, it might be possible to move the projectors slightly on such a base, but they would instantly return to normal, and the men would quickly learn to guard against any movement when the projector is in operation. I would imagine that as Sitton says, the mechanisms would run more smoothly and quietly, though of course the "smoothly" part of it would be due entirely to elimination of noise.

In another section of the article Friend Sitton says, "Our Samson F-7 fader has 14 points. We found that when a setting of five or more was necessary, we got much surface noise, which we finally traced to the vibration of the pre-amplifiers.

"The pre-amplifiers are mounted in metallic cases and rest upon a very good sponge-rubber base. This base, however, was unable to absorb all the vibration. Under it (the sponge rubber base) we placed a very light framework of wood. We then made some light coil springs by winding spring wire around a broom handle, and suspended the aforesaid frame work carrying the rubber base, from the top of the metal case, so that the whole thing just about "floats" on the springs. We were careful to make the springs only just strong enough to carry the amplifying unit.

"Under this plan the amplifiers have both the rubber base and springs between them and any possible source of vibration. It is now possible to run the projectors with everything on, and the fader up to the highest point, with only a very little surface noise. The slight remaining noise comes from the P. E. cell. With the fader set at 12, there is no noise at all."

This is recommended to the attention of both the makers of sound equipment and to projectionists. Unfortunately, Brother Sitton has not advised us of the make of the equipment.

There is much more to his letter, which will have further attention a bit later. Such stuff as this is very valuable.

ELECTROLYTE FREEZING POINTS

JOHN D. CLOVERMAN of Wrightsdale, Minn., wants to know the freezing point of electrolyte such as is used in storage batteries. He says he has had an argument with his employer, who has suggested that he ask me. The employer holds that electrolyte will freeze at zero.

PICTURE QUALITY

Governs Every Process In The Production Of

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As, on April 28, 1930, I addressed the projectionists and theatre managers of Wilkes Barre, Penn. Here we are all gathered on that day and date. How many now are scattered to the four winds, and how many have "gone on?" The arrow points to my 'umble self, who, it may be conceded, here looks somewhat younger than he does in 1931.—F. H. R.

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WANTS TO IMPROVE HIMSELF

I HAVE a letter from Devil's Lake, N. Dak., from a man who says, "I have been a motion picture projectionist for seven years. I wish to better myself, starting from the very bottom in sound and electrical engineering. May I ask you to forward information relative to a good, reliable correspondence school on these subjects. I would like to get into touch with some local on the West Coast, any one with which I might enter my application as a motion picture projectionist."

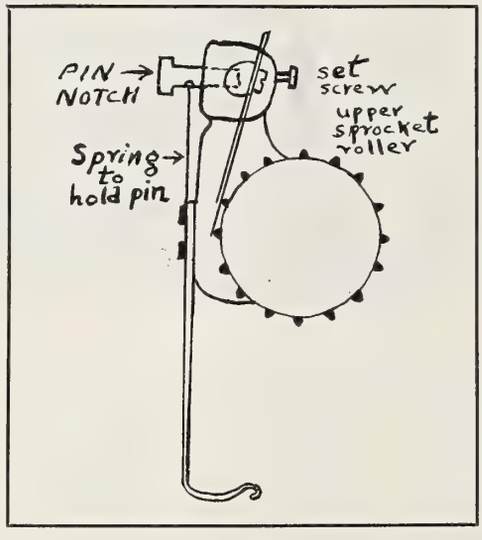
Just what is meant by that last I don't know. If this gentleman desires to join a West Coast local, it can't be done at this time. I believe every local in all this broad land, as well as in Canada, just now has more men than can possibly be used. Anyhow, if it is desired to join a local, the thing to do is to get in touch with the one nearest to you. One had better write the president, IATSE & MPMO, 1450 Broadway, New York City, asking the address of the nearest local. Tell him just where Devil's Lake is—what part of the state—when you write.

As to a reliable school, the only one I can recommend is the R.C.A. Institute, 75 Varick Street, New York City. This is a subsidiary of R.C.A. itself. It gives an excellent course, I believe, in sound and sound only. Whether or not it gives a correspondence course, I cannot say.

METHOD TO AID IN CLEANING GUARD

AN INTERESTING suggestion has come from Bob Jewett, projectionist at the Majestic theatre in Nelsonville, O. Not at the moment having a Simplex mechanism before me, I am unable to make any comment, other than that I have copied Brother Jewett's description almost verbatim, and recommend that you examine its possibilities. He says:

"I have used several of suggestions for projectionists and now will submit one



myself. I have tried to illustrate it and hope you may understand.

"In cleaning the Simplex upper sprocket guard, much difficulty is encountered because of the fact that the guard is held stationary. I have remedied this condition by drilling a hole opposite the set screw, before loosening the set screw, this latter because the set screw will hold the thing firmly while drilling is in progress. The hole must line up with the two screws holding the upper sprocket spring. The hole drilled must extend half-way through the rod holding the guard. The pin shown is then used to hold the guard firmly. A screwdriver may then be used to back the pin out, so that the guard may be turned upward for cleaning. The pin should be notched, so that the pin may be inserted. Apply the spring on top of the lower sprocket spring to hold the pin in place."

Without the mechanism in question before me all this is a bit foggy, but anyhow there it is. With the mechanism before you for examination, you should understand exactly what Brother Jewett is driving at. Many thanks to him for giving us a look-see at it, anyhow.

EFFECT OF LIGHT COLORS

IN A RECENT letter, David Armstrong of Mobile, Ala., asks, "Is it possible to alter the sound effect by altering the light value entering the p.e. cell? In this I do not refer to the amount of light, but to its quality. Also just how much effect has distance of negative carbon from positive crater on the amount of light reaching the collector lens of the condenser?"

Two pretty stiff questions, Friend Armstrong. The color of the light emitted by the exciting lamp is a matter which, so far as I know, is entirely out of the control of the projectionist. Its color does, however, make quite a lot of difference. Some cells, notably those at least once used in W. E. equipment, function best with a light of decidedly bluish tinge. This, I am advised by ERPI engineers, is because the cell coating is of metallic potassium.

Another type of p.e. cell, such as is used, for example, by R.C.A., has a coating of caeseum. These cells function best with a light of yellowish tint. That is about all I know about the matter. I take small interest in it for the reason that the projectionist must use the lamps supplied, hence he is unable to control the color of light produced.

As to the negative carbon tip, you would have to tell me the type of lamp you have in mind before I could give any definite answer. In general, however, the carbon tips should be as far apart as is compatible with carrying a steady arc. If the negative tip be unnecessarily close, there will be un-

due interference set up, of course. I do not know, however, that it would have much value, even were I or some one else to make tests to ascertain the exact losses. There is but one right way to "carry" a projection arc, and that is with as much length as is possible with a steady arc and steady screen illumination.

LIKES PROJECTING BETTER 'N BETTER

I HAVE A LETTER FROM L. W. Smail of Mock's theatre, Gerard, O., who says, "I have long been a reader of 'our department' in Motion Picture Herald. I thoroughly enjoy every word of advice and criticism you have to offer.

"As to 2,000-foot reels, here's hoping your word has had some effect, because I have had my fill of doubling up 1,000-foot reels. [That is a bit ambiguous, but I take it Brother Smail wants 2,000-foot reels.—F. H. R.]

"As to splices, well they have always been a constant source of dread to me. In my territory there are plenty of projectionists who seem to have the idea that they are the only ones using the prints. If a print holds out until they are through with it—well, that is quite sufficient.

"I have been grinding 'fillums' since 1917. I find the work to be more interesting with each passing year. Talking pictures appeal to me in a big way. The projectionist who does not regard his job as in the nature of a dignified profession should, as you have often said, be somewhere else than in the projection room. He might, for example, make a good blacksmith.

"This is my first letter to you. I have not written because I have had nothing to say that has not been said already, either by yourself or by brother projectionists."

I was just wondering how many separate frame-images this good brother has looked at. In the 14 years he said he has been watching the screen—at least I hope and believe he has, though there are a lot of men who don't watch it very closely, I am sorry to say—he has been shooting something like 1,400 photographs at the screen each minute. If he is watching the screen he sees every one of them, therefore, if he works six hours a day, he has looked at about 468,000 photographs per day. In ten days he has looked at 4,680,000. In one year he has—Oh, what's the use? Figure it out for yourself!

As to only writing when you have something to say that no one else has said—well, that's not so good. Things may be said over and over and over again with value—and large value, too. As a matter of fact, these columns have already said some things many hundreds of times, and doubtless will say them hundreds of times again.

REFLECTOR LAMP HEAT

JOHN PETERS of Jefferson City, Mo., wants to know why the spot from the reflector type lamp is so hot in

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comparison with the spot formed by the straight arc, when the reflector type lamp operates at such a comparatively low amperage.

The answer, is at least largely, that due to the fact that the straight arc employs a condensing lens of considerable thickness, and that thickness of glass absorbs or stops a large proportion of the heat rays, which, with the reflector lamp employing no reflector, are all projected to the spot, together with the visible light rays. Even with the reflector lamps using a condenser, the same is quite thin and stops a relatively small percentage of the invisible heat rays.

PERISCOPIC PROJECTION

SOME WHILE AGO this department published a scheme of periscopic projection tried out in Philadelphia. In that case the projectors were over the auditorium, the light beam being projected downward and reflected to the screen. I now see by the *Cinematographic Times,* an English publication, that somewhat the same thing is being tried out in England in the Electric Cinema town hall, Buckingham. In this case, however, the projection room is located at the side of the auditorium.

The general plan of operation is shown in the accompanying diagram. As you will see, there are two serious objections, and one that is not so serious. First, there will inevitably be a very heavy side distortion to the picture. In this particular instance, the mirrors are placed at, roughly, a 45° angle, and with such an angle it is obvious that one side or the other will be pretty badly out of focus, or else both sides will be slightly out. Also at such a heavy angle, particularly for the projector at the right in the drawing, the distortion will be pretty bad, unless the reflecting mirrors be very far away from the screen.

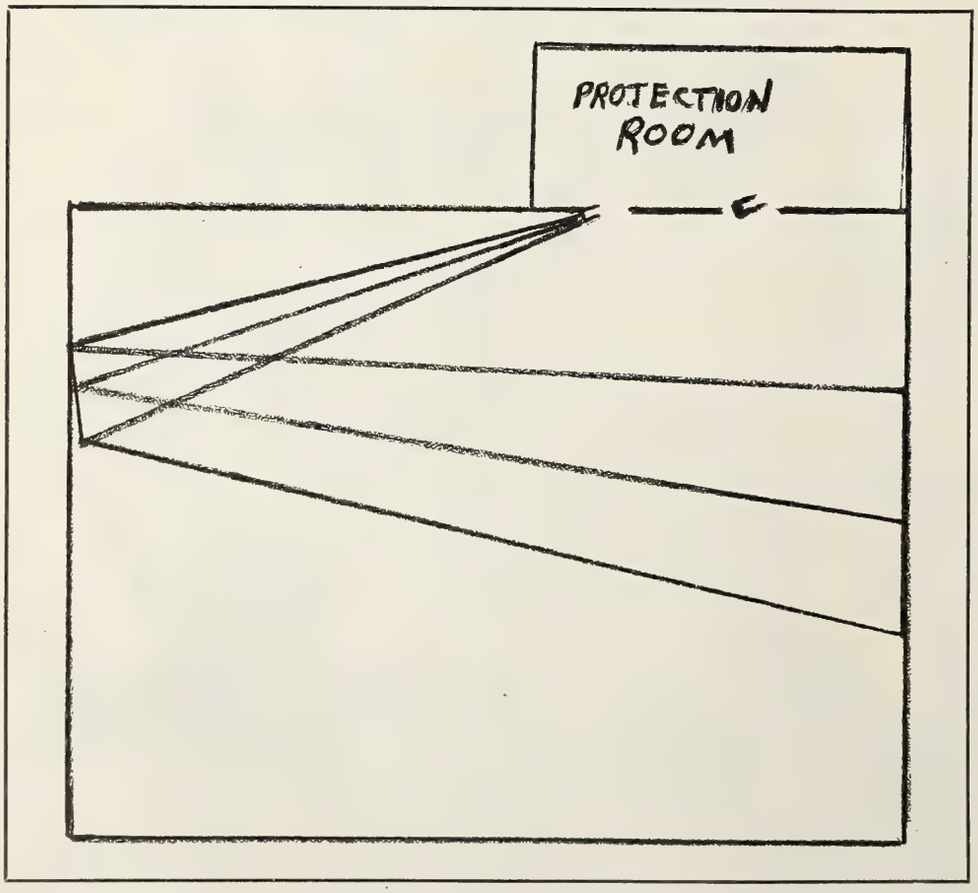
The next serious objection is the inability of the projectionist to have a good view of the screen. Outside of the difficulty of seeing the screen at all, it seems to me it would be very difficult to judge sharpness of focus accurately.

The third objection is the absorption of light by the mirrors themselves, but this need not necessarily be serious, because we nowadays have plenty of light. It seems to me that if I were going to try that kind of stunt at all, I would place the projection room farther forward and place the mirrors in the center of the rear wall. This would do away with the distortion, but would, of course, make it more difficult for the projectionist to view the screen.

I still have grave doubts, however that any kind of periscopic projection is a desirable method.

USE OF A 5-WIRE SYSTEM

FROM T. L. Davis of Mexico, Mo., I have a letter asking if there is any such thing as a 5-wire system. If so, he wants to know how it operates. Also, he asks what is the highest intermittent speed ever attempted for motion picture projection.



Rough diagram of periscopic projection arrangement.

Yes, there is a 5-wire system in use in some sections of Europe. I don't know very much about it, except that there are five wires, each with a differential of 110 volts between it and its neighboring conductor. I think it is chiefly employed for power distribution, the main advantage being that it is possible to use motors of 110, 220, 240 or 550 volts, and with high-voltage motors no starting box is required. The motor is started on 110 direct, then additional voltage is cut in, in 110-volt steps, until the motor voltage rating is reached. So far as I am aware, the system has never been used on this side of the Atlantic.

I am not certain as to the highest intermittent speed, but believe a beater movement was speeded up as high as 8-to-1 by a manufacturer many years ago, though that speed was only used for experimental purposes. The highest speed I know of ever employed in present type intermittent movements for motion picture projectors was a little more than 5-to-1. It was found to be commercially impracticable. Too great a strain was imposed on both the film sprocket holes and the projector mechanism.

HOT SPOT—A BAD CONDITION

A. D. KRAATZ, chief projectionist of the Queen theatre in Wharton, Tex., writes, "I note with interest the letter from George Jacobi, published in the September 26th issue. We at one time had some trouble like that—film buckling on the first run, afterwards running perfectly. The trouble had vanished into thin air. For awhile I was on the verge of having my eyes examined. There is no explanation for the trouble that I am able to offer. Our equipment is all in good condition. If anyone can explain this particular trouble I certainly would be glad to have him do it.

"We have recently installed new lamps of a well known make, and believe me, brother, they are hot! After two runs we can count the frame lines with our fingers. That is a bad condition, but we are planning to install rear shutters soon.

"All of us (three men) are in favor of having film reach us on 2,000-foot reels. We use them in this theatre and have done so for two years.

"There is one thing I would like to have explained: Is there any difference in the working principle of the new W.E. 3-A photoelectric cell and the old one? If there is, please tell us what it is. We find them far superior to the 2-A type.

"This is my first letter in a long while. Nowadays there is so much work to do that to write very often is too great a task. However, I read the department regularly, as well as the others."

The hot spot represents a very bad condition. I feel that I cannot too strongly advise exhibitors having the front shutters to discard them immediately and install rear shutters.

As to the working difference, in principle, of the two photoelectric cells, quot-

ing Erpi: "The 3-A photoelectric cells differ from both the 1-A's and the 2-A's in construction and in composition. Also, they have a higher output level and a longer life. They may be used interchangeably with the other cells in a 206-A reproducer set, provided certain changes have been made in the p.e. cell amplifier. The light sensitive material, instead of being deposited upon the glass wall of the cell, is coated upon the surface of a semi-cylindrical metal plate. It is important that the cell, when mounted upon the holding clip, and the window of the compartment, be so placed that the plane formed by the front edges of this plate is parallel to the face of the window."

I might add that all three types are filled with the same kind of gas, but whereas the 2-A carries a coating of potassium hydride, the new type (3-A) has a coating of caesium oxide, carried on the semi-circular plate.

ARE DRY CELLS REALLY DRY?

IN A RECENT letter Andrew L. Schloss of Omaha, Neb., asks, "Will you be good enough to tell us just what a dry battery is and how it is made. I have had an argument with an Omaha projectionist. I say there is no such thing as a really dry battery. He says a dry battery is just that. There is no liquid in it. Who is right."

You are, Friend Schloss. No really dry battery could produce current for more than a minute or so. A dry battery, or cell, is an arrangement in which moisture or "liquid" is held in suspension. It is of course dry in comparison with wet batteries. The chief trouble in producing an acceptable dry battery is to have it be and remain sufficiently *wet*. The dry battery is a modification of the Leblanche battery, or cell, which consists in a glass jar containing a solution of ammonium chloride, or sal ammoniac in water. In this liquid is placed a plate of zinc and a porous cup containing a carbon plate and a mixture of broken gas retort carbon, and powdered manganese dioxide.

The latter is packed around the carbon plate. It also is placed in the solution in the center of the jar. The ammonium chloride forms the electrolyte. The broken carbon mixed with manganese dioxide acts as a depolarizer.

The dry cell is made up as follows: A container of zinc is set in an outer covering, usually of paper. Inside this is an exciting substance in the form of a paste or jelly, which supplies the necessary moisture. The zinc cell, by the way, forms the positive plate.

In the center is a rod of carbon, surrounded by a depolarizing material in the form of a black paste made up of manganese dioxide, powdered carbon, plus graphite intermixed with moistened ammonium chloride. In some batteries a bit of zinc chloride is added. This mixture usually is contained in a porous bag. The white substance before mentioned, lines the zinc container. It is composed of a solution

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of ammonium chloride mixed with plaster of paris. Not infrequently a small amount of other materials are added to improve the consistency of the mixture.

The carbon rod, of course, forms the negative pole, and the whole is covered and sealed in. The voltage is about 1.5.

There, Friend Schloss, those are the chief features of a "dry" battery, which is not, of course, really dry at all. If it were it would not work.

NEW PROJECTION ACCESSORIES

AT THE Society of Motion Picture Engineers' meeting this fall, the Chicago Cinema Equipment Corporation displayed some equipment which has not as yet received the attention it deserves.

This company had on exhibit its rear shutter, the bracket of which is of heat-treated cast iron. The shutter shaft is of 7/16-inch needle steel, supported by two bronze bearings at the gear end, and by a ball bearing at the shutter end. The shutter itself is of aluminum—the hub of cast aluminum. The device is apparently well made and efficient. It is a very complete job and is easily mounted by the projectionist. The shutter moves the air towards the projector aperture.

There also was on display a set of stabilizers for use with W. E. universal bases and Simplex-type, 3-point and 5-point bases. These stabilizers are heavily constructed and accurately fitted with telescopic rods. They are designed to furnish an absolutely rigid support for the lamphouse, without interfering with ability to tilt the projector at will. The company also shows us a motor driven slide carrier built to accommodate three 4x5 effect slides, or a single effect slide measuring 4x15 inches. This device may be attached to any standard effect holder. It can be adjusted up, down or sidewise, or may be pivoted within a wide angle to project effects, either vertically or horizontally, across the proscenium. This device is constructed entirely of aluminum.

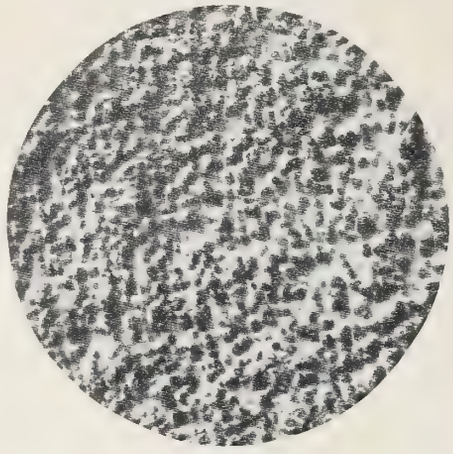
We also saw a variety of removable apertures, eight in number, and a hold-back sprocket designed for use in the older types of W. E. sound outfits. The hold-back sprocket's work is to eliminate the flutter resulting from the feeding of the film directly from the sound head to the lower magazine.

ARE FILM SURFACES SMOOTH?

MANY ARE the times I have, during the years past and gone, talked to you about the evils of dust and dirt in the projection room, and warned you about the damage done to film surfaces by dust-laden projection room atmosphere.

I presume many of you who have read these statements concerning dust have glanced at the apparently glass-smooth film and wondered how dust could adhere to such a surface. However, film is far from being smooth, at least on the emulsion side.

Accompanying this is a microscopic photograph of the emulsion side of a motion picture film magnified 790 times. Not very smooth, is it? It is fairly evident that



such a surface will be quite capable of collecting dust, especially, as is often the case, if the film itself carries a coating of oil.

A dust particle small enough to float through the air for perhaps hours, may find lodgement in a very small depression, and may have sufficient hardness to make a tiny scratch if sufficient pressure be applied and the film be made to slip over another layer of film, as is more or less the case in rewinding.

Certainly, with such a surface as this, carrying a photograph which must be magnified enormously, it is very much up to the projectionist to keep it out of contact with all dust and dirt, which means, of course, that the projection room itself should be kept scrupulously clean so that the air carry no more dust than is necessary.

According to J. I. Crabtree of Eastman, "Under the microscope the base [celluloid] side of the film shows practically no indentations whatever, although after it has been run repeatedly through a projector, it shows scratches consisting in furrows, which tend to become filled with dust and grease and thus to become visible on the screen."

With reference to this article, Mr. Crabtree continued, "The material in the article is quite all right. I think, however, that after speaking of the effects of frictional pressure in rewinding, you might add that the presence of indentations in the emulsion surfaces explains why the emulsion side of film accumulates oil so readily. The oil penetrates into the crater-like holes, and it is impossible to remove the same entirely by wiping the surface of the film with a cloth. The only way to completely remove the oil coating is to treat the film with an oil solvent, such as carbon tetrachloride.

"The presence of the oil on the film in turn causes any dust or dirt coming into contact with the film to adhere thereto, and in case the particle is hard, it tends to cause scratching of the emulsion, either during its passage through the projector, or during the process of rewinding. I am afraid that the particles of dust normally suspended in the air are much greater than that of the pitted marking shown in the photograph. An ordinary particle of dust would probably occupy about one-fourth the entire diameter of the photograph you are showing."

In considering the photograph shown, it must be remembered that it represents a very small section of emulsion—nothing more, really, than a dot.

CONCERNING 2,000-FOOT REELS

I HAVE a letter from L. C. Campbell of Miller, S. D., in which he says, "I made note of your editorial on doubling up reels. Here is how it looks to me:

"When a projectionist starts doubling up reels, he is getting too lazy to thread the projector up every ten minutes and desires to rest a while. The amount of splicing in films is growing less and less. Projection work is growing better. You rarely see a misframe, even out here in the sticks. When you have 2,000 feet of explosives on one projector, and you have an accident and have to pay for it out of $15 a week—well, now, don't the single reel look pretty good after all, especially when you consider that the majority of theatres in this country have only one projectionist, and that putting out 2,000-foot reels would only be advantageous to the deluxe houses?

"And now as to the density of films: I wish those birds who make these dense films had to project them with what we have to work with. For example, take the dark scenes in 'Forbidden Adventure.' Try to put those scenes on the screen with an a.c. arc! Just try it once, or try to put a good picture on the screen, using some of the dense stuff with mazda. It just cannot be done! However, what kind of a world would it be if everything was just as we want it to be, and we had nothing to argue about?"

Friend Campbell, your chief point against doubling up is the one which many consider the chief reason for doubling up; namely that there are so many theatres which have one-man projection rooms. With sound equipment, if the projectionist works carefully and puts out the best possible results, I don't think there is much question of his not having much opportunity to rest. Also, the projectionist's place is beside the projector every minute it is running. His being away from the projector usually is the cause of the accidents Campbell speaks of.

With 1,000-foot reels, he must be away from the projector at least twice as often as with 2,000-foot ones, because he must thread up exactly twice as often, which automatically multiplies the chance for serious trouble by two.

Campbell speaks of film as explosive. A motion picture film is just about as explosive as an oaken flooring board. However, when it starts burning it generates gasses with extreme rapidity, and those gases are, under some conditions, explosive.

In the early days, projectors were mounted on a wooden board. In many

cases this board was fastened to the top of a sheet metal "film tank," into which the film ran in a loose heap after projection. We usually ran a whole show of from two to three reels into the tank before rewinding. In fact, since our right arm supplied the motive power for projection, we could not rewind the film between performances.

When, in trimming the lamp, some careless man removed a rot hot carbon stub and by accident dropped it on the tank top and it rolled into the film tank, in which from two to three thousand feet of film lay in a loose heap, there were doings and plenty of them—pronto!

When the blaze started it was some considerable blaze! Instantly it struck the film "fuse," which held the tank cover back against the spring pressure, severed it, and bingo! the tank was closed tight. Naturally, with all the gas being generated by the mass of flame inside the tank, high pressure was generated, and in about two or three seconds, at most, something had to give way. In other words, the tank blew up. At least, its door blew off. That, friend Campbell, is where the "film explosion" yarn came from. Film itself is not in the least explosive. The gases, if unconfined, are in almost negligible danger of exploding. In fact, I don't remember any case where unconfined gases from burning film have exploded.

The last sentence of your letter is amusing. I cannot, however, agree with it, or with the idea it seems to convey. We will never have things exactly as we want them, but it nevertheless is highly important that we make every possible effort to make them as perfect as we possibly can make them.

As to the "density of film," we certainly can at least agree on that. The small theatre projectionist has his own troubles when it comes to securing sufficient light with which to project those pictures with even a fair degree of visibility, unless, indeed, he have a very small picture. As to doing it with mazda—well, you just can't!

KNOWLEDGE IS NECESSARY

MANY TIMES I have been asked why it is necessary that the projectionist understand all the practical and technical details of the equipment he is called upon to handle. "Why," says one, "should I be called upon to study and understand the optical principles involved in projection lenses. I am not a lens maker! What possible advantage would such knowledge be to me in my work?" That last is copied verbatim from a letter from a projectionist, who expends three pages arguing that practical knowledge alone has value.

At first glance one might get the impression that there would be little or no advantage resulting from the acquisition of such knowledge, but as we dig just a bit deeper it becomes evident that such an impression is entirely wrong. There is a very distinct advantage gained through the acquisition of such knowledge. We have to seek no further for proof of this than to consider the self evident fact that no man can possibly work with the highest degree of efficiency with equipment which he does not thoroughly understand. It would be foolish to the point of childishness to dispute or even question that fact. It cannot possibly be otherwise. The more knowledge a man has, both technical and practical, of the equipment he is working with, the better equipped he is to get maximum results from it.

Taking the projection lens as a convenient example, in the days when projectionists had little or no knowledge of the motion picture projector optical system, and just about no knowledge of optics of any sort, thousands upon thousands of lenses were being used that were entirely unsuited to the work they were called upon to perform. This was true of both the condenser and the projection lenses. It is doubtful if one projector in one hundred had an efficient optical system, and that one was efficient more by accident than anything else. (All you old-timers know that was true.)

Today, due in considerable extent to the pioneer work of this department and men like John Griffiths, who worked through it, the lens makers, supply dealers and protionists have a far wider knowledge of projector optical train requirements and projector optical train limitations, than they then had, with the result that today we can find a very large proportion of projector optical trains which are efficient and doing really excellent work with a minimum of wasted light and a maximum, or near-maximum, of excellence.

The statement that this department, and men like John Griffiths, working through it, taught lens makers things about the motion picture projector optical train, may seem a bit absurd, but it is nevertheless true. Of course, lens makers were not taught to make lenses through its medium, but this department did, after a battle extending over several years, succeed in prying lens makers loose from a good many preconceived ideas which were wholly and entirely wrong, and in getting them really started studying the needs of the motion picture projector optical system.

Before motion pictures came over the horizon of unhuman affairs, lens makers were making lenses for stereopticon optical trains, and they very naturally tried to adapt the ideas and experiences gained in that work to the new projector.

The optical gentlemen of that day unanimously voted Richardson a nuisance and declared him crazy because he insisted that they were all wrong in some things. Today we all know to be correct these ideas advanced in far-off days.

While it may seem unnecessary that the projectionist know all, for example, about projection lenses, he will at least be able to select his lenses and adjust the projector optical train with a greater degree of intelligence, and secure, in general, better results if he is possessed of full, complete knowledge.

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RECTIFICATION EQUIPMENT

FROM IRVING SAMUELS, president of the Automatic Devices Company, Allentown, Pa., comes the following letter, which I print without comment, leaving it to the rotary converter chaps, and any other dissenters, to reply if they wish to. I am printing Mr. Samuels' letter exactly as written.

"Dear Sir: On page 52 of the August 29th issue of BETTER THEATRES, appears a letter from E. C. Van Fradenburg of Manassa, Colo., with particular reference to his experience with rotary converters versus motor-generators for the supply of direct current to projection arcs. There are many reasons why, as he states, motor-generators are being installed almost exclusively for the past several years.

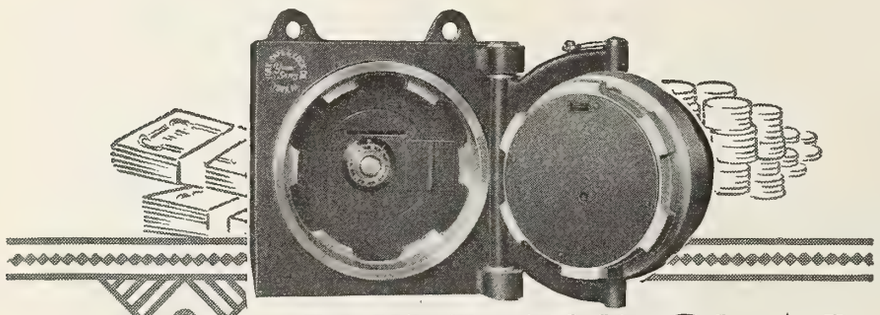
"Rotary converters and motor-generators are the only two practical mediums for converting alternating current into real, continuous direct current. Furthermore, it is quite true that the overall efficiency of a rotary converter may be as much as 5% better than a motor-generator. Any comparison in favor of the rotary converter ends at this point.

"In the first place, and very important for good screen results, the motor-generator does not transmit to its direct current delivery any fluctuation in alternating current within 10% of its rated motor voltage. All commercial a.c. power circuits have a standard allowable voltage variation of 10% above and below normal. Such fluctuations would have a very appreciable effect if passed on to the screen, besides causing the reflector and high intensity arcs to become very erratic in operation. On the other hand, the direct current voltage delivered by a rotary converter must inherently be in a constant ratio with the alternating current voltage delivered to it, and therefore every variation of the a.c. voltage will find its exact counterpart in a similar variation in the direct current voltage. Modern projection practice would not tolerate this.

"Again, the rotary converter is quite an unstable piece of apparatus. When started, it frequently builds up to the wrong polarity, whereas with the motor-generator, positive current is delivered to the positive carbon every time the machine is started, and there is no delay in placing the projection room equipment in operation.

"Rotary converters are complicated in design and operation and cannot compare in reliability with the modern ball bearing, single shaft motor-generator. A 5% gain in effciency represents only a few cents a day and is of no justification or excuse for wide variations in screen brilliancy or the possibility of a totally dark screen, which could easily cause enough loss in the box office to pay for the best motor-generator obtainable.

"Installations of new rotary converters for operating projection arcs have been practically unknown for the past two or three years. However, there are a number to be had on the second-hand market at salvage prices."



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LICENSE AND JOINING

IN A RECENT letter, J. B. Ross, Jr., projectionist of the Majestic theatre in Camden, South Carolina, says: "What, if any, states require projectionists to have a license? How may such a license be obtained? At present I am not a union man, so you see there is no need that I be licensed. This town neither issues nor requires license. I would very much like to belong to the union, but the entrance fee of the nearest local is $300, which is more than I can afford."

I have no reliable list of states issuing projectionist licenses. I believe all Canadian provinces do, but only after a very stiff examination. Of our own states, the only ones I am certain about are Pennsylvania, Massachusetts and Connecticut. Many cities issue license. The only way to get one is to make application and appear at the proper time and place, of which applicants are notified, and take the examination. Some states and cities charge a fairly modest fee for examination.

I would appreciate information from projectionists in each state as to the exact situation with regard to state and city licenses.

Your belonging, or not belonging, to the union has nothing to do with licensing. Licensing is not a union matter, but an at-

tempt of the civil authorities to ascertain the proficiency of the individual projectionist, in matters pertaining to projection, based upon safety in operation.

As to joining the union, assuming the local the nearest to you to be willing to admit you: While $300 is a really large sum, still you should join. Doubtless it may be paid in reasonable installments. The union is a strictly business organization. It is the organization which regulates working conditions, wages, etc., and prevents injustice. Also, it not infrequently works injustice itself, but it is nevertheless the best thing we have and has done an immeasurable amount of good work. The "brotherhood" end of it is largely pure bunk. It is a business organization. The employer has no more right to membership in a union than the projectionist would have to object to the employer's membership in a managers' club. As a matter of fact, few of them do now object.

However, if and when the small town projectionist is admitted to membership in the union located in a larger town or city, he cannot possibly expect the union to establish its wage scale in his location. That would be rather unreasonable. In many cases it would be distinctly unfair, since the small town theatre, with its limited patronage, might be quite unable to pay the large town wage scale.

All the small town member has the right to expect is that the union do what it can to help him in such matters, and to be able, later when opportunity comes, to be given a position in a larger theatre located elsewhere. However, it is always best to belong to the organization representing your profession, no matter what it may happen to be, even though membership be a bit costly in money.

WHAT RIPPED THE PERFORATIONS?

EVERY ONCE in a while I am asked to decide some dispute between a theatre manager, or a projectionist, and an exchange. The other day an exhibitor raised the question.

It seems that some new prints were received by a certain theatre upon which the emulsion was green and quite soft. In projecting them, considerable damage was done in the form of ripped sprocket holes, and the question arose as to who was to blame, and who must be the financial "goat."

It seems, too, that the projectionist in this theatre was not satisfied with being a projectionist, but had tried to sell his employer sound apparatus prior to the purchase of the apparatus now installed. After the damage was done (ripped sprocket holes) the projectionist laid the blame to the sound head. I was asked to decide whether or no such damage would occur in the projector mechanism, or in the sound head. The projectionist was, I am advised, of the mature age of 15 years.

I was sent a bundle of correspondence that had passed between the various ones interested. In one of these letters the following occurs:

"The 'operator' evidently ran the films without oiling the top projector sprocket [meaning the projector top sprocket presumably] or waxing the edge of the films. Naturally the tension pads heated up and the intermittent tore the sprocket holes. The equipment is Powers and I have been told that the way films leave the intermittent sprocket, there is more chance for damage on a Powers than on a Simplex."

Without further quotation from these letters, permit me to say that, assuming all the mechanisms to be in good order and in proper adjustment, films will run through a Powers as safely as through any other projector.

As to the ripped sprocket holes, emulsion deposits on tension shoes would be extremely unlikely to increase the braking pressure of the tension shoes to an extent that would rip sprocket holes in new, tough film. If such ripping did occur from that cause, it would be prima facie evidence that there was entirely too much tension, and such misadjustment would be the direct fault of the projectionist, even though he did not himself make the tension adjustment. The fault would be that he did not test the tension, and readjust it to the correct proportions.

However, there are many possible causes for ripped sprocket holes, and as between the sound head and the projector mechanism, there are about one hundred chances to one that the ripping would be done

To Our Friends Everywhere

Greetings

DURING this Holiday Season, we pause to express sincere appreciation for the many indications of good-will from our customers throughout the world.

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through fault in the projector mechanism. rather than in the sound head.

In another place in this bundle of letters, one who signs himself as "Branch Manager," says, "It is simply a case of the aperture plate being over-heated to the point that caused the film to stick. This could have been prevented by the projectionist running a camel hair brush coated with vaseline over the sprocket holes."

All the projectionist would have to do in that case would be to run the brush coated with vaseline over 12,000 feet of sprocket hole track (assuming the production to be only 6,000 feet long). And at any rate, the projectionist has the right to expect to receive film in usable condition. It is not in his place to spread vaseline along sprocket holes, and if he were caught "oiling the top sprocket" with the idea of having the sprocket deposit the oil on the film, he should be fired forthwith.

CURES FOR BUCKLED FILM

FROM WESTBORO, Mass., comes a letter (the last page of which, carrying the signature, is lost), which reads as follows:

"May I comment on that ever recurring subject; namely, buckled film? This subject seems little understood, although it is the present day projectionist's nightmare.

"Some years ago, Arthur Grey, of the Lancaster theatre, Boston, Mass., wrote a very comprehensive, illuminating paper upon the subject for, as I remember it, the American Projection Society. The chap from down south who wrote our department regarding the fact that a certain print buckled more on hot humid days was quite correct in his assertion. This phenemonen is more noticeable on a print that is, as I term it, 'soft-buckled,' or a rather new print that has started to dry out unevenly. Too bad the technicians and scientific gentlemen cannot get together with that worthy institution, the Academy of Motion Picture Arts & Sciences, and find a solution to this curse. I suppose they will solve it as they did the changeover problem —about 15 years after the theatres began using two projectors. Even that job is still incomplete, owing to the single- and double-reel proposition.

"I have noticed that many of the complainants about buckled film maintain that the buckling occurs more on one projector than on the other, or when tests were made, didn't buckle at all on another projector of similar make. I find that in most cases of this kind, it was caused by misalignment of the gate tension shoes against the film— even though the projector delivered rock steady projection under normal conditions.

"Improper gate alignment is much more common than most projectionists realize. It makes the buckled films project a much worse picture than it would were the tension even on all sides of the gate. I do not mean to imply that the proper alignment is a cure-all for buckled film, but it will go a long way toward reducing this trouble. A soft-buckled, fresh new print cannot be prevented from buckling, no matter what the conditions, other than a cool dry climate, or I might say, a cool dry room.

"There is another film which I shall term 'hard-buckled.' This seems to be more common in this territory than the 'soft-buckled.' It is nothing more or less than a print that is too 'cooked,' and since it is somewhat stiffer it may be controlled by reducing the frequency of the vibration at the film gate, as I have outlined above."

I am sorry I lost the rest of this interesting letter—and the name of our correspondent. However, he may note the omission, and if comment by others is forthcoming (as I hope it will be), he may have something further to say on this important subject.

THAT STRANGE FOCUS TROUBLE

RECENTLY I published a statement of a trouble and asked that projectionists who might have had similar experience contribute their solution. It was that the picture in one theatre went into, and out of, focus, then tried on the projectors of another theatre the print ran perfectly.

In a conversation a prominent New York City projectionist, said, "I noticed the publication of an in-and-out-of-focus trouble which disappeared when the same print was run on the projectors of another theatre. You seemed uncertain as to what could set up such a condition.

"Some years ago I encountered a similar instance and finally located the trouble in the projection lens, one of the combinations of which was loose so that the glass could move or wobble slightly. Tightening the combination cured the trouble."

I will admit that such a possible solution did not occur to me, nor would I have supposed a slight looseness of a combination would permit of sufficient movement to alter the focal length of a lens sufficiently to set up such an effect, or rather an effect as pronounced as the one in question seemed to be.

I cannot now recall who it was asked for help in this matter. It would be quite a job to search through the various departments and find the article. However, I would be interested to know if this solution is really the right one in the case cited.

Perhaps the projectionist who originally wrote in about the trouble will see these lines and let us know, after trying out the solution suggested above, if it worked for him. Or perhaps he has since discovered what the cause of the trouble was, and will let us know.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

HARD TO BELIEVE AND YET TRUE

ON SEVERAL occasions projectionists and theatre managers have asked a question which has had me stumped. Nor was I able to dig up any satisfying answer in all the many text books. Here is the question:

"It is not difficult to understand how a microphone diaphragm can, by vibrations, send out into a theatre auditorium one single sound. That is relatively easy, but assuming a large orchestra to be playing, at the same instant of time we know that the low notes of the bass drum, the bass viol and other bass instruments are striking the microphone and being recorded on the film. Also at that same instant of time the notes of a fife, a flute, violins, etc., are reaching the diaphragm. Query: How is it possible for a metallic sheet of metal to receive all these widely different sound waves and frequencies, record them on the film, then have them picked up as a light beam, be transformed into electric current, amplified, retranslated by a second metallic disc into sound waves, and have all those frequencies and wave strength sent out into the air, when there may be 50 or more of them? In other words, how may a metal disc do 50 different things at one and the same time?"

Finally, I decided to propound the question to Electrical Research Products, Inc., asking that corporation to provide the answer. I now have the answer, which runs as follows:

"Possibly the question may best be answered by asking and answering another, namely, What do you hear when listening to an orchestra directly?

"All sound is originated by a vibrating body, or by a number of such bodies. These vibrations set up waves in the air radiating in all directions from the source, and we 'hear' the sound as a result of these waves impinging upon our eardrums. The resulting movement of the eardrum sets up a rather complex, and not entirely understood, series of physiological and psychological reactions giving us our sensation of sound.

"In the case of a single frequency source, the air waves reaching the ear cause the eardrum to vibrate at this same frequency. If now a large number of different frequencies are set up simultaneously (as for example by an orchestra), the air wave corresponding to each particular instrument combines with that of every other instrument to form a single complex wave which, at any instant, is the sum of all the separate waves. This complex wave in turn reaches the ear, and the eardrum vibrating in sympathy with it, gives us our perception of the sound of the orchestra as a whole.

"The combining of the different frequency waves takes place in the air between the source of the sound and the observer's ear. When a microphone is placed at approximately the same location as the observer's ear, it will translate this same complex air wave into its electrical counterpart, and the recording device will

preserve this condition for later reproduction.

"Please notice that the recorder has not performed any combining of frequencies—this having all been done before the sound reaches the microphone. When the record so made is later reproduced on a good reproducing system, the loudspeaker diaphragm will again convert the amplified electrical wave into an air wave, which is an exact counterpart of the complex air wave that originally reached the observer's ear directly. Upon reaching the ear of a listener this reproduced wave will give the exact equivalent of the original sound vibrations."

INTERESTING PORTABLE SOUND APPARATUS

BY INVITATION of H. C. Frankel, president of the Phototone Equipment Corporation of America of Indianapolis, I went down to the Lincoln hotel in New York City and made an examination of this firm's sound equipment, and witnessed a demonstration of projection, with sound, on two types of this company's equipment.

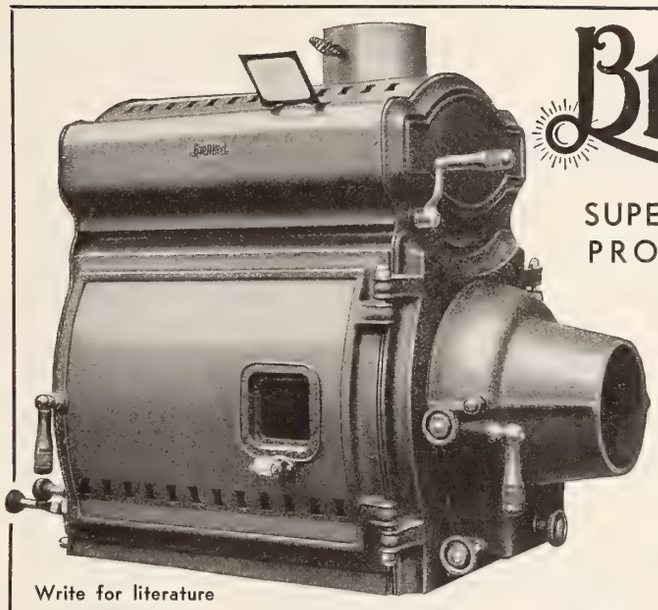
The Phototone company has portable equipment for both picture projection and sound reproduction. It has a projector which might be termed semi-portable, being designed for use in schools and similar places, and also for use in theatres of limited capacity. This projector is known as the Kolograph model.

Threading it is simple. The projector has 2000-foot magazines and a solid base, considering the weight of the projector. It is equipped with a reflector type arc source. The projector I examined has a front-of-the-lens shutter, but a rear shutter will be supplied if purchaser desires this change.

The light source is automatically controlled. All the necessary adjustments of the light source and mirror may be made conveniently. At the back of the lamphouse is an ammeter. At the front top of the lamphouse is a knob, by means of which the speed with which the carbons are fed together may be governed by the projectionist himself.

The power pack and amplifier is a separate unit about 18 inches square, the sound equipment being very neatly mounted under the projector mechanism. There is a miniature fader, and all those things necessary to the handling of sound. The demonstration of this projector showed good results.

In addition to the semi-portable, I examined the Phototone portable outfit, which is self-contained in a casing about 18 inches square by 10 inches thick. The amplifying element is mounted in the same case with the speaker. All the various necessary controls are mounted on the projector casing, which latter is made of cast aluminum. The total weight of the casing, including the magazines, is 90 pounds. The whole outfit, including casing, speaker, amplifier, etc., weighs only about 220 pounds.



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RECTIFIER TUBES: OPERATION AND CARE

just what they do—and what to do if they don't

By J. K. ELDERKIN

RECTIFIERS used in connection with sound systems commonly depend, for their action, upon the principle of the two-element tube. Occasionally, the "dry chemical" type of rectification is employed. Both these devices have the property of conducting current in only one direction. If connected in series with a source of alternating current, a pulsating direct current will pass through.

The rectifier tube carries within itself an ordinary filament, and in addition, a plate. Therefore the tube requires three connections, two for the filament, which are often made by means of a screw-base (similar to the base of an ordinary electric light), and a third for the plate, which often, although not always, consists in a stud of heavy wire mounted at the top of the tube.

When the filament is lighted, negative particles of electricity are emitted from it. These radiate in every direction, but can be attracted by a positive charge. Similarly, they are repelled by a negative charge. If a source of alternating current is connected to the plate, the latter will receive positive and negative charges alternately. Whenever the plate is positively charged, it will attract the negative electricity being radiated from the filament. The passage of these negative particles through the vacuum of the tube amounts, in effect, to a flow of electricity across that vacuum. When, on the next alternation, the plate is charged negatively, the negative particles are repelled from it, and the circuit across the vacuum is opened.

Such a tube is connected in series with an a.c. line, one wire going to either of the filament terminals, and the other going to the plate terminal. (A separate a.c. circuit, of course, is required to light the filament.) The circuit connected across the vacuum of the tube in this way will carry current only half the time (only while the plate is positively charged.) It will carry current in one direction only. A direct current will flow (called pulsating direct because it flows only half the time.)

THE "DRY CHEMICAL" type of rectifier is less well understood. A thin film of copper oxide, or copper sulphide, is deposited upon a disc of copper. Experiment reveals the fact that a copper disc so treated will conduct current in one direction only, and therefore convert, or rectify, alternating into pulsating direct current. The reason for the action, however, is still confused in conflicting theories.

In commercial practice, rectifiers of either type are connected in what is called a full-wave circuit. In such a circuit, the source of the alternating current being the secondary winding of a transformer, the return is to a center-tap, or common tap, in that secondary. One rectifier, whether tube or chemical, is connected in series with each of the two wires leading from the ends of the transformer secondary. Current will flow across each rectifier only half the time, but each will work while the other rests, and vice versa. Since both return through the common wire to the center-tap, a relatively smooth direct current will flow through that common wire.

The advantage of the full-wave circuit is that the direct current obtained, being much smoother, requires less filtering. In addition, because of this increased smoothness, the efficiency of a full-wave circuit is greater than that of two similar rectifiers connected in parallel in an ordinary series circuit.

The pulsating direct current obtained from a rectifier must be filtered, or smoothed, before it is fit for the exacting work of a sound system. The degree of filtering required varies according to the use to which the current is to be put. Direct current for operating relays or exciting speaker fields does not have to be as well filtered as the current used for the filaments of amplifier tubes, some of which are extremely critical to slight irregularities in their supply. The polarizing potential applied to the photoelectric cell must also, when drawn from a rectifier, be extremely well filtered.

Filter circuits are composed of combinations of inductances and condensers. The inductance, a great many turns of wire wound about an iron core, surrounds itself with a magnetic field when current is passed through the wire. When the current is cut off the field of magnetic force shrinks and disappears. If the current flowing is irregular, the strength of the magnetic field varies with each irregularity in the current. A decrease in the strength of the field creates additional current in the wire by inductive action, an increase in field strength deprives the wire of some current to maintain the power of the field. The action of an inductive winding thus tends to keep the current flowing steady at all times, and to smooth out small irregularities.

Condensers are connected across the line. The condenser is a device that passes alternating current, but not direct. Since the fluctuations in the direct current flowing partake, by reason of their irregularity, of the nature of alternating current, they are to some extent short-circuited through the condenser.

An inductance in series with the line, and a condeser across it, form a filter combination. Several such combinations in series may be used to achieve extremely fine filtering.

RECTIFIERS, or rectifying circuits, are used in many parts of the sound system. Commonly, such a circuit is built into each amplifier—and serves the function of providing direct plate current for the amplifier tubes. Where a plate rectifier is built in an amplifier, the tubes used for rectification may be of the same type as the amplifier tubes themselves, the grid (the third element, by means of which tubes amplify) being short-circuited so as not to affect the action. Two-element rectifying tubes may also be used, or dry chemical "stacks" connected for full-wave action. All three methods are common in modern sound systems.

It is seldom, however, that such rectifiers are used to supply direct current for the filaments of amplifier tubes. More commonly, amplifier tube filaments are lighted by a.c., as are the rectifier tubes themselves. In many systems, however, the photoelectric cell amplifier is so critical and sensitive that direct current is necessary for the filments of its tubes. Direct current is also required for the excitation of speaker fields, and in all except a few systems, is used for lighting the exciter lamp. In many of the sound systems installed in earlier days, banks of storage batteries were included to provide direct current for some or all of these purposes, and for various other use, such as microphone current, lighting signal lamps, and operating switching relays. Such batteries were charged, in theatres where no direct current was available by means of a rectifier, conveniently called the charger.

By increasing the power of the charger somewhat, and adding filter circuits to it, it has been found possible to have the charger replace the storage batteries. Rectifiers designed to supply each of the several direct current circuits listed above, as well as combination rectifiers which will feed all of them from a single unit, are now commercially available.

Rectifiers for this purpose need far less attention than batteries—no more in fact, than the system amplifier. They should be checked semi-annually for tight connections, since there is some small vibration in their action, and at the same time dust and dirt should be blown out. Tubes, as

in any full-wave or push-pull circuit, should be kept approximately well matched. Where "stacks" are used instead of tubes, these should be inspected at about the same interval—for tight contact between the copper discs. Commonly, a bolt runs through the center of all the discs in one unit, holding them together: the nut at the end of this bolt should be checked with an open-end wrench.

Replacing one or more tubes is the remedy indicated when the rectifier no longer delivers full current. A hum appearing in the sound may be due to a breadown in one of the condensers of the filter circuit. Such a condenser should be replaced. There is almost no other trouble that well-constructed rectifier will cause. In general, these devices give as little trouble as the a.c. battery charger, of which they are no more than a modification.

The test of whether or not a hum heard in the sound may be due to a condenser breakdown in the rectifier, is the simple test of elimination. If the hum is heard from only one projector, it is a simple matter to exchange rectifiers (if separate units are used) or to exchange connections (the case of a combination unit). Such an exchange will indicate quickly enough whether the rectifier or the projector itself is at fault. If the hum is heard from both projectors—and is therefore traceable to the system amplifier, the condensers in the rectifier supplying that amplifier, if one is used, may be replaced. Alternatively, a separate source of supply may be provided for the amplifier temporarily,—from one of the projector rectifiers perhaps, or by use of large 1½-volt dry cells.

Often there will be two condensers in each separate filter circuit, only one of which will be at fault. Where both are found broken down simultaneously, some serious trouble—excess voltage due to some cause—should be suspected. This may be traced with a direct current voltmeter.

Variations in the voltage of the power line will be reflected in variations in the output of the rectifier. Where such power fluctuations are very serious, one may need to adjust the rectifier for proper output.

FOR PROJECTIONISTS

Despite unusual space limitations imposed upon this issue of Better Theatres, it will be noted that the department devoted to projection and allied affairs, Modern Projection, embraces that portion of the publication reaching from Page 25 to Page 55. As calculated in practice, this portion would be designated as that department. However, to ignore all advertising, whether full pages or less, the projection department contains 39 solid columns of reading matter on practical projection and sound affairs. Approximately 25% of this issue is devoted to discussions by experts, written for projectionists.

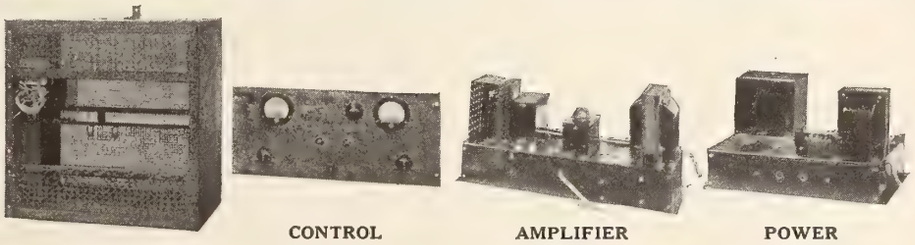
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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

THE WRITER is contemplating the building of a very small theatre, say, to seat possibly 250 in a small town of about 1,500 population. Whether or not we build will depend on how reasonable we can erect this building, and on account of extremely low finances, we must get all we can for as little as we can possibly invest.

In view of this condition I wonder if I may take the liberty to ask you if you have any small plans or suggestions you could offer on this project such as ventilation, acoustics, shape of building, seating, etc., and if not, could you advise us where we might get same without obligating ourselves too severely, because as before stated, we are not sure of whether or not we shall build. Anything you can do to help us out in this situation will be immensely appreciated.—S. C.

The Answer:

I REGRET that you did not state the size of your lot on which you expect to erect your new theatre, but since you state the approximate amount of seats to be 250, the best size for such a theatre should be about between 32 and 35 feet in width. This would give you a center bank of 13 or 14 seats, according to your state or local law requirements. With a wall aisle on each side, it would require about 20 rows, making the length in a good proportion to the width of the interior.

Of course, for such a small theatre no stage will be required but you should provide about a 14-foot apron on which to place the projection screen and horns, provide about 10-feet of space between apron and first row of seats—also an 8-foot foyer, which will make the length of the auditorium 84 feet. To this you must add what you should require for lobby and toilet rooms. The projection room could be located above the lobby. The minimum average height of the auditorium should be 25 feet. This will give you a nicely proportioned auditorium.

Since you want to build this building as cheaply as possible, I suggest a hot air furnace for heating. Your ventilating will be by gravity.

Of course you cannot spend too much money for ornamental plaster, but I suggest you consult with your local architect, and he may be able to juggle some stock patterns in order that he may obtain a pleasing ensemble at a little cost.

From the dimensions I gave you above, a local contractor may be able to give you a pretty close estimate of the cost, but the best method would be to converse with an architect and just have him draw sketches to scale from this information and I am assured that you will not obligate yourself too severely, as you can find out what his charges would be, and if the estimate would be too high and you may have to drop your building plan, the only expense you would have had is the architect's commission for this work, and it is certainly worth that much to find out if you can proceed with your theatre.

If you do proceed, be sure to engage a good decorator, as he certainly can do wonders with a plain, inexpensive theatre. Also, do not forget to purchase nicely designed electric light fixtures, as they also improve the atmosphere in the type of a theatre you expect to build.

▲

The Question:

WE ARE PLANNING on remodeling the auditorium of our employe's club house, in which sound pictures are shown. Would appreciate receiving reliable information from dealers on material suitable for forming a proscenium arch similar to that shown on attached clipping.—F. A. B.

The Answer:

WHILE YOUR inquiry does not really come under the classification of theatres, it is somehow related to it, and therefore I am glad to assist you.

The proscenium arch illustrated in the clipping is built out of ornamental plaster. I presume that you intend to build a platform for projection screen and horns. This platform should be at least 10 feet deep, the floor height of this platform about three feet above your auditorium floor according to the ceiling height.

If your auditorium is of fire-proof construction, the proscenium arch could be built of metal studding, with metal lath or gypsum blocks.

Any plastering contractor has catalogues of ornamental plaster manufacturers on file. In these catalogues you may select stock patterns of varied designs to suit your requirements.

Be sure to select a stock pattern, as this reduces the cost a great deal, as the largest expense of the material is the making of models of which the design is cast.

▲

The Question:

BEING A subscriber, and particularly interested in your department, Planning the Theatre—at present I own a small theatre and would like to lease a new one. The owner gave me a set of plans and I would like to send them to you for an estimate and ideas, and also changes where you see fit.

He promises me, if he can save money in building, it will be much less in rent to pay. The idea occurs to me that a home builder and theatre builder conflict, and this explains why I wish to send these plans to you for your consideration.

I trust that I will not appear selfish in asking this request, but it means a whole lot and I have confidence in your ideas and am willing to abide by same.—L. B.

The Answer:

I SHALL BE very glad to go over the plans of the new theatre which you intend to lease and give you an approximate estimate of the cost of same. Unfortunately your plans have not arrived and this column has to go to the press.

It certainly will be very easy for the owner of the building to save money on construction work at this time, as prices are very low, and by using good judgment the cost can be held down to the minimum.

In my experience of constructing theatres, I have found that there is a great deal of difference in proposals submitted by contractors, and that the *theatre* contractor can usually save money.

Modern Seating and Chair Maintenance

(*Continued from page* 14)

elimination of bangs and noises that frequently resulted in the stop action of lowering and raising a seat.

Instead of cast metal being used in the construction of the modern hinge, regardless of what other metal is used in the construction of the other parts of the chair, steel is best suited for this purpose. The resiliency afforded by the use of steel allows for the flexibility that is required in supporting the weight of the occupant. The constant moving of an individual in a chair causes a reaction to the supporting members, and the flexibility of steel forstalls breakage and distortion in the working parts of the hinges. Another decided improvement in hinge construction is the full compensation factor, which permits the hinge a horizontal movement as well as a vertical one, to permit the seats to be secured to the hinges on the proper radius in the theatre.

The resultant elimination of stresses and strains and the consequent grinding loose of the working parts of hinges, is part of the service that can now be expected by the exhibitor. It must not be overlooked, however, that any one thing mechanical in operation should have periodical attention, hence the best results from seat hinges will depend upon periodical attention in the matter of adjustment and lubrication.

Seats and Cushions

IT IS HIGH testimony to the character of theatregoers who can long survive the discomfort, distraction and exasperation inflicted by some of the seats of chairs now being used in some of our theatres. A wholesome and comfortable posture depends largely upon the manner in which the seat of any chair is constructed. No matter how much care may be exercised in the construction of the back of a chair to obtain the correct curve and the proper line of vision to the screen, chair comfort is futile unless the seat of the chair is properly constructed. A good seat has a pronounced backward slope and carries the body weight wholly on the thicker bands of the thigh muscles. It should not be too long and should have a well rounded front edge. If there is an elevation at the rear of the seat, or if the seat is flat, the occupant slides forward by the force of gravity, losing entirely the relation of the back to the seat.

Since the advent of the talking picture and the increased demands by patrons for added comforts, the suitability of chairs with veneer back and seat has grown less and less, and veneer chairs are mainly confined now to the older small theatres and to rural districts. In like manner, the so-called "squab" or stuffed seat, which represented the first step in the advance of upholstered seats, is gradually becoming relegated to minor usage. It is possible to convert squab seats that are now in use to a spring cushion seat. But without adequate factory and machine facilities it is frequently questionable if this can be accomplished with uniformity. I know of many cases in which, instead of the spring cushion type of seat in replacement of the squab type, new seats of modern construction throughout would have been far more economical in the long run.

While spring cushion seats have been used in theatres of the higher class for a number of years, they are now a requisite to modern theatre seating. Whether it be a box spring seat, spring edge, or deluxe mattress spring seat, the spring seat is swiftly making the other types of seats a matter of historic production.

The box spring seat, the first of the spring type of seat to be developed, derived its significance from the strong box frame that serves its basic construction. This type of seat is generally provided with nine or twelve steel wire springs that are clinched to the bottom board. Burlap covering is drawn tightly over the springs and is tacked securely to the underside of the frame. Most generally the springs are not tied down, but are securely sewed to the burlap, which pulls the springs into proper position when the pressure of the occupant is released.

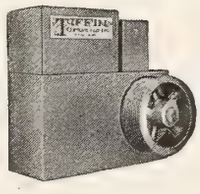
Over this burlap, as a stuffing or pad, is placed layers of padding material, which is always topped with a layer of genuine cotton. The outside covering, which is most generally of imitation leather, is tacked to the under side of the seat bottom, and a steel reinforcing bottom board is placed over and screwed to the seat bottom, thus strengthening the whole frame and protecting the fastening of the covering material to the seat bottom. This steel bottom board will not sliver, consequently there is no possibility of damage to clothing or hosiery.

The spring edge seat is generally provided with nine or twelve springs arranged in rows of three from front to back, mounted on steel straps about an inch wide and securely tacked to the bottom board. Around the top on the outside, the springs are held in position by a heavy border wire, and in the center, with clips that hold the top of the springs in proper alignment and permit free movement of the springs up and down without bending of the ties. The springs are of different heights from front to rear to give the seat the proper pitch, and the border wire is slightly extended toward the front, which gives this unit the spring effect. Over these springs the padding material is placed and secured to the border wire around the top, and this construction is likewise topped with layers of cotton extending well over the border wire. The operations that follow are similar to that of the box spring seat.

STAGE EQUIPMENT

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BELAYING PINS
BLOCKS—RIGGING
CHANDELIER WINCHES
CLEATS—SCENERY
COUNTERWEIGHT SYSTEMS
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DRAW CURTAIN TRACKS
DRAW CURTAIN OPERATORS
GRAND PIANO TRUCKS
KEYSTONES AND CORNERS
LOCKING RAILS
PIN RAILS
PIPE BATTENS
RIGGING—ALL TYPES
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ROPE AND CABLE
STAGE BRACES
STAGE SCREWS
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Sound Equipment, Moving Picture Machines, Screens, Opera Chairs, Spotlights, Stereopticons, Generator Sets, Reflecting Arc Lamps, Carbons, Tickets and Supplies. Projection Machines repaired and overhauled. Everything for the Theatre. Write for Catalog "H"

MOVIE SUPPLY CO.
844 So. Wabash Ave., Chicago

The deluxe mattress spring seat, which is now being used in connection with the more luxurious types of theatre chairs, has 12 or 14 coils of cone type, varying in diameter and gauge of wire. The coil springs are arranged in rows from front to rear, and the lower end is securely fastened to steel straps, which are secured to the wood bottom board. Around the top on the outside, the springs are held in position by a border wire, and in the center with steel clips. Burlap is stitched to the border wire over the springs and stitched andand knotted to the center springs, then drawn down over the spring unit and tacked to the under side of the box bottom. The padding and covering material follow.

Backs of Chairs

THE BACKS of theatre chairs are generally classified as *reverse curve, regular curve,* or *deep curve,* and all can be made in varying thicknesses and plies. There are countless numbers of outlines, designs and constructions that are offered, many of which have features and innovations adaptable to special requirements in each theatre, and while the design or outline is a matter of taste, modern comfort demands the spring-constructed and full-upholstered chair back if financially possible.

The relation of the back of any chair to the seat, together with a corresponding correct line of vision to the stage or screen, is far more the concern of the modern seating engineer than the actual construction of the back. Because of the acoustic benefits, this unit is now being obtained with a full upholstered front face covered in a good, sound absorbing fabric, such as velour or mohair. While heretofore the back face of this unit was covered with a veneer panel, leaving sharp edges to sliver and cause damage, these backs are now generally fitted with a steel panel, which completely covers the entire back surface and is secured with oval head screws.

For proper comfort and correct sight lines, the backs of theatre chairs have a pitch or slant in proportion to the requirements of different locations in the theatre. Chairs placed in the balconies generally have backs with a 3½-inch or a 4-inch pitch, whereas the variance on the main floor generally is from 5 to 6½ inches. The backs are sometimes attached directly to the standards at these inclines, then again steel back attachments that give the required pitch to the backs, are frequently used.

The arm rests, and such other wood parts as have not been replaced by steel in the manufacture of modern seating, are still constructed of birch and maple. Birch is used largely in the plywood construction that prevails, because of its beauty and other qualities highly suitable to the production of this particular type of seating.

Without dwelling extensively upon the technical features, this gives a general outline of what constitutes the construction of the modern theatre chair. The article to follow will *place* this modern chair *in the theatre* with relation to other chairs and proper seating arrangements, with a discussion of floor construction and proper floor conditioning.

Late Court Rulings Involving Theatres

(*Continued from page* 20)

Western Theatre Equipment vs. M. & E. Theatres (3 P. [2d] 1003), it was disclosed that the owner of a theatre purchased certain motion picture sound equipment on a conditional sale contract. The sum of $250 was paid on the purchase price at the time the conditional sale contract was entered into, with the understanding that the balance should be paid on the installment basis. Subsequently the owner of the theatre sold the house to M. & E. Theatres.

The theatre corporation did not orally, or in writing directly, assume obligation to pay for the sound equipment. However, knowing that the equipment was not fully paid for, the theatre corporation paid the seller approximately $950 on the account. Later the theatre corporation sold the theatre building to another party, and in the meantime the equipment disappeared.

The seller of the sound equipment sued the theatre corporation for the balance due, contending that although its officials had not signed a contract to pay for the equipment, yet since certain deposits and payments had been made and, and also because it had kept the equipment in its possession for approximately six months, these acts constituted an implied agreement to assume the obligation under the conditional contract of sale made by the original owner of the theatre.

Although the lower court held the theatre corporation not liable for payment of the equipment, the higher court reversed this verdict, and said:

"The principal question in this case is whether respondent (purchaser) assumed the obligations of the conditional sale contract. . . . It is not necessary that a party should deliberately agree to be bound by the terms of a contract to which he is a stranger, if, having knowledge of such contract, he deliberately enters into relations with one of the parties, which are only consistent with the adoption of such contract. If a person conducts himself in such manner as to lead the other party to believe that he has made a contract his own, and his acts are only explicable upon that theory, he will not be permitted afterwards to repudiate any of its obligations."

Contracts with Illiterates

ANYONE WHO signs a valid contract is liable in damages for failure to fulfill the assumed obligations, unless it is shown that the other party to the contract practiced fraud or misrepresented facts for the purpose of inducing signing of the contract. Moreover, this rule of the law is applicable with respect to illiterate persons who sign contracts without reading the same.

In Sharpless-Hendler vs. Davies (155 Atl. 247), it was shown that an illiterate person signed a valid contract. Later he attempted to avoid liability on the contention that he could not read and did not know the contents of the agreement. Notwithstanding this argument the higher court held the illiterate person bound to perform all obligations assumed under the contract, and said:

"If one party undertakes to read a proposed contract to the other who is incapable of reading, a false reading would be such a plain fraud as to result in the invalidating of the contract. . . . It is a simple case of where an illiterate person, unknown to the other party to be illiterate, chose to affix his name to an agreement without demanding that it be read to him, and without being misled in any way by the other party to it. . . . If one can read his contract, his failure to do so is such gross negligence that it will estop him from escaping its obligations, unless he has been dissuaded from reading it by some trick or artifice practiced by the opposite party. If he cannot read it, it is as much his duty to procure some reliable person to read and explain it to him, before he signs it, as it would be not to read it before he signed it if he were able to do so; and his failure to obtain a reading and explanation of it is such gross negligence as will estop him from avoiding it on the ground that he was ignorant of its contents."

Building Restriction Ordinances

AN IMPORTANT ruling of the law is that any ordinance which restricts the construction and repairs of theatre buildings is void and unenforceable, providing the law gives to either state or city officials *unlimited and arbitrary* authority to refuse to issue a permit for such construction or repair work.

For instance, in Durand vs. Love (236 N. W. 855), it was disclosed that a city ordinance was enacted which made it unlawful to repair or move wooden buildings located within certain fire limits "without first having obtained from the chairman of the building committee of said Village (a permit) in writing so to do."

Legal controversy arose when the building committee refused to issue a permit to a property owner who desired to repair a wooden building. It is interesting to observe that the higher court held this law void, and said:

(*Continued on page* 66)

EQUIPMENT AFFAIRS

General Equipment News and Comment

VENTILATION DISPLAY

● Next month the American Society of Heating and Ventilating Engineers will hold its second exposition. The event will be conducted this time (the last was held two years ago) in Cleveland, from the 25th to the 29th. It probably is significant that the American Oil Burner Association will have the principal location.

Automatic heating has developed rapidly to the point where it promises greater efficiency in heating at a reduced operating and maintenance cost. The value of automatic heating, particularly with oil (although the gas interests have been working to make their product a strong competitor), is particularly of interest to the theatre field, where great flexibility in control is almost imperative. The exposition will be watched for what it shows the heating and ventilating industry is contributing toward improved methods.

NEW SILENT CHAIN

● An extremely small driving chain, of only a 3/16-inch pitch, has been developed by the Link-Belt Company. It is made in three types—middle guide, side flanged, and duplex. The first two are used where all shafts are driven in one direction, and the latter is employed where reversed direction is desired on one or more shafts, or where special adjustment features are wanted.

PORTABLE UNIT

● A new portable sound reproducing unit for use in exploitation has been developed by the Good-All Electric Manufacturing Company.

The unit is built in a small portable cabinet and is placed in either seat of a car and ready to operate by making one connection to a small portable horn, which hooks over the front bumper. The 110-volt a.c. current supply in the car is furnished by means of a small generator, which is attached to the automobile. When not in use, the tone arm, turntable, microphone, cords, records, etc., all fit inside a portable carrying case.

LENS WIPERS

● Special paper wipers for cleaning lenses have been brought out for the theatre trade by the Howland Company. The papers are of extremely soft, yet tough material (almost cloth-like but apparently more absorbent and smoother). In directing their use, the company also admonishes the projectionist to wash the lenses every two months.

After the lenses have been removed from their mounts, they should be wiped with a fine camel's hair brush. Then washing follows, using soap suds applied with a fine silk sponge. Then the lens should be rinsed and wiped with a rinsed sponge. After drying, the lens wiping tissue is used for polishing. For daily routine, it is recommended that the lens tissue should be used to remove grease, dust and oil.

MERCURY SWITCH

● A mercury type switch has been brought out by Westinghouse, in which contacts are made by the union of two pools of mercury within a refractory chamber. This chamber confines the arc caused by the opening or closing of a circuit. Terminals are tightly sealed, dumetal being used for that portion of the wire going through the glass seal.

A CORRECTION

● In the Fall Buyers Number, in the Who's Who directory, apeared the listing of the National Electric Ticket Company. This firm has been absorbed by the General Register Corporation, general manager of which is J. C. Enslen, former owner of the World Ticket Company.

BY WAY OF NEWS

● A. Bert Ayers has been appointed special factory representative of the Pacent Electric Company of New York, manufacturers of reproducing equipment, besides radio and recording devices. The same company has named Carl Grosswendt production manager, at the Pacent plant in New York.

Here's an item about fast work in response to the inexorable dictum, "The show must go on!" Fire severely damaged the projection room of the Manring theatre in Middlesboro, Ky. While the equipment was still steaming and dripping from the onslaught of fire and firemen (those enemies of fire who can outdo the flames!), D. W. McMillan, Erpi service engineer, was at the theatre. Next to arrive was E. C. Rohr, Indianapolis district superintendent. The work of reconstruction was begun late in the afternoon with the arrival of L. S. Borders, inspector, from St. Charles, 60 miles away. He brought two light apertures and a photoelectric cell. And by the time for the evening performance, the equipment was ready—and the inexorable dictum of show-business was answered once more.

It's a queer thing how even engineers, who otherwise would be—well, just engineers!—get the fever of show-business in their veins. How many stories could be told of the ingenuity and energy amounting to a kind of genius that have answered that mandate, "The show must go on." And now sound engineers are doing it, too!

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

Sound Producers

Goodall Electric Manufacturing Company
Ogallala, Neb.

E. K. Menagh, Fort Lupton, Colo. . . J. L. Cooper, Antlers, Okla. . . St. Stephens Mission, Riverton, Wyo. . . C. G. Medina, International Amusement Co., Ysleta, Texas . . . C. P. Washmon, Gem Theatre, Trenton, Tenn. . . Woody Brothers, Greenfield, Mo. . . Atkinson & Easterla, Archie Theatre, Mo. . . Ritz Theatre, Talihina, Okla. . . G. W. Thomas, Buffalo, Mo. . . C. E. Esterley, Adrian, Mo. . . H. S. Coulter, Meeker, Colo. . . B. F. Snyder, Crested Butted, Colo. . . J. H. Miller, Fletcher, Okla. . . Jack Pierce, Stigler, Okla. . . C. B. Hubbard, Cheyenne, Okla. . . Jack Pierce, Stigler, Okla. . . Jesse T. Johnson, Jewel Theatre, Co-Oklahoma City, Okla. . . Chester Blakeney, Yukon, Okla. . . Miss E. Reyeles, Azteca Theatre, Houston, Texas . . . F. G. Roberts, Rex Theatre Co., Clinton, Okla.

Duo-Fone Corporation
2985 E. Jefferson Avenue, Detroit, Mich.

● Orpheum Theatre, Ionia, Mich. . . Myrtle Theatre, Detroit, Mich. . . Davison, Detroit, Mich. . . Catherine, Detroit, Mich. . . Casino, Buffalo, N. Y. . . Artistic, Buffalo, N. Y. . . Gordon Square Theatre, Cleveland, Ohio.

Floor Coverings

W. & J. Sloane
577 Fifth Avenue, New York, N. Y.

Fox Hackensack, Hackensack, N. J. . . Publix Theatre, Oakland, Cal. . . Fox Pelham Theatre, White Plains, N. Y. . . Fox Riviera, Brooklyn, N. Y. . . Howard Theatre, Philadelphia, Pa. . . Band Box Theatre, Philadelphia, Pa. . . Texan Theatre, Houston, Texas.

Ticket Machines

General Register Company
1705 Paramount Bldg., New York, N. Y.

New Theatre, Baltimore, Md. . . Ohio, Lorain, Ohio . . . Madison, Mansfield, Ohio . . . Majestic, Mansfield, Ohio . . . Paramount, Aurora, Ill. . . Morgan Theatre, Henryetta, Okla. . . Grand Huntington, Pa. . . United Artists, Los Angeles, Cal. . . El Rey, San Francisco, Cal. . . Ritz, Blytheville, Ark. . . Broadway, Palmyra, N. J. . . Modern Theatre, Providence, R. I. . . Palace Theatre, Albany, N. Y. . . Paramount Theatre, Oakland, Cal. . . Colonial, Akron, Ohio . . . Davis, Scranton, Pa. . . United Artists, Pasadena, Cal. . . Stanley, Chester, Pa.

BETTER THEATRES . . . .

The Backbone of Many Sales Programs

In good times and bad you'll find the leading theatre equipment manufacturers represented in BETTER THEATRES' advertising pages. Their choice of BETTER THEATRES was a principal factor in attaining leadership. Their persistence maintains their front position.

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We do not claim that it is the *only* way to supremacy, but the facts prove that unremitting advertising in BETTER THEATRES is the one indispensable requirement no matter what other methods may be used.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on December 15. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Arizona

HOT SPRINGS — C. W. Jenkins plans the erection of a one-story brick and stonetrim theatre. Location and architect not disclosed.

Florida

MIAMI—Paramount-Publix Corporation, Paramount Building, New York, T. C. Young, director of real estate, temporarily abandons plans to erect a new theatre.

MIAMI BEACH — Wolfson-Meyers Theatre Enterprises, Inc., Sidney Meyer, president, 9 N. W. Third street, plans Spanish type theatre to be located on Washington avenue near Fifth street, with seating capacity of 1,000. Robert L. Weed, architect, 2620 Biscayne Boulevard, Miami, Fla.

Georgia

ATLANTA—J. A. Rebb, 516 Boulevard, S. E., has plans by Marye, Vinour, Marye & Armistead, Walton Building, for a two-story brick and stone-trim theatre to be located on Fair street, S. E.

STATESBORO — Ernest Collins, of this city and Vidalia, Ga., recently acquired two store properties, which he plans to convert into a modern theatre.

Massachusetts

PEABODY — Mutual Development Company has plans by M. Coins, 73 Cornhill street, Boston, Mass., and will soon take bids for a one and two-story granite, marble and reinforced concrete theatre, store and office building to be located on Main street. Estimated cost, $150,000.

Maine

AUGUSTA—G. McKay, 243 Main street, Bar Harbor, Me., and Bunker & Savage, architects, will soon let contract for the erection of a one-story concrete theatre, 75 by 155 feet, to be located at WTY Water street. Estimated cost, $150,000.

CUMBERLAND — Capitol Theatre Company, care Mrs. Grace Fisher, has plans by Hodgens & Hill, 130 South Fifteenth street, Philadelphia, for a modern one-story brick theatre.

New Jersey

*NEWARK—Salmond Schrimshaw & Company, architects, 526 Elm street, Arlington, N. J., will soon take bids for proposed theatre and store building to be located at Market and Ward streets for the Fleissner Realty Company. Former bids rejected. Estimated cost, $150,000.

RED BANK—The Red Bank Amusement Company has plans by Boylan & Levine, 142 Albany street, New Brunswick, N. J., have invited bids on the general contract for a two-story brick theatre. Location not announced.

North Carolina

CHARLOTTE — Benton & Benton, Wilson, N. C., have invited bids for the erection of a two-story brick theatre. Estimated cost, $50,000.

Rhode Island

PROVIDENCE—J. Conn, 368 Friendship street, will soon let the contract for the erection of a new theatre and store building at Broad and Chestnut streets. O. DiSais, 825 Hospital Trust Building, architect. Estimated cost, $150,000.

Texas

FORT WORTH—Meredith Cramer, care Meredith Cramer Enterprises, Inc., plans the erection of a theatre and apartment house at Eighth avenue and Pennsylvania street. Theatre will have seating capacity of 1,400. Estimated cost, $450,000.

Canada

MONTREAL, QUE.—Confederation Amusements, 1449 St. Alexander street, has plans by R. Charbonneau, Ltd., 360 Sir George Etienne Cartier square, for proposed new theatre.

Remodeling

Connecticut

STRATFORD—A. Pickus has plans by J. A. Julianelle, 42 Church street, New Haven, Conn., for alterations and construction of a one- and two-story brick addition to theatre on Main street. Estimated cost, $150,000.

Georgia

BRUNSWICK—Mrs. Alma W. King has awarded the contract to H. S. Baird, Atlantic Bank Building, Jacksonville, Fla., to remodel and enlarge theatre. Roy A. Benjamin, architect, 21 North Ocean street, Jacksonville, Fla.

Maryland

BALTIMORE — Sound Amusement Corporation, care Wilson P. Smith, architect, American Building, plans remodeling theatre at 614-18 Gilmor street.

Massachusetts

NEW BEDFORD—Zeiterion Realty Company, 674 Purchase street, has plans by F. A. Walker, First National Bank Building, for the remodeling of a one-story brick theatre on Union street. Improvements are estimated to cost $150,000.

North Carolina

GREENSBORO — Southwestern Theatres, Inc., L. F. Barnard, 746 Percy street, has awarded the contract to Moser & Burgess for remodeling and enlarging building at 220-22 North Elm street for a modern picture theatre to be known as the Paramount. J. Burton Wilder, architect, Milliken Building.

Contracts Awarded

California

LONG BEACH—The United Artists Theatres of California has awarded the contract to Henry Beller Construction Company, 6513 Hollywood Boulevard, Los Angeles, for the erection of a one-story reinforced concrete theatre, 100 by 144 feet, to be located at 209-33 Ocean Boulevard. Estimated cost, $118,000.

Connecticut

OLD LYME.—R. G. Bloomer, Ridgewood, N. J., has awarded the contract to Pieretti Brothers, Centerbrook, N. J., for the erection of the one-story brick Colonial Theatre, 60 by 145 feet. Estimated cost, $150,000.

Georgia

ATLANTA—J. A. Rebb, 516 Boulevard, S. E., has awarded the contract to J. F. Higdon, 1135 University avenue, S. E., for the erection of a brick, stone and concrete theatre at 635 Fair street.

Massachusetts

BROOKLINE — Paramount - Publix Corporation, Paramount Building, New York, has awarded the contract to F. J. Van Etten, 250 Stuart street, Boston, Mass., for the construction of a modern theatre.

New Jersey

TRENTON—E. J. Smith, 202 Academy street, has been awarded the contract for the erection of a one-story brick theatre, 80 by 160 feet, for the Trenton Theatre & Building Company, F. V. Storrs, 707 Seventh avenue, New York. Thomas W. Lamb, 701 Seventh avenue, New York. Estimated cost, $150,000.

Oklahoma

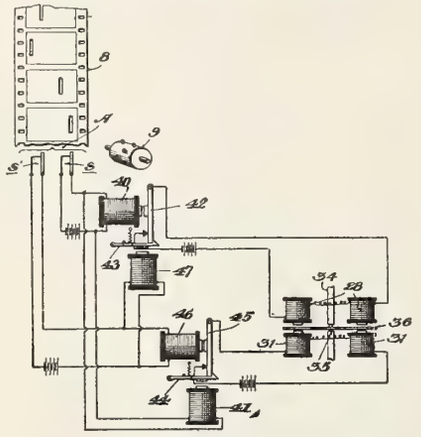
OKLAHOMA CITY—R. B. Bingham, 704 East Third street, has been awarded the contract for the erection of a one-story brick theatre, 30 by 115 feet. Estimated cost, $10,000.

Pennsylvania

BRADFORD — Imperial Chain Theatres, Inc., Clark Building, Pittsburgh, has awarded the contract to the Miller Construction Company, Empire Building, Pittsburgh, Pa., for the erection of a one-story brick theatre, 80 by 145 feet, including wing 24 by 80 feet, with seating capacity of 1,600. Estimated cost, $200,000.

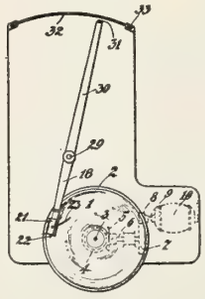
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,777,418. SYNCHRONIZED PHOTOGRAPHY AND SOUND. Harrison W. Rogers, New York, N. Y. Filed Oct. 29, 1927. Serial No. 229,598. 3 Claims. (Cl. 88—16.2.)



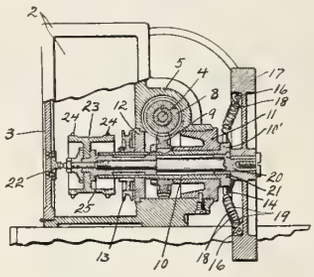
1. The combination with a motion picture machine and a sound recording-reproducing machine having a turntable, of two sets of film controlled switches, one set for starting and the other for stopping said turntable, a starting and a stopping electrical device for said turntable controlled by said switches, and means controlled by each film controlled switch, whereby the closing of one switch energizes its electrical device and de-energizes the electrical device of the other switch.

1,768,063. INDICATOR FOR MOTION-PICTURE-PROJECTION APPARATUS. Michael Hoffman, Brooklyn, N. Y. Filed Mar. 30, 1927. Serial No. 179,524. 1 Claim. (Cl. 88—16.2.)



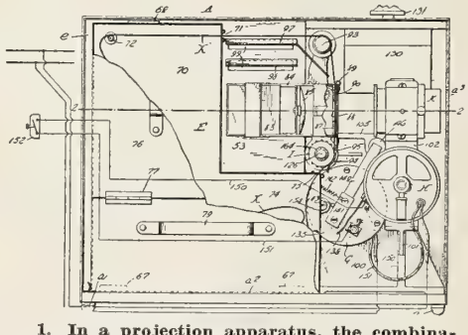
In an apparatus of the character described, the combination of a sound reproducing machine having a disk record operated in synchronism with motion picture projecting apparatus, an indicator operatively connected with the reproducer arm of said sound reproducing machine for synchronous movement and adjustment therewith and mounted for movement over a longer range than the reproducer, and a chart having indications of the pictorial features being projected mounted on the sound reproducing machine adjacent the path of movement of and with which said indicator cooperates to give visual indication of an enlarged scale of the picture projection relative to the sound reproduction.

1,777,682. COMBINED MOTION-PICTURE AND SOUND CAMERA. Earl I. Sponable, New York, N. Y., assignor to Fox Case Corporation, New York, N. Y., a Corporation of New York. Filed Nov. 12, 1927. Serial No. 232,818. 3 Claims. (Cl. 88—16.2.)



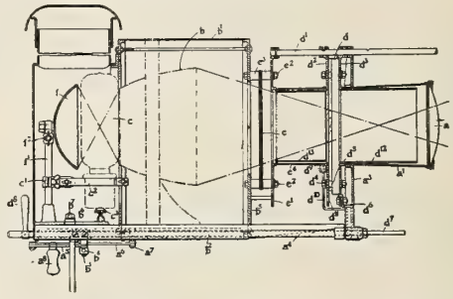
1. In a combined moving picture and sound camera, a sprocket about which a film moves during the taking of moving pictures, means for exposing the film to sound modulated light waves during its movement around said sprocket, a sprocket-shaft connected to the sprocket, a tubular shaft, a shutter-shaft, means for driving said shutter shaft, a worm and a worm-gear, one of the same mounted on the shutter shaft and the other connected to the tubular shaft for driving said tubular shaft, and a yielding driving connection between the tubular shaft and the sprocket shaft.

1,771,509. OPTICAL PROJECTION APPARATUS. Harvey N. Ott, Buffalo, N. Y., assignor to Spencer Lens Company, Buffalo, N. Y. Filed Mar. 21, 1925. Serial No. 17,393. 22 Claims. (Cl. 88—28.)



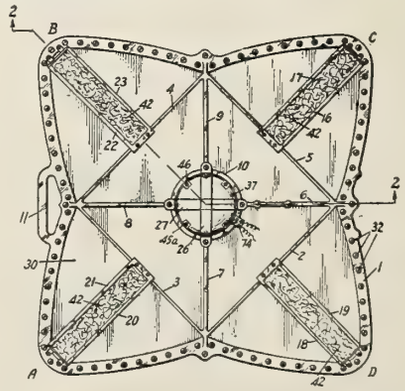
1. In a projection apparatus, the combination of a mechanism for intermittently displaying different pictures, electric means for actuating said mechanism, means for interrupting the supply of electric current to said electric means when said mechanism is displaying a picture to interrupt further action of said mechanism, and means operable at will to supply electric current momentarily and separately from the interrupting means to said electric means to cause said mechanism to start an operation to display another picture.

1,777,805. APPARATUS FOR THE PROJECTION OF LIGHT. Leslie Robert Morshead, London, England. Filed Jan. 3, 1930. Serial No. 418,375, and in Great Britain Dec. 29, 1928. 4 Claims. (Cl. 240—3.)



4. An apparatus for the projection of light, more particularly for spot and flood lighting and like purposes, comprising a casing, an optical projection system carried thereby for projecting a converging beam of high intensity having a crossing point, a light tube receiving said beam and embodying telescopic sections, one adjustable toward and from said optical projection system, a diaphragm having an aperture, said aperture being within said light tube, thereby preventing light losses around the diaphragm, and a refracting lens carried by the adjustable section of the light tube whereby the lens is adjustable with relation to the optical projection system and whereby the diaphragm is rendered variable as to position between the optical projection system and lens.

1,771,318. SOUND REPRODUCER. Vesper Anderson Schlenker, Orange, N. J. Filed Feb. 6, 1928. Serial No. 252,194. 18 Claims. (Cl. 181—31.)



14. A sound reproducer for voice and music comprising a relatively large vibratile diaphragm having a periphery in the form of intersecting parabolic curves having a common focus and having axis at right angles to provide a diaphragm having an axis of symmetry, means for propagating vibration waves therein in a direction radially outward from said focus and damping material associated therewith in the path of reflected waves and along the axis of symmetry of sail diaphragm.

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177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper dranking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanters.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards
271 Switches, automatic.

T

272 Tapestries.
273 Telephones, inter-communicating
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[11-21-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(*Refer to Items by Number*)

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

Late Court Rulings Involving Theatres

(*Continued from page* 58)

"No qualifications or standard of building proper to be removed nor conditions or restrictions on the discretion of the chairman to grant or deny such permits are provided. . . . It thus appears to have been the intention, as it is the obvious construction, that the authority attempted to be conferred on the chairman by section 8 was unlimited and arbitrary."

Holding Company Liability for Taxes

GENERALLY SPEAKING, a corporation is liable for payment of income taxes if it takes possession of a theatre building and operates the same at a profit.

For example, in the recent case of Hatch vs. Morosco Holding Company (50 F. [2d] 138), a theatre holding company was held liable for payment of income taxes on income derived from operation of a theatre, where the testimony indicated that the holding company had possession of and control over the theatre operator's lease on the theatre.

In this case it was shown that the Morosco Theatre Company acquired the interest in a lease of premises known as the Morosco theatre. The term of the lease was to run until May 31, 1927, and the rental was $40,000 per year. The company was obligated to pay taxes, assessments, water rentals and insurance. The lease contained an agreement against assignment or subletting. In April, 1921, the Morosco Holding Company was organized for the purpose of taking title to the stock of the theatre company. Upon its organization the holding company took possession of the leased premises, though no assignment or sublease was executed by the theatre company, and thereafter it used the theatre until the expiration of the term in 1927 for the giving of theatrical productions for their own profit.

The theatre company failed to pay income taxes for the years 1919 and 1920 and suit was filed by the government against the holding company to collect the sum of $36,668. It was contended by the counsel for the holding company that the latter should not be liable for payment of the taxes because the theatre company's property had not been legally transferred to the holding company. However, it is important to know that under the circumstances the court held the holding company liable for payment of the taxes, and said:

"The appellant (holding company) contends that there was no 'transfer' to the holding company, and hence Section 280 is inapplicable. It is true that neither a formal assignment of the lease, nor any sublease of the premises, was executed by the theatre company; but at least there was a transfer of possession. Physical occupation of the premises passed to the holding company. The purpose of Section 280 is to authorize a more efficient method of tax collection in circumstances where independently of that section the government might proceed by suit against one who had obtained property of the taxpayer. The inquiry, therefore, should not be whether there was a technical transfer of title, but whether property of the taxpayer was so dealt with as to make the holding company liable at law or in equity to the government as a creditor of the taxpayer."

The decision was based upon Section 280 of the Revenue Act of 1926, which authorizes the United States government to collect taxes from a purchaser of property or a business received from a seller who had failed to pay such taxes.

Required to Keep Floors Clean

A THEATRE owner and his employes are expected by the law to exercise care to observe any dangerous substance, or object, which may be upon a theatre floor or passageway and likely to result in injury to a patron. So held a higher court in the late case of Hatfield vs. Roberts (160 S. E. 537). Here it was shown that there was a slope from the front door to the sidewalk. The surface of the entrance was slick, because it was not scarred or roughened, and it was not lighted. The proprietor had permitted a banana peeling to remain in the entrance for an unreasonable length of time. A patron who was walking through the entrance stepped upon the banana peeling, slipped and was seriously injured. Suit was filed against the proprietor on the grounds that both himself and his employes were negligent in failing to remove the banana peeling within a reasonable period of time.

In holding the injured patron entitled to recover damages, the court explained that it is the duty of a proprietor to keep passageways clear of dangerous substances, such as a banana peeling and other objects, which may result in injury to patrons, and that permitting such objects to remain on the floor an unreasonable period of time, as several hours, is negligence.

Irregularity of Flooring

ANOTHER IMPORTANT point of the established law is that a theatre owner is bound to exercise ordinary care to illuminate or otherwise warn patrons of any irregularity in the floor or flooring of the theatre. Otherwise, if a patron is injured and proves that he was unfamiliar with the irregularity in the floor, he may recover damages for the injuries sustained.

Also, it is important to know that this rule of the law is applicable with respect to a floor, or other part of the theatre building, which is in the course of construction.

For illustration, in Ely vs. Hahne, (156 Atl. 468), it was shown that a patron was seriously injured when she tripped and fell over a small ledge which was formed by a contractor in the course of repairing the floor. She sued the proprietor to recover damages. During the trial testimony was introduced showing that originally the entire floor being of wood, the proprietor had contracted with a company to cover this flooring with marbleoid. This recovering had been completed to the point where the accident occurred and at this point there was a fall of two inches between the marbleoid already in place and the uncovered wooden floor. When the patron stepped from the marbleoid to the wooden floor she fell.

The counsel for the proprietor argued that he was not negligent in failing to warn the patron of the construction work, since it was plainly evident to any person who walked into the building that the repair work was being done. However, on account of the fact that the contractor was not performing the work at the time the injury was sustained, and therefore it may not have been apparent that the floor was only partly constructed, the lower court held the injured patron entitled to recover heavy damages and the higher court upheld this verdict, saying:

"Here the floor was undergoing repair, and in the course of that repair and while in an incompleted state, a drop of two inches from the marbleoid floor to the uncovered wooden floor had been left without guard or warning to those invited to enter. The purpose was to cover the whole floor and when completed to provide an even level on which to walk."

Patron Has Burden of Proof

VARIOUS COURTS have held that a theatre owner is not liable in damages for injuries resulting to a patron, unless the testimony clearly indicates that the former or his employes were negligent in producing the thing causing the injury, or that the theatre owner or his employes had information of the dangerous condition and failed within a reasonable time to repair it.

For instance, in the recent case of Torbet vs. Wool, (238 N. W. 140), it was shown that a patron slipped on the floor and was seriously injured. She sued the proprietor to recover damages and contended that the injury resulted from the fact that oil placed upon the floor left the same in a slippery condition.

During the trial considerable testimony was given by both the proprietor and the injured patron. The latter endeavored to prove that the floor was slippery and oily at the time of the injury, whereas the proprietor introduced testimony showing that the night previous to the injury an absorbing compound had been sprinkled on the floor and swept therefrom for the purpose of eliminating excess oil.

Although the patron proved that considerable oil existed at the spot where she fell, the higher court held the proprietor not liable in damages.

REPLACE WITH Simplex PROJECTORS

MILLIONS ARE LOST EVERY YEAR THROUGH FILM MUTILATION

WHICH COULD BE SAVED BY SPENDING A FRACTION OF THE MONEY FOR

NEW Simplex PROJECTORS

TRADE MARK REG'D.

OR

REASONABLE REPAIRS WITH GENUINE Simplex PARTS

TRADE MARK REG'D.

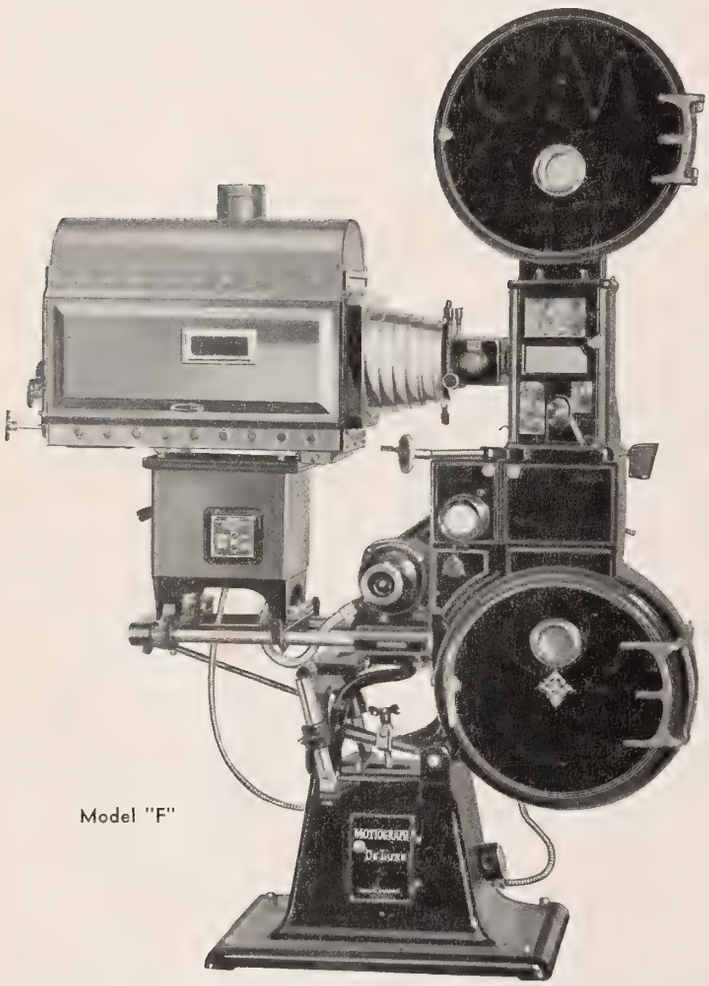
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK

REPAIR WITH GENUINE Simplex PARTS

TRADE MARK REG'D.

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT*

FOR THE LARGEST OR SMALLEST THEATRE



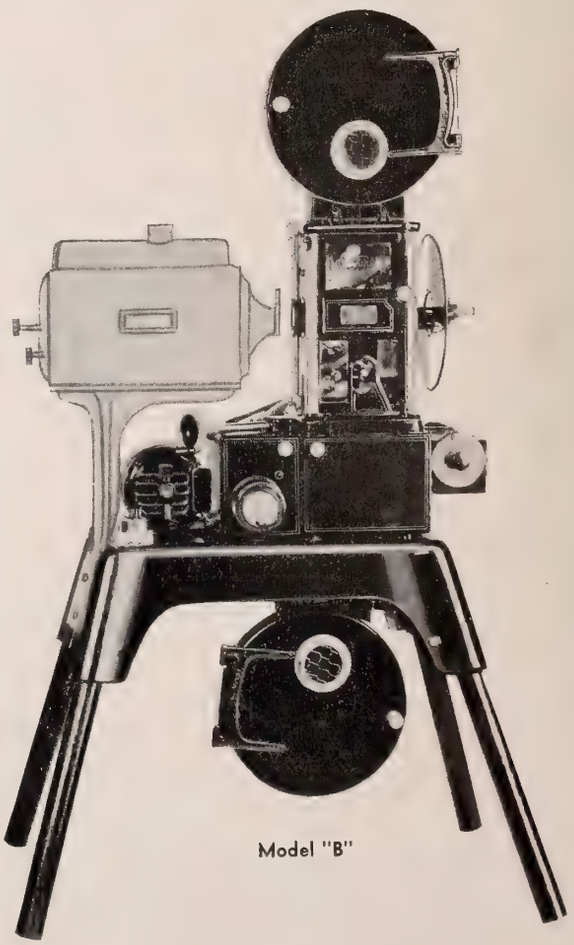
Model "F"

Brilliancy, timber and tone in music reproduction.

Perfect articulation, clarity and naturalness in voice reproduction.

Plus—perfect projection.

No fader—no batteries.



Model "B"

*Equipment means: two projectors, two film sound pickups, main and head amplifiers, stage and monitor speakers, power packs, tubes—in fact, a complete unit.

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

A "SUPER"-PROGRAM

full stage play added to screen fare at B & K Oriental

COPYRIGHT BILLS

penalties less drastic under Hebert measure



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THE ROCK OF GIBRALTAR!

MARIE DRESSLER *in* EMMA

Norma **SHEARER**
Robert **MONTGOMERY** *in* PRIVATE LIVES

Greta **GARBO**
Ramon **NOVARRO** *in* MATA HARI

Wallace **BEERY**
Jackie **COOPER** *in* THE CHAMP

Joan **CRAWFORD**
Clark **GABLE** *in* POSSESSED

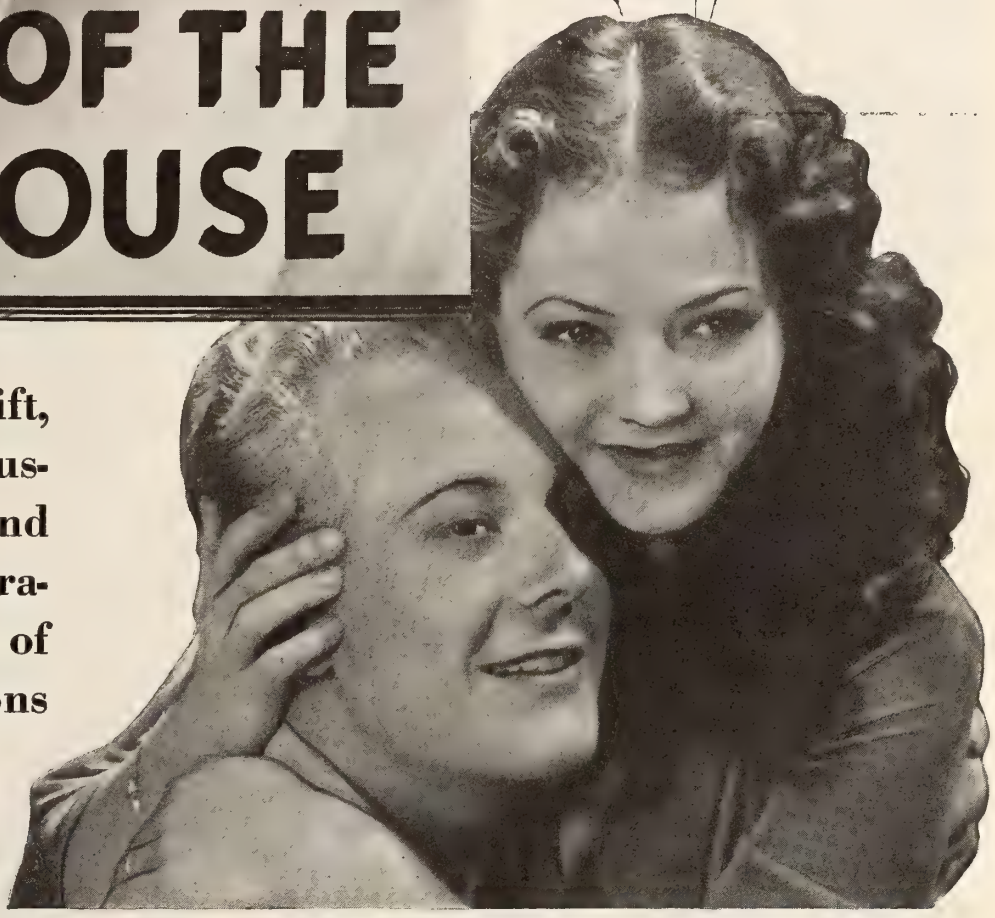
Wallace **BEERY**
Clark **GABLE** *in* HELL DIVERS

More on the way, from the ONE AND ONLY COMPANY *(need we mention the name?)*

Dramatic thunderbolt!



LADIES OF THE BIG HOUSE



Rapturous Romance! Swift, exciting action! Terrific suspense! Stark Reality! All, and more in this intensely dramatic story. Just the kind of entertainment your patrons are searching for.



with SYLVIA SIDNEY

Gene Raymond—Wynne Gibson

The screen's finest emotional actress — her popularity is growing in leaps and bounds—Sylvia Sidney! Nothing she has ever done can compare with her performance as the girl who found no risk too dangerous if it meant happiness for her man. Adapted by Louis Weitzenkorn from an original by Ernest Booth. Directed by Marion Gering.

PARAMOUNT

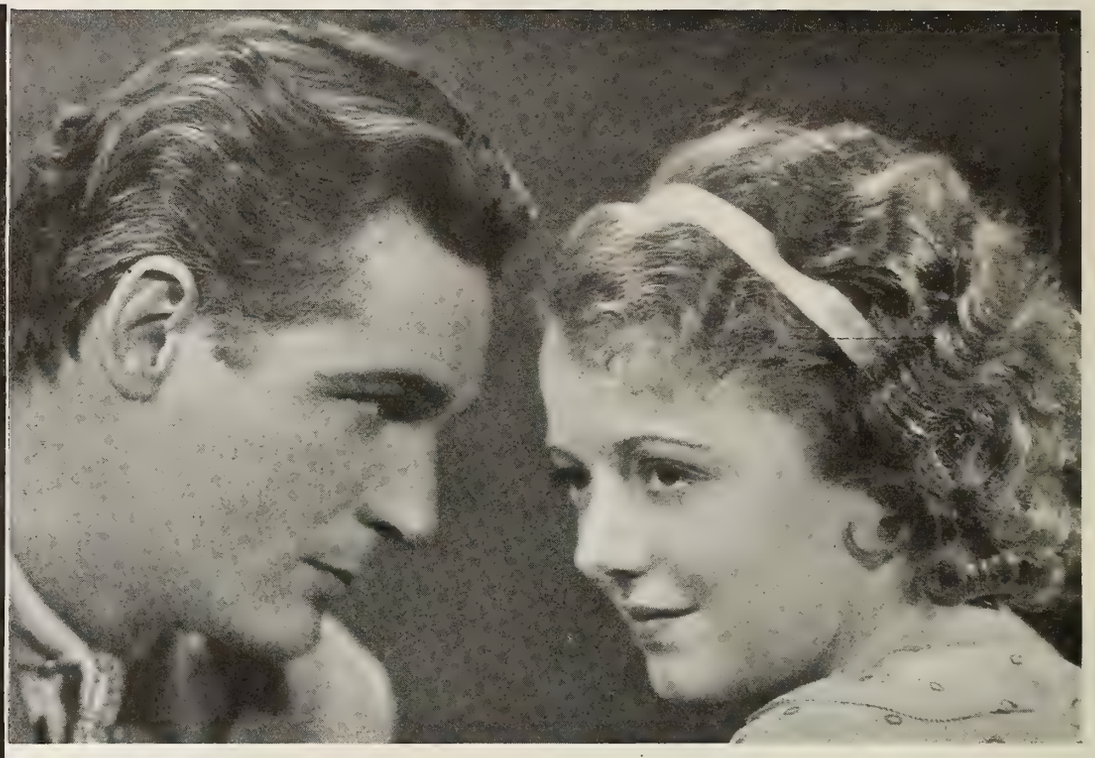

Merry Chris
RESPLENDENT NAMES RING-
ING JOYOUS TIDINGS FROM
THE THEATRE FRONTS OF THE
WORLD.. SCORING HIT AFTER
HIT IN AN HOUR WHEN HITS
ARE SALVATION..RKO-PATHE'S
GREAT STAR TROUPE TAKES
INSPIRATION FROM TIMES
HIGH WITH HOPE AND GOOD
WILL...THEIR GREETINGS TO-
DAY IS A PLEDGE TO DELIVER!


tmas
★
CONSTANCE BENNETT
★
ANN HARDING
★
HELEN TWELVETREES
★
POLA NEGRI
★
EDDIE QUILLAN
★
BILL BOYD
★
TOM KEENE
RKO PATHÉ

THAT'S WHAT SHOWMEN THINK OF THIS PICTURE

209
day & date bookings starting XMAS DAY

115
day & date bookings starting NEW YEARS



JANET
GAYNOR
CHARLES
FARRELL
in their finest picture
Delicious
with EL BRENDEL • RAUL ROULIEN

Music by GEORGE GERSHWIN

Story: Guy Bolton. *Lyrics:* Ira Gershwin

Directed by DAVID BUTLER

FOX

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DEC 28 1931

MOTION PICTURE HERALD

Vol. 105, No. 13 December 26, 1931

ORIENTAL EXCITEMENT

THIS week the middlewest and Chicago's showland is agog over the fact that Balaban & Katz have boldly and spectacularly inserted George Gershwin's "Girl Crazy," uncut and completely transplanted from the "legitimate" Garrick, into a picture-and-stage show bill at the Oriental, big Loop house of the Publix circuit. The picture component and the stage attraction each consume ninety minutes, thus entertainment is being purveyed at 25 cents an hour. Half of that entertainment opened to Chicago at a top of $4.40.

Despite the excitement over this stroke, and regardless of what its success may be as a Chicago Loop box office expedient, it will remain just that, a Loop box office expedient. In terms of show merchandising, as a practice, it must be classified in the same category with the double feature bill. It sets no paces and establishes no tide marks for the industry.

Presently, what with the struggles of the last standers of the stage, we shall likely see, here and there, more of this sort of experiment. It merely means, which observers with perspective have long known, that the motion picture with the coming of sound became the amusement industry. The stage is an appendage of the talking motion picture.

The talking motion picture is the machine tool of dramatic expression. The die hards will contend that hand made drama is another art, but it is not. Neither is it another business. The future relation to the mechanized amusement industry is likely to prove something like that of the handmade motor car to the American motor industry. The handmade car is smart, sophisticated and exclusive—but not quite as good a mechanism as the best Detroit product, and much more costly. The drama of the old stage, in the mass market, is like that.

Despite the excitement of our CHICAGOAN contributor, Mr. Weaver, very little history is being made at the Oriental.

△ △ △

FIRST 24-SHEET

MOTION PICTURE HERALD'S archeological research expedition—all big institutions have their research expeditions these days—reports in breathless cabled haste that it has discovered on the walls of a newly excavated ruin of Herculaneum the first showman's advertisement, reading:

THE TROOP OF GLADIATORS OF THE AEDILE
WILL FIGHT ON THE THIRTY-FIRST OF MAY
THERE WILL BE FIGHTS WITH WILD ANIMALS
AND AN AWNING TO KEEP OFF THE SUN

This is what might be termed simple announcement copy, although the line on the awning may indicate that it was still a bit of an innovation of showmanship. These many centuries later, however, that old stuff still has its pulling power. Some way, one feels that it was a good show, rain or shine. There was no bunk about it, in those days. A fight was a fight. It is to be observed that the advance man who billed his circuit of Rome, Pompeii and Herculaneum did not waste his time and space with a lot of adjectives, and his Latin contained plenty of them.

It is a mere footnote to the considerations of showmanship here-in, but it is worth mentioning in passing that more recent examinations of the records prove that Mark Antony's real start was as Caesar's public relations counsel, and that Caesar's finish began when he fell out with Antony about publicity.

△ △ △

COCKEYED EDITOR

MORE in sorrow than in anger, we discover the "Daily News" of New York in a most grievous error of accusation against the motion picture industry. Usually this journal is more than friendly to the screen, but some editorial writer with acute strabismus, or maybe only astigmatism, hastily read a Broadway newspaper the other day and alighted with ghoulish glee on a list of the eliminations made by RKO theatres from the lines of various vaudeville acts and proceeded thereupon to lay the whole matter in the lap of the "talkie industry." For the information of the "Daily News" it may be well for someone to write the editor a note with a diagram elucidating the difference between the business of producing and presenting vaudeville acts and the business of producing and presenting motion pictures. The screen, the world knows, has troubles of its own, and we cannot have careless journalism presenting us with responsibility for the sins of vaudeville gag men. The "Daily News" editorial likely as not will be embalmed presently in some reformer's screed or speech and then become a part of the accumulated tradition of original sin in the cinema. Thus is the repute of the screen made.

△ △ △

SCIENTIFIC ADJUDICATION

THE Bureau of Standards, which guards our platinum meter bar in Washington, tests hotel china and does other utilitarian chores, has just reached a sound decision. It holds that it is less annoying to live next door to a saxophone player than a tap dancer. The findings unfortunately contain no suggestion about how to make the change, legally.

△ △ △

THE AUDIENCE HAS GROWN UP

EVEN Ohio is beginning to discover that the motion picture has responsibilities other than to the tender infant mind. Dr. Beverly O. Skinner, head of the Ohio censor board, in an address the other day said a survey by the board indicated that only 3 per cent of the audiences were made up of children below high school age. Dr. Skinner was generous enough to remark, too, that modern books and magazines had a more potent effect on public morals than the motion picture.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

CLASSIC

THE TIMES of ST. LOUIS discusses the reissue, in sound, of "Ben Hur," saying:

First of all it brings back a story that has lasted and will last a long time in book form. It returns to us a drama that was for years an attraction, with flesh and blood players, playing season after season to packed houses. . . . The second suggestion is that producers will inevitably return to the tested offerings of the past. . . .

"LIVE & MOVE"

Writing in the DAILY MIRROR of NEW YORK, Edward Orleans, columnist, comes to the defense of the more sophisticated drama of the screen, thus:

The "Hollywood influence," it would seem, has encountered stern opposition in London and certain other English cities that can take their "cinemas" or leave them.

Justice A. R. Cairns, of the Southwestern Police Court, epitomized the matter for a correspondent of the *London Methodist Times* lately.

Said the Magistrate:

"We are living in an era of dirt, and the pictures exploit it and thrive on it. Their highest idea of romance is infidelity. Marital loyalty is the hallmark of imbecility. The husband who trusts his wife is a halfwit; and the wife who trusts her husband deserves to be deceived, and is an object for hilarity.

"Filth has become in most of our picture houses and many of our theatres the hallmark of amusement, and self-control the brand of the coward. I do not hesitate to say that Hollywood is earning a distinction second only to Gomorrah."

It would be interesting to know the age and the general physical aspect of Justice Cairns. From the way he talks he and Queen Victoria, of lamented memory, must have been born in the same year.

The world changes, and we change with it. Admittedly, many of our modern pictures are not intended for juvenile consumption. For the function of the player is "to hold the mirror, as 'twere up to nature."

We see drama, bitter tragedy, duplicity and deceit, as well as heroic sacrifice and self-abnegation in the modern picture. We see things that perhaps have actually happened—hundreds of times.

Dreiser lifted "An American Tragedy" bodily out of the newspaper reports of a pitifully sordid murder trial, and with true Dreiserian touch made it epic.

Vina Delmar has sliced a cross section of palpitating life in "Bad Girl," a really beautiful and human play.

"Street Scene," in many of its familiar aspects, has happened scores of times—right around the block from where we live.

And, while we shouldn't care particularly to take our twelve-year-old daughter to see "Anna Christie," "The Fall and Rise of Susan Lenox," "The Sin of Madelon Claudet," "Are These Our Children?" "Devotion," "A Free Soul" and dozens of other splendid pictures, nevertheless these films are thrilling entertainment for anyone between the ages of sixteen and one hundred and sixty.

They are *real*. They *live* and *move*. They have "organs and dimensions." They are *fascinating*. So let's continue to have them. We'll send the kids to see "Huckleberry Finn," "Tom Sawyer" and "Penrod."

And then we'll all be happy.

This Week

Penalty on copyright violation less drastic under Hebert bill; Vestal measure is reintroduced *Page 9*

Full stage play is added to screen fare in three-hour show at B & K Oriental in Chicago *Page 10*

Theatre must adjust to supply, not to demand, Goldwyn insists; producer raises his voice in defense of Hollywood and its "miracle" performances and its night-and-day labor—By Terry Ramsaye *Page 11*

Democrats lean toward bond issue instead of tax on admissions *Page 13*

MPPDA launches fight against gossip broadcasts and will present records to Federal Radio Commission *Page 14*

Exhibitors of Japan organize for economies and cooperation *Page 19*

M-G-M mystifies Australia as to which circuit will get its product *Page 21*

Britain must change exploitation methods to win Canada *Page 22*

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Asides and Interludes *Page 23*

Your Public—By Rita C. McGoldrick *Page 34*

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STAGE and MASSES

THE ENQUIRER of CINCINNATI gives editorial recognition to important elements of strength of the motion picture as entertainment keyed to the age and its economics, with a side consideration of the stage, thus:

The legitimate stage has been struggling along for years against the youthful strength of the movie, competing on the traditional basis of the theatre of history with the ultra-modern motion picture. Quite apart from considerations of art and taste, the movie has all the logic on its side.

It is a creation of our mechanical age. It can be produced only at great cost, but, once produced, it is sold in thousands of theatres for a low admittance price. Thus, under mass-production methods, the motion picture has become one of the Nation's largest industries, and the legitimate has almost gone the way of the stage coach.

But there remains a demand for the theatre. Men and women still want to see individuals come before them on the stage and act their parts without the intervention of mechanics. There is a genuineness about seeing actors themselves, about knowing that each performance is unique, in some detail or many.

This constitutes a problem in economics. How to make use of the motion picture's mass-production advantages and yet retain the vigor and distinction of the legitimate play? One experiment being tried in Chicago possibly may supply the answer.

There a musical comedy, fresh from Broadway, has been moved into a movie theatre, to become a part of the program, four times a day, sandwiched between showings of the feature film. Instead of paying three to five dollars for the musical show alone, the public can have it and a movie program also for thirty-five to seventy-five cents. That is how mass production works.

It remains to be seen how long musical comedy personnel can stand up under the rigors of the four-a-day and how the public will respond to the new undertaking. Economically, it seems a hopeful experiment. Artistically, it will have to prove its worth.

AN EXHIBITOR friend in Nampa, sends us a clipping from the editorial page of the IDAHO STATESMAN, discussing the box office conditions of the day, and saying:

And who can blame the public? Mothers and fathers will take their families to the theatre when they can be certain the entertainment is wholesome. The public has tired of this flood of sex sophistication, stories of gangsters who kill for recreation, of men and women who break the laws of man and God and who are glorified for their misdeeds.

COPYRIGHT VIOLATION PENALTY IS LESS DRASTIC UNDER HEBERT BILL

And Copyrighted Material of Producers-Distributors Is Given Greater Protection; Will Irwin Calls Bill Best Yet

Less drastic penalties for film copyright infringements by exhibitors and greater safeguards of the copyrighted material of producers-distributors are provided in the Senate bill on copyright revision authored by Senator Hebert of Rhode Island, chairman of the Senate patents committee.

Both exhibitors and distributors approve the measure, according to Senator Hebert and the Authors' League, one of the most important sponsors of the measure. Will Irwin, chairman of the copyright committe of the Authors' League, describes the bill as the most favorable legislation in that field that the exhibitors may hope for.

"Holdovers" Change Important

Probably the most important change in the Hebert bill is in relation to "holdovers," the provisions for which in both the earlier Hebert bill and in the Vestal bill, which has been reintroduced in the House, were vigorously opposed by exhibitors. Allied States Association, in particular, has opposed the fixing of arbitrary penalties for unauthorized exhibitions, and has sought to have infringements of that kind defined as breaches of contract, rather than infringements of copyright.

While sponsors of the bill and the Senate committee on patents see little likelihood of such a definition being given, their favorable disposition toward a lessening of penalties for infringement is evidenced in the reduction of the minimum penalty from a proposed $250 to one of $50, where "innocent" infringement can be shown. The minimum penalty provided in the Vestal bill is $100.

Penalty Provision Altered

Complete elimination of the penalty, as asked by exhibitors, might be construed, the Senate committee is reported to believe, as involving setting the terms of a contract, which is outside the realm of legislation. For that reason, it was said, the committee failed to act in accordance with exhibitors' wishes in revising the Hebert bill, inserting, instead, amendments which distinguish between "guilty" and "innocent" infringements with corresponding lighter penalties for the latter. In addition, the committee further amended the bill by eliminating the arbitrary damages recoverable in cases of infringement and supplanting them with revised damage limitations to be administered in the judgment of the court in relation to actual damages suffered.

This latter provision of the Hebert bill is interpreted by its sponsors as further favoring "innocent" parties to unauthorized exhibition. In application, they say, a court could not award damages to plaintiffs which were in excess of the actual loss suffered, which, in the case of holdovers would correspond to actual loss of rentals due to the holdovers.

The recoverable damage for "innocent" infringement applies alike to one or more unauthorized exhibition under the Hebert bill. Thus a damage award may be as little as $50 and not more than $2,500, as compared with the present recoverable damages of from $250 to $5,000 for each unauthorized performance with no distinction made between "innocent" and "guilty" infringement.

In the case of provable "guilty" infringement, damages recoverable are not less than $100 and not to exceed a total sum of $10,000 for all infringements of a copyright up to the date of institution of suit.

In addition, the Hebert bill provides that no damages may be recovered by a plaintiff, even in the case of "guilty" infringement, unless the material used has been registered in Washington as provided in the bill. In such cases, the plaintiff's only remedy would be injunction.

Music Tax Involved

A second major objection of exhibitors to former copyright measures involves the music tax, or licensing of copyrighted material. The Hebert bill has avoided specific reference to the music tax, as such, and under its provisions there is little likelihood of any vital changes resulting in the amount of the tax as now collected. The Senate committee on patents rendered the opinion that this subject also was a contractual one in which the law has no interest. The Hebert bill gives the copyright owner exclusive use of his copyright, and if permission to use the work is granted by him to others, the committee opined, it must be by mutually agreeable arrangement, and therefore a contract results, the terms of which cannot be set by legislation.

Registration of a full story, manuscript, scenario or comprehensive synopsis is provided for in the bill and is looked upon favorably by producers. If the Hebert bill became law, under its provisions for registration a producer would be given clear title to any work purchased for production without fear of later complications. With the story registered in Washington, suits for damages filed against producers by authors who contend that material or ideas of theirs were appropriated without authorization would be quickly decided without recourse, even, to the courts if the claims were not meritorious.

Fairest Plan, Says Irwin

"The complaints and petitions of exhibitors, relative to copyright revision," said Will Irwin, "have been carefully investigated. As a result, we are convinced that it is the fairest legislation which can be devised for them. We feel that if exhibitors were to read the bill carefully they would beg their representatives not to disturb the new amendments to the Hebert bill.

"These amendments include everything that legislation can do in the way of satisfying their requests for copyright revision. When exhibitors ask for more than this, we can only believe that they are confused on how much can be done by legislation. Lawmakers, it should be obvious, cannot set the terms of a contract, therefore, it is quite impossible to say how much a music tax shall be and what contractual definition a 'holdover' shall carry. These are purely matters to be worked out between owners of copyright and exhibitors, and between exhibitors and distributors."

Distinguishes Between Innocent and Guilty Infringement and Removes Arbitrary Penalties, Says Chairman of Committee

Reduces Damages

Summarizing the benefits of the Hebert bill amendments to exhibitors, Irwin said that, in its present form, the bill reduces damages for infringements to a new low minimum, that it stipulates a total maximum damage for all violations instead of for each violation, as under present law, that it distinguishes between innocent and guilty infringement, and that it removes arbitrary penalties and leaves their naming to the court, and stipulates that such penalties shall be in accordance with a "fair and reasonable license value."

"The bill has the support of many important factors within the motion picture industry," Irwin continued. "Its only serious opposition appears to be inspired by the radio interests—for what reason we are not aware. The present law is as antiquated as an ox-cart. It dates to the age of Queen Anne, and in the course of its numerous years has been amended by every country but the United States and Siam. New laws have been in use elsewhere for the past 35 years."

Delayed by Filibuster

The amendments contained in the Hebert bill as reintroduced at this session were agreed upon in the Senate committee on patents in the closing days of the last session. It was passed handily by the House but a five-day filibuster stopped it in the Senate. It is reported that had it been permitted to come to a vote, not more than 12 votes would have been cast against it.

The Vestal bill, also reintroduced in the House at this session, bears the bulk of industry opposition, being particularly opposed by exhibitors generally.

As yet, the Senate patents committee has not organized for this session, and the Hebert bill, therefore, has been given no new consideration as yet. The patents committee, it is expected, will meet some time after the Christmas holidays for the purpose of making up a program, on which the Hebert bill will be given a prominent place, and hearings will probably be held early next year.

Club Set For New Year's Eve

The Motion Picture Club, in New York, will hold its annual New Year's Eve party at the club headquarters. Midnight dinner, dancing and entertainment will be part of the program, for which numerous notables in the industry have reserved tickets.

FULL STAGE PLAY ADDED TO FILM BILL IN THREE-HOUR B & K SHOW

Each Part of Program at the Oriental Consumes Exactly Ninety Minutes, Or At the Rate of 25 Cents An Hour

Balaban and Katz is undertaking the experiment this week of presenting a stage play in full in addition to the regular screen fare at the Oriental in Chicago. William R. Weaver, editor of The Chicagoan and a veteran writer for the film business press, comments on the B & K innovation.

Draw a circle around December 18 in your date book. On that day George Gershwin's "Crazy Girl" was written into theatre history over the bold, flowing Balaban & Katz signature as the first major stage production to be booked uncut into a major cinema to split program time with an uncut film bill at uninflated admission prices. That's history.

Theatre theorists have toyed with the idea for years. Balaban & Katz, responsible for many important innovations in theatre management since 1914, have put it to practical test. This is written before final returns are in, but early voters for the proposition are buying ballots in such numbers as to leave no doubt about their sentiment in the matter. It's a go.

(Latest returns at press time indicated success of the experiment unquestioned for the first week, though the bill thus far had failed to submerge the records of strong programs such as those which included Duke Ellington and Ted Lewis.—Ed.)

Conditions were perfect for the experiment. That is, the time, place and production were right for a trial that would determine positively the merits of the policy. The week before Christmas week is box office ebb tide in downtown Chicago. The Oriental, built for meteoric Paul Ash and never consistently healthy since he burned out grosses up or down in direct ratio to the strength of individual attractions, enjoys less fixed habitual patronage than any other local Publix house. "West of Broadway," the John Gilbert-Lois Moran selection for the week, is precisely par for the Oriental course. An ideal spot for the try-out.

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In the opposite corner, "Girl Crazy" had opened big at the Garrick for $4.40 ringside. When the annual shopping spree began to cut in, the management had run in a second string cast with Gregory Ratoff and Vivian Janis batting ("This is Graham McNamee speaking") for Benny Rubin and Blossom Seeley. At this point the extension of half-rate ticket privileges, an old Chicago custom, had reduced the net admission price to $2.20. Which doesn't mean that the show was a flop. The cast still counted 92 and the stands were still as comfortably filled as any other pre-holiday stands in the city.

What, then, everybody wanted to know, would happen when the Oriental made good its promise, published on every Publix screen in town, to bring "Girl Crazy" to the Oriental "intact" as a stageshow (Ted Lewis had officiated the two weeks preceding) at no advance in admissions? This is what did.

Morning line odds were about 2-1 to win. The early birds who wait for the wicket to open gave Randolph street a pre-war eyeful. The afternoon performances, run off at the usual matinee prices, did more business than the toy department at Marshall Field's around the corner. Your informant inquired at 8:15 and was told he might get in 30 minutes later, wherefore he crossed to the United Artists and went "Around the World in Eighty Minutes" with Douglas Fairbanks. Returning at 9:35, he caught the film-end break-up and plunged his way to first down on the 22-yard line, his interference and life-partner carrying on to a seat directly back of the organ console and the tympani.

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"Girl Crazy" started at 8:37, screen announcement substituting for printed program. The show opens slow and with much conversation, building speed and interest through six scenes, three to each of the two acts. Gershwin's song numbers, most of which have been community-sung to complete familiarity in this and other cinemas, keep principals and chorus busy most of the time. Between them, Ratoff's Russian idea of a Germano-Hebraic comedian elected sheriff of a quick-triggered Western cow town holds attention of cast and audience. A laconic and somewhat too quiet quartet masks scene changes with "Bidin' My Time" and "I Got Rhythm" and knots proceedings for a couple of encores.

All this occupies 90 minutes as clocked. The film program runs exactly as many, giving a grand total of three hours—at 25 cents per hour after 6 o'clock and something less before—and a grand holiday package of entertainment for any and all buyers.

Thus the credit side. There is a debit side, of course, although the slight corrections required to eliminate it will have been made by now. For one thing, the actors have to be taught to speak up if their lines are to carry to the back rows of a bigger theatre than they are accustomed to. For another, the intermission must be eliminated. Attempt was made to bridge it by projecting the lyrics of first-act songs on the screen for all to sing, but two or three hundred innocents tried to enjoy their habitual *entre-act* cigaret in the foyer and a like number of veteran cinema-goers, trained in catching a seat as catch can, made the most of their inexperience. Balaban & Katz will fix that.

That's the record. If you care for prophecy—and it's been a rotten year for it—mine is that this marks the beginning of a theatre era quite likely to date from now on. Without straining imagination the merest trifle, I can visualize the opening of Mr. Ziegfeld's "Follies" and Mr. White's "Scandals" and Mr. Carroll's "Vanities" and all of their kind at the New York Paramount in connection with a standard film program and as the first stand in a cross-country season that will take them to San Francisco by way of all the key cities (and maybe some that are not key) and to the box office glory of the theatres therein. I can picture the socalled legitimate stage giving up the musical comedy ghost, perhaps not without a struggle, but no less surely, and confining itself to those things it can so much better produce and house. I'd like to speculate on the effects of this fore and aft, its influence upon picture theatres and stage theatres and entertainment and society and all the rest of it, but I know you'd rather do that your own way and so I'll not. But draw that circle around December 18 just the same. That day something happened.

Idea Toyed With by Theorists For Years Is Given Practical Demonstration in the House Originally Built For Paul Ash

Hammons Strikes At Double Bill Evil

The picture industry cannot recover even when prosperity returns, until it eliminates double featuring, E. W. Hammons, Educational president, declared this week, in an attack on the practice.

He assailed it as violating the principles of showmanship, and termed it the greatest evil the industry has ever known, and in a statement made to *Motion Picture Daily* he said:

"Already many leaders in the industry have pledged their support of a campaign against the evil of the double feature program, and this coming year should see every effort exerted in this direction," Hammons said. "The theory has definitely turned into fact—that it has been working in a vicious cycle. The practice has created an artificial shortage of product, with the result that a considerable amount of inferior product (altogether inconsistent with the progress made in producing fine entertainment) has been dumped on the market. This has been undermining the good will of the public, hurting the exhibitor as well as the producer.

"From its very inception I have deplored the double feature policy as a dangerous substitute for the well-balanced program. The danger has become a menace."

Paramount Adding Stock

Paramount-Publix has applied to the New York Stock Exchange for listing of 79,946 additional common shares at no par value.

THEATRE MUST ADJUST TO SUPPLY NOT DEMAND, GOLDWYN INSISTS

Producer Raises His Voice in a Defense of Hollywood and Its "Miracle" Performances and Its Night-and-Day Labor

While there can be no denial of Mr. Goldwyn's assertion that the exhibition mechanism of the industry must not outgrow the product, it is germane to the topic to observe that exhibition and the theatres have always been a component of importance in the development of the industry—if not the art. Producers moved from roof tops and backyards to studio when the nickelodeon created the machine by which the public could express its motion picture demand. Stable, substantial production institutions grew up alongside of and step by step with exhibition. Intemperate and artificial growth on either side has ever met with the inevitable processes of inhibition imposed on all organisms. The pulpy "watersprouts" of late summer always "winter kill." The creative force is in the studio, the nourishing force is the public expressing itself at the box office. The theatre belongs to and works for the public not the producer. Ultimately there will be all the production the public can absorb through the theatre. The soil ordains the career of the forest—there are usually too many seeds, anyway.

TERRY RAMSAYE

Samuel Goldwyn, aggressive and active among the producers of Hollywood and as a founder and observer of the "Hollywood scene" from the beginnings of the dramatic motion picture, is vigorously displeased with the light in which that creative community is being shown to the world.

Mr. Goldwyn has come to Broadway with his "Arrowsmith" and the while is sojourning for a few weeks at the Waldorf, where he has caught up with his reading, and finds a deal in print about Hollywood upon which he will comment when provoked. Hollywood, he says, is doing very well, miraculously well, all conditions and circumstances considered.

"However," it was tentatively suggested, "Mr. Goldwyn, there seems to be a rumor about that all is not well in the industry. What do you think is the matter in Hollywood, or wherever it may be?"

"First," Mr. Goldwyn remarked in reply, "is the fact that there are in Hollywood about three hundred and fifty newspaper people, representing nearly every important publication in the world. They just have to write something. And the newswriters are like many other workers, they catch on to a theme song and sing it until it is worn out. A story or a line of copy about Hollywood tends to be repeated until it is all over the world.

"Second," he resumed, "the whole of the motion picture business, just like other businesses, must undergo, and is undergoing, readjustments. Hollywood knows it, and I expect Hollywood knows it better than any other branch of the industry. It is a world condition affecting all business. It is not something brought on by Hollywood.

"The reorganization of the business of making pictures due to the coming of sound had hardly found its feet when the world depression came along. That the motion picture producing community has delivered as well as it has, with a practically new medium, under world conditions as they are, with two sets of problems, its own and the reactions to the problems of the rest of the world, is certainly a miracle. A good job is being done and it will get better.

"Third, there must be a new conception, or rather a correction of a more recent conception of what this business is about. The whole industry must come to the realization that it is a picture business, that it was the picture which built the theatre and that it is only the picture that can maintain the theatre. It must be realized once again that the business starts in Hollywood and goes thence to the box office market, not from the market back to Hollywood.

"The ultimate readjustment will find the motion picture business so arranged that



". . . better work must be done for less money. It means we shall have to get back to the production figures of ten years ago."

the demand will be controlled by the supply.

"That may sound sensational, but it is sober fact. It is true enough in other businesses—take the diamond trade for example. And, yes, look at the legitimate stage of Broadway and its dark houses. They wouldn't be dark if they could get the product, the plays, and to produce a play costs, as we all know, but a fraction of what it costs to make motion pictures. Supply is ruling the business there. The Shuberts and some others in that field have learned to their cost that the theatre is subordinate to the play. It is always ridiculous to consider the ship more important than its cargo."

"Then you think the present system of picture production and the present scale of operation will not continue?"

"Certainly not." Mr. Goldwyn got up to be emphatic. "It is impossible. It has been said that some of the big studios are equipped to turn out 50 pictures a year. I tell you that there is no studio that is mentally equipped to turn out more than 20 pictures a year, real pictures, and perhaps not that many.

"The industry is going to have to do with less and less product until an equilibrium has been reached, and various adjustments have been made out in the distribution and exhibition field."

Mr. Goldwyn went into a discussion of the changes in production problems. "Mass production, never a very sound policy, had much better chance of success in the days of the silent picture," he observed, "for a very special reason. The fact was that the silent picture, limited as it was to pantomime and a few titles, was only a cue to a play and it made each spectator his own producer for a large share of the success of the picture. The spectator did his work in what they called the 'margin of free fantasy.' The silent picture was so unspecific that the audience could idealize ad lib. Now the audience can't help us any more. Hollywood, working in words and pictures, has to do the whole job and the problem is multiplied many fold.

"There is not in the whole world enough producing genius to maintain for the sound screen anything approaching the pace of producing that Hollywood reached in the silent picture. There never will be enough."

"In the light of that, do you think, Mr. Goldwyn, that the people in Hollywood are worth what they are getting in the salaries that have attracted so much publicity?"

"That answer is easy," he snapped back. "In every industry and activity, in its earlier phases there is a process by which many are drafted and then sifted. The sifting in the newly constituted industry of Hollywood is going on as rapidly as it can without impairing the machine.

"I will say that the talent which does not draw at the box office is overpaid at any price. The time is certain to come, however, when the outstanding stars and the outstanding writers will share in the gross done at the box office on a percentage basis. In a rough way that has always been true, but the errors of adjustment of salary to value have come from a number of reasons, sometimes unwise competition, and sometimes the obvious remoteness of

"SUPPLY NOT DEMAND"

(Continued from preceding page)

the production from its market experience. It is and was a condition more applicable to the volume production of silent days than it will be under the new order."

"Some extraordinary attention has been paid in the press of late to stories about highly paid writers?"

"There are in Hollywood," commented Mr. Goldwyn, "two classes of writers; first, the conscientious workers who are trying to create and write; second, the writer-racketeers who are trying to cash on what they used to do. There are about as many of one class as there are of the other."

"And the bankers—that's a strongly current topic with the industry these days?"

"The steel business," remarked Goldwyn, "is operating at something like 20 per cent of capacity. The bankers are not upsetting the metallurgy of the steel business and telling U. S. and Bethlehem how to make more popular rails to help the railroad business.

"I have observed," he remarked, "that there are three things that nearly everybody thinks he knows all about. They are: How to run a hotel; how to run a newspaper; and how to make better motion pictures. The trouble is that every spectator becomes a self-constituted expert on the motion picture.

"Now the ultimate facts will prove that the readjustments that have to be made in the motion picture business will have to be made by its builders, and its builders are the picture makers. They are capable and they are doing it. Some businesses, most businesses, in fact, shut down when they rebuild and reorganize and undergo sweeping changes of product and policy. Did the motion picture business do that? Did it even slacken pace? No, sir. The motion picture business carried on, and is carrying on. The public and the industry as a whole can very well be grateful to Hollywood.

"Hollywood is working night and day. Hollywood works under a tension and pressure and with a relentless consistency that no one can understand who is not there, in the thick of it and a part of it."

"And where, Mr. Goldwyn, does the theatre get off in this new situation as you outline it?"

"There is the greatest hope for the theatre situation now if they will realize that they cannot build faster than Hollywood can produce, if they will not let the machinery of exhibition outrun the capacity of human genius to produce entertainment."

"While we are talking about readjustment, what do you and Hollywood think about the foreign situation?"

"That's settled," Goldwyn replied. "The success and status of the well-made American picture in the whole of the English-speaking world is assured, but we have, by gaining a voice for the screen, lost 50 per cent of the foreign market."

"And that means—what?"

"It means that picture costs cannot be maintained at the present level. It means that in the readjustment process better work must be done for less money. It means that we shall have to get back to the production figures of 10 years ago.

"I have been in the Hollywood community and making pictures 20 years. This is the first real trying period that the industry has encountered in its history. If I were starting again my choice would still be the picture business. The men of Hollywood who are making the pictures know better than anyone else what it is all about, where they are going and how they are going to get there. The picture business will give a good account of itself."

Urges Check and Control of Sound

Dr. N. M. LaPorte of Publix has issued a warning to managers, cautioning them against excessive sound volume in their theatres, and urges a constant check of auditoriums for volume control purposes. Reports of field supervisors are said to have indicated too much unnecessary loudness, producing echo, distortion, reverberation and audience discomfort generally.

The faults, it is pointed out, can in the majority of cases be remedied very easily by a simple adjustment. A thorough cleaning of apparatus is stressed as the best means of improving sound reproduction many times over. It is indicated that these difficulties exist only in a limited number of Publix houses, by no means in the majority.

Inventor Claims Wide Value For Three Dimension System

Dr. R. T. A. Innes, South African astronomer who invented a three-dimensional system, claimed recently in London that his method offers: pseudo-stereoptic relief, lack of distortion, enhanced value of color film, elimination of "rain" from scratched film, clearer pictures, makes all seats of equal value.

He claims the pictures are taken in the ordinary way and shown with ordinary projectors, the sole change being that the films are not viewed directly but in a mirror. The underlying principle rests upon the properties of the virtual image.

Insuline Company, Television Makers, Plan Wide Expansion

The Insuline Corporation of America, manufacturers of radio and television equipment, has formed a new holding corporation, Standard Television & Electric Corporation, to finance wide expansion of manufacturing facilities.

A new national advetrising campaign is being prepared in keeping with the expansion. S. J. Spector will continue as president and A. G. Heller will remain as treasurer.

Sound-on-Film for Warners With February Releases

Complete elimination of sound-on-disc by Warners is understood planned for February 1, when future releases will be made in sound-on-film only, similar to the policy now in use generally.

New Product Tells New Story: Katz

New productions on the immediate release schedule of Paramount Publix Corporation will give to the organization a new hold on motion picture business, according to Sam Katz, president of Publix Theatres. In a message in *"Publix Opinion"* to theatre managers, Katz says he has "deliberately refrained during the past few months from giving you exaggerated hopes, or misleading you by endorsing product which did not come up to the standard set by Paramount in the past years."

"It was a tough situation," Katz advises his operators, "necessitating a great deal of patience and faith on your part."

The Publix chief tells his men "to look forward to the new year as far as product is concerned in a more optimistic mood, secure in the knowledge that the pictures you will get in the next few months will show a tremendous improvement in entertaining values, in box-office names and, I am almost positive in grosses."

"This marked improvement in production," he continues, "does not come as a surprise. For many months now, every effort of the production department has been toward this very thing. Those of you who follow production news in the trade press know that a great deal of activity has been going on, and that many changes were made.

"Under the concentrated move toward improvement, the old Paramount spirit has returned to the studio. The same fervent desire to be at the top, the same strong urge to create the finest in picture values, the same spirit of cooperation, is actuating production today. As a result, the picture quality which was synonymous with Paramount when its activity was unparalleled, has returned."

Czechoslovakia Admits All Foreign Films With 1% Tax

The Ministry of Commerce at Prague, Czechoslovakia, has decided that all foreign sound and talking motion picture imports shall be admitted, with a special tax of one per cent to be collected, the revenue of which shall be applied to the support of home production.

An international film exhibition is scheduled as part of the 1932 spring fair at Prague, the aim of which is to show the development of Czech film production from its beginning. A site has been approved by the municipal commission of the capital for a new A-B studio near Prague. Numerous films are in production, one "The Third Troop," from a successful war novel, to be released by the Czech branch of MGM.

40 Milwaukee Houses Using The Double Feature Policy

The double feature policy in Milwaukee has reached the point where it is being played either daily or a portion of each week in more than 40 theatres, although it is generally admitted to be undesirable.

More theatres have been adopting the policy recently, for the most part for protective or competitive reasons. Both Fox and Warner circuits are double-billing in their neighborhood houses. There are approximately 70 theatres in Milwaukee.

DEMOCRATS LEAN TO BOND ISSUE INSTEAD OF TAX ON ADMISSIONS

Considerable Opposition Develops to Any Move That Will Directly and Heavily Affect the Average Wage Earners

A bond issue to pay the Government budget deficit is expected to be proposed by Democrats in Congress, supplanting the Administration's recommendations for a 10 per cent admission tax and other socalled "nuisance" levies. They favor taxes on larger incomes, however.

The position of Democratic leaders on the question of reducing the 10 per cent admission tax exemption from $3 to 10 cents as recommended by Andrew Mellon, secretary of the treasury, will not be definitely determined until some time next month, as a result of the failure of the Democratic policies committee of the Senate and House to reach an agreement at its initial organization meeting.

Financing Burden on Democrats

Wide divergence of opinion among Democratic leaders on the question of tax levies is understood to have developed. The ardor aroused when they gained control of the House having had time to cool down a bit, many of those who at first were most outspoken against giving approval to anything the Administration might recommend are becoming a little uncertain as to where they might find substitutes for some of the taxes proposed.

Having acquired control of the House, where all "money" bills must originate, the Democrats have also acquired the responsibility of financing the Government. This they can do by either tax increases or a bond issue, or both, and it is expected that, failing to find suitable tax subjects, they may offer a bond issue as a means of raising part of the anticipated deficit.

There is a great deal of opposition to anything which will directly and heavily affect the average wage earner, as would be the case with a 10 per cent tax on all admissions over 10 cents, among both Democratic and Republican members from the large cities and the industrial centers where unemployment and part-time work are prevalent.

La Guardia Offers Substitute

Some of these members might consider an admission tax starting at 25 or 35 cents, but the majority of them are understood to be opposed to any change whatever in the present exemption of $3. Their attitude is based on the contention that the motion picture is the poor man's entertainment; some of them also point out that the average theatre has taken a heavy reduction in attendance already and that many of them, particularly in poorer sections of certain cities, might even be forced out of business if the exemption was put at 10 cents.

So far, the only comprehensive tax measure introduced as an alternative for the Mellon proposals is that of Representative LaGuardia of New York, who proposes as a substitute for the admission exemption reduction a tax of 10 per cent of the total derived from the leasing or licensing for exhibition of motion picture films. LaGuardia's tax measure also provides that if the owner of a film exhibits it for private gain he shall pay a tax equivalent to 10 per cent of the fair rental or license value of the film at the time and place and for the period during which exhibited. The measure provides that where existing contracts do not permit the addition of the tax the vendee or lessee shall pay the tax instead of the vendor or lessor.

The bill also imposes a tax of 25 per cent on all sums earned by broadcasting stations from commercial programs.

Protest Published Reports

Inasmuch as it is the intention of the Democratic leaders to hold hearings on the tax bill before it is reported to the House, representatives of the industry will be given an opportunity to present their situation before any definite action is taken. It is expected that the hearings will begin about the middle of January.

When the industry does attend the hearings at Washington, it will discuss the situation with William Collier's ways and means committee of the House, Collier being chairman and a Democrat from Mississippi, simultaneously conferring with the finance committee, under chairmanship of Senator Reed Smoot (Rep., Utah).

In the meantime, industry leaders voiced vigorous opposition this week to published reports sponsored by Standard Statistics Service, of New York, which, in a financial survey of film conditions, credited important executives with saying that the entire business feels there will be little harm done by increased admission taxes.

Abram F. Myers, president of Allied States Association, Washington, telegraphed Motion Picture Herald asking that it unearth the names of the leaders who anonymously were mentioned as having belittled the effect of tax burdens as recommended by Secretary Mellon. "You will render exhibitors a real service," Myers wired, "by demanding the names of leaders making such statements and, if information is refused, by canvassing all leaders and exposing the falsity of this statement."

Accordingly, executives at Standard Statistics were challenged on the accuracy of their information and, although it was said that the information was not speculation on their part, but did come from industry "leaders," officials at Standard refused to divulge the names of those who are supposed to have issued the statement.

C. C. Pettijohn, leader in the industry's fight against proposed legislation and new taxation, likewise branded as wholly inaccurate the information supplied to Standard by socalled "leaders."

"Invest in Quality"

"Now is the time to invest in quality to restore public confidence, not the time to curtail, making pictures for a price rather than quality recognition," said Carl Laemmle on the Coast this week. The Universal president drew a parallel between the football game being always interesting, with new stars cropping up on the gridiron horizon each season, and motion pictures, with new personalities coming to the screen at regular intervals. "Attendance at baseball and football games the past season shows that the public is willing to spend money for good entertainment," said Laemmle. Noting that the producer also is willing to spend money for good entertainment on his side, Laemmle said, "Producers have been given an extremely high standard to maintain and a fickle public does not ease the responsibility one whit."

Industry Leaders Protest Published Reports That Executives Say Business Feels Increased Levy Would Do Little Harm

Robb-Rowley Unit Expected to Revert To Former Owners

Howard Hughes, now en route to New York, has discussed with Robb and Rowley preliminary details of a deal which is expected to result in the return of 40 Texas and Oklahoma theatres to the former owners.

To date, operation of the circuit has cost Hughes $600,000, including initial payments and losses sustained in operation since their acquisition. Hughes, it is understood, is eager to unload the properties, but he wants back part of the first purchase payment, to which Robb and Rowley are agreeable on condition that Hughes wait until the circuit is again on a paying basis, at which time he would be paid out of profits.

Franklin's Trip East May Result in New Theatre Job

Harold B. Franklin, who recently severed his affiliation with the Hughes-Franklin theatre circuit, will leave Los Angeles for New York on Saturday, December 26, "to look over the situation." Franklin's trip may result in a tie-up with a national circuit, Fox and Paramount having been mentioned in reports as likely employers.

INDUSTRY WILL FIGHT GOSSIP BROADCASTS

Defense Army Stationed at Listening Posts to Record Objectionable Lines for Complaint to Radio Commission

A swarm of Walter Winchell imitators on the air has aroused the ire of the motion picture industry, which is now preparing to defend itself, formally and en masse, against nightly broadcasts of gossip about Hollywood and its studio inhabitants.

An organized plan of defense already is in work and an army of listeners have been "planted" about the country to make stenographic reports of each of these broadcasts. The material will be submitted to the Federal Radio Commission.

MPPDA to Lead Fight

The attack will be led by Will H. Hays and the MPPDA, and if the 50 or more radio stations which now engage in the practice do not desist, immediate steps will be taken to force action by the Federal Radio Commission. The industry will seek to prove to the Commission at Washington its charges of mistreatment on the air.

Los Angeles, particularly, the listeners report, has developed into a hotbed of ether gossip, where radio stations KHJ and KELW are said to offer the warmer words. Led by a group of studio publicity heads, Hollywood this week took up cudgels in a fight to the finish to clear the air.

The present threatening admission tax, too, presents a serious problem in its relationship to the broadcasting of inaccurate stories of salary checks which are supposed to be paid to Hollywood workers. It is charged that the industry's plan to build up a defense against the tax suggested by Andrew Mellon is being impaired on the air.

An indication of the character of the objectionable broadcasts is offered in a citation from Los Angeles which mentioned John Gilbert. It was said on the air that Gilbert told his studio chiefs that he willingly would forego his reputed $10,000 weekly pay check in order to appear opposite a certain woman star.

Follows Winchell's Appearances

The flood of broadcasts began several weeks ago, when, following the successful appearance of Walter Winchell, New York columnist, on commercial programs over an NBC network, several "ham-and-egg" newspaper writers launched the current era of imitating the "dean of American columnists." They went one step further, however, in that instead of confining their remarks to newsy headlines, as does Winchell, many began to offer self-styled "inside" activities of stars and producers and industry leaders.

"I sincerely welcome an investigation," Winchell told MOTION PICTURE HERALD in discussing the situation. He, however, questions the sincerity of studio press agents in their participation in a fight, saying that "Hollywood's publicity men are forwarding the worst and most offensive 'gags' of all, pleading with me to credit their star clients and company players with the lines forwarded."

Winchell said that he avoids injecting "dirt" and malicious remarks in his broadcasts, mentioning as proof picture items contained in his most recent broadcasts. He read a note from Mary Pickford, thanking him for a recent remark concerning her, and said that several other important Hollywood players have written him recently in similar tone.

Plant Cuts Unwise Says Frank Capra

Warning to producers that they face a sharp falling off in quality of pictures, unless they discontinue a policy of "unwise" cost reductions at the studios is sounded by Frank Capra, Columbia's "ace" director, who is in New York en route to Europe. Capra sails December 29 for Paris, Rome, Berlin, Vienna and other cities.

"Price cutting by bankers who have no showman's sense of picture values has reached an alarming state, with consequent lowering of morale and picture quality," Capra said. "Some firms have been 'chiseling on production costs and schedules' to a point where they cannot possibly hope to make films which can stand up under the competition of other attractions and business conditions. Trying to shoot pictures in 10 or 12 days when weeks of time and effort are required is a fallacy, which producers are paying for in the form of decreased box office returns.

"Hollywood morale is at its present low point because of the influx of 'efficiency experts' and others who are trying to make pictures by factory methods, limiting negative costs to a fixed sum, continued the Columbia director. It is impossible to turn out good pictures if the enthusiasm of the director and players has been impaired by unwise cuts, he says.

"How can anyone make a picture, which deals purely with emotions, if he is unfit emotionally because of a lack of enthusiasm," he asks.

Stanley-Musician Strike Off

An amicable settlement has been effected between the Stanley-Warner Company and the Musicians' Union of Philadelphia. The Mastbaum will reopen on Christmas Day, with at least 110 musicians returning to work.

Pola Negri Passes Crisis

Pola Negri has passed the crisis of the serious illness which followed an emergency operation on the Coast. Her physician has announced that she "is on her way to complete recovery."

RKO Insists on Ability To Pay Debt Under Plan

RKO, as a result of the refinancing plan approved by stockholders, has funds "amply sufficient to meet presently maturing obligations and its anticipated requirements for a substantial period in the future," it is stated in the company's answer, filed at Baltimore, to the suit of J. Cookman Boyd to restrain carrying out of the refinancing plan. Boyd is also sponsor of a receivership suit filed prior to the stockholders' meeting, at which the plan was ratified.

The answer further states that the company has assets of $50,000,000 above liabilities and asks dismissal of the suit in a demurrer. Proceeds of the authorized sale of $11,600,000 in ten-year 6 per cent debentures, the sale to be made to stockholders and be underwritten by RCA, which will take up all debentures not bought, are available to meet existing obligations, the answer insists. It denies the company is in the broadcasting business, as alleged by Boyd.

Last week RKO issued to stockholders a general letter, signed by President Hiram S. Brown, explaining the refinancing plan. The letter was considered advisable in view of the vagueness thought to surround the exact working of the plan.

The Baltimore answer says the appointment of a receiver would impair the company's credit and its ability successfully to conduct its business. It is pointed out that the plan was legally approved by stockholders representing all of the Class B and 1,550,000 shares of the Class A stock, only 650 Class A shares voting against it.

Mr. Brown announced Wednesday that RCA had consented to a 19-day extension of time to subscribe to the new debentures and common of RKO, to the close of business January 9.

Radio City Will Bear Name Of Rockefeller Officially

The name of Rockefeller will be incorporated in the official title of the "Radio City" development which Rockefeller is financing in midtown New York. Since the commencement of operations, numerous titles have been coined and fastened on the center.

Cincinnati Exhibitors Elect

The Greater Cincinnati Motion Picture Exhibitors Association has reelected A. J. Holt president, Philip Miller secretary, and Herman Bly treasurer. Frank W. Huss, Jr., was elected to succeed M. Chester Martin as vice-president.

Del Rio and Velez May Go to RKO

Radio Pictures is negotiating with Dolores Del Rio and with Lupe Velez. Miss Velez is scheduled to appear in pictures for Columbia and Paramount.

Derr Joins MGM as Unit Head

E. B. Derr, formerly with RKO Pathe, this week became a unit producer at Metro's Coast studio.

THE CAMERA REPORTS

LENDING HANDS. Among the good citizens of the studio colony who donated their prodigious talents to a monstrous entertainment at the Shrine Civic Auditorium in Los Angeles for the benefit of the city's poor and needy. Here are a few of the motion picture folk who took part —Polly Moran, Martin Proones, Charlotte Greenwood, Mrs. Roscoe Ates, Roscoe Ates and Dorothy Ates.



ACME PHOTO



LATEST STYLE. That is, as late as milady's bedtime. It's a nightie of cream satin with fitted bodice, trimmed in lace, displayed here by Polly Walters, Warner player.

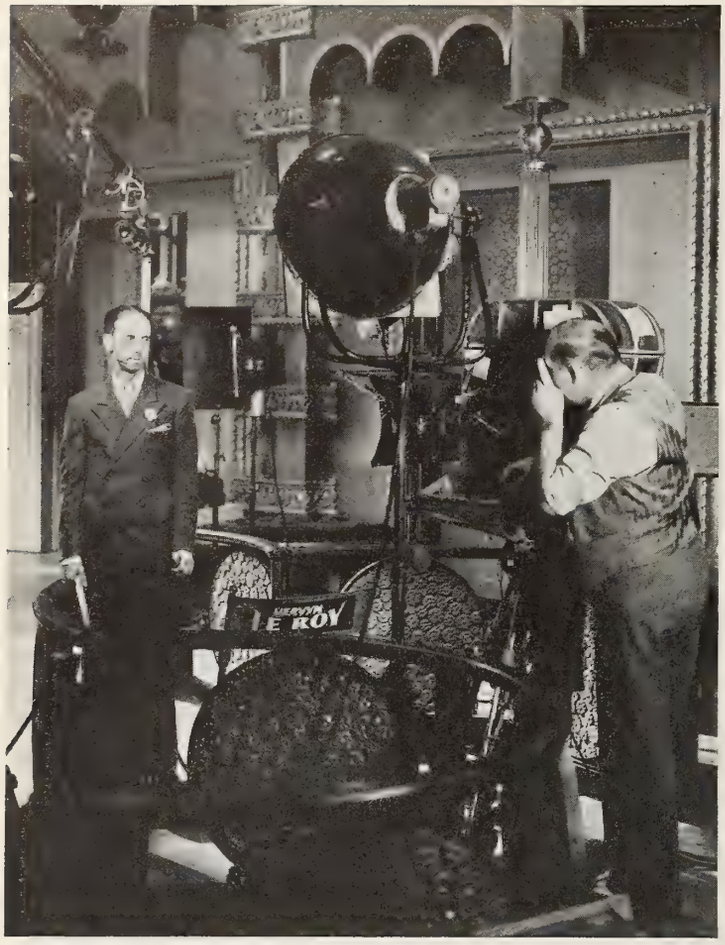


ACME PHOTO

CONFIRMATION. Yes, the reports were true. Clara Bow and Rex Bell are married, and here's proof: The marriage "stiff-cut" itself, exhibited by the parties thereof, at the bride's Beverly Hills home.

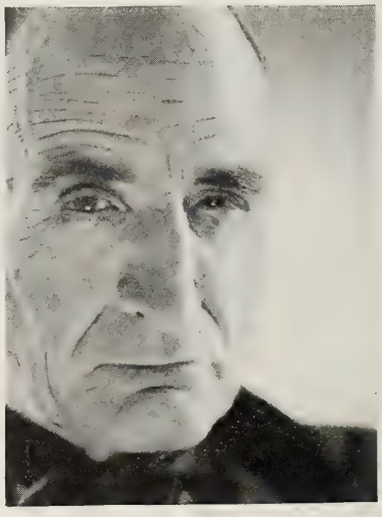
RECRUIT. (Below). They come and go, but "Our Gang" goes on forever. Here is the newest member of this perennially young Roach-MGM comedy group. He's Spanky.





UNSUNG CELEBRITIES. Here at work is one of those whose part in picture making goes unheralded. This chap is not William Powell—it is Warren Dearborn. Because he resembles Powell he saves the Warner star time and energy by taking his "spot" while cameras and lights are set.





SIGNED. (Above) Addie McPhail, well known Mack Sennett screen comedienne (and rather welcome relief in this era of platinumites), who has been signed by Educational. Now in "Keep Laughing."

COPPER. (Left) As we would call le Prefect de Police, as whom we here see Brandon Hurst, veteran character actor, in Universal's picturization of Poe's "Murders in the Rue Morgue," scare story.



LEGEND OF THE PEARLS. At any rate, if you know any good bedtime stories along that line, here's a dandy illustration. "And the gre-a-t big jewel case opened up, and there was a beautiful princess—" Even dad might like it! We like the illustration ourselves, think it a very fetching study of M-G-M's Hal Roach comedienne, Thelma Todd.



AIRING HER VIEWS. Edith Meserand, for several years a member of the public relations staff of the National Broadcasting Company, shown in her new capacity, that of a radiocaster herself, for WGBS.



A HIT. (Above) She's used to 'em, is Marilyn Miller, but while this smile may be a lovely habit, it seems specifically deserved by her new First National picture, "Her Majesty, Love."



MRS. WONG. (Right) That is, the real wife of the fictitious Mr. Wong. Actually, Mrs. Edward G. Robinson—Gladys Hall to you—shown as in her husband's vehicle, "The Honorable Mr. Wong."



YOUNG MALAYANS. Frank Buck, who has just returned from the jungles of Malaya, with two pets he brought from there—a baby elephant and a tiger cub. Buck headed an expedition making travel pictures for RKO-Van Beuren in those little known peninsular wilds.



MEET THE WIFE. The wife of James Cagney, whom the Warner Brothers star himself here brings forward for a share of the celebrity that he enjoys—and thus ingratiating himself still further!



SHOOTING IN TECHNICOLOR. Preparations being made on the set of "The Manhattan Parade" at the Warner studio, for sequences in technicolor, which requires the big lamps here shown being focused under the supervision of Director Lloyd Bacon, who is attended by two members of the cast, Winnie Lightner and Charles Butterworth.

HA! THE PLOT THICKENS!

Story Calls for Film Business Paper Solicitor; Then Ad Man for ALMANAC Appears on Set

They're filming the S. S. Van Dine mystery stories out near the United States in the Flatbush Vitaphone Studios. Joe Henabery is directing.

The beauteous Thelma Tipson was draped fascinatingly over the glistening rayon counterpane in a glamorous bedroom. Sam Sax's supervising eye looked on approvingly.

Harry Puck in the murder mystery is a solicitor for a film business paper. He rushes into the star's bedroom carrying in his arms a MOTION PICTURE ALMANAC, and after Thelma fires off the usual stock of objections to paying a little for publicity, she yells, "Well, I'll take a page in your book, but don't put me near that man." The solicitor didn't drop dead. That makes it mysterious. You can't tell whether they are going to accuse "that man" or the ad solicitor of murder. In real life, there is no doubt what the actors would prefer. The scene was shot. Sam Sax went to his office.

Ha! Stranger Enters

A little later a stranger entered the studio, looked around in a mysterious manner at the proceedings, eyed the set and then the actors. He picked out Donald Meek.

"Mr. Meek, I want you for a page in the MOTION PICTURE ALMANAC," he said, and then gave him a strong argument on the advantage and necessity of advertising in the publication.

"Why," said Meek with a trained eye to acting excellence, "you did that beautifully. Why didn't *you* get the job?"

"Get the job? I did."

"Well," said Meek, "they used the wrong man."

"Wrong? Whadderyermean, wrong?"

Up walked John Hamilton, Meek's co-star.

"Now Mr. Hamilton," said the stranger, "I want you to advertise in the MOTION PICTURE ALMANAC, the greatest advertising medium in the industry."

Hamilton laughed, slapping the stranger on the shoulder. "You did that well. Why didn't they give *you* the job?"

"It is my job."

"Well, why didn't you do it?"

"I am doing it. What's up with you guys?"

Henabery Becomes Suspicious

Hamilton whispered to Joe Henabery. Henabery looked suspiciously at the stranger. "Who told you to come in here?"

"Mary Rosenfeld."

"What's your name?"

"Craven. One of the stagehands—"

"This guy thinks he's Craven"—to the stranger, "You're crazy."

Donald Meek: "He must be crazy. He thinks he's acting in the show. Who let in that nut anyway?"

Cameraman: "He looks goofy. Chuck him out."

Thelma Tipson: "The poor man has a strange look in his eye. He must be out of work."

Harry Puck: "He thinks he's me."

Donald Meek: (shaking his head): "It's sad indeed."

John Hamilton: "Just stage business."

Joe Henabery: "Chuck him out."

Stagehand pushes the stranger toward the exit. Crack! The pusher gets a punch.

Half a dozen push the mad man past Sam Sax's office. Sam and publicity director, Selzer, rush out to see what the noise is about.

Sam Sax to the Rescue

Sax: "What are you doing with that man?"

Stagehand: "He's crazy. He thinks he's trying to sell advertising in the act. He thinks he's Craven."

Stranger: "Cheese and crust. Sam, tell these nuts, will you?"

Sam Sax: "Let him alone! That's Craven of MOTION PICTURE HERALD. Do you think the man's crazy because he wants to sell advertising to actors?"

Craven went into Selzer's publicity office to straighten out, and Sam Sax returned from the set where he had been investigating.

"Sorry, Fred," said the genial Sam with a grin on his face, "our mistake. You see, we have a man in the Studio Murder Mystery who is selling advertising in the ALMANAC, and they thought you were suffering from hallucinations—you were Frank Craven acting in the film. That ought to be good for a lot of business."

What's that about "he who laughs last"?

New Device Uses Picture Film For Television Broadcasting

The Western Television Corporation, Chicago, has announced the use of a new synchronization device which will permit employment of standard film in making television broadcasts.

Heretofore, difficulties in using standard film have arisen as a result of the high percentage of errors, due to the fact that the film camera exposes 24 sections of film a second, while television scanning systems work at a maximum rate of 20 sections per second.

Cutler-Hammer Develops New Projection Current Control

Cutler-Hammer, Inc., Milwaukee projector manufacturers, have developed an automatic current controller for arc projection machines, designed to replace the usual knife switches used to control the current to the carbons, and claimed to offer other safety assurances.

The heavy currents required by the projector are handled by heavy duty magnetic contactors. Magnetic blowouts are said to reduce arching, resulting in longer life and reduced maintenance costs.

Iowa Allied Meets January 12

The Allied States unit in Iowa has set January 12 and 13 as dates for a state meeting in Des Moines. It will follow a series of district meetings, when matters will be brought up which will be further discussed at the state session.

A SHARP REBUKE!

The WISCONSIN NEWS, *Milwaukee daily, recently issued a stinging editorial rebuke to certain school directors who had refused to permit school children to sell tickets for the benefit performances at the Milwaukee film theatres during Motion Picture Week, thus:*

"School Director Walter Alexander said it was going to be a 'flop,' but the people of Milwaukee turned out and made the movie benefit a great success. One wonders how Mr. Alexander, Miss Sherman, Mr. Wehe and those other school directors who prevented the sale of tickets by school children feel about their smart and callous action today.

"The Milwaukee public certainly gave them a stinging slap by rallying so whole-heartedly to the support of this benefit for the unemployed.

"About 1,000 workless men will receive nearly two weeks' employment as the result of this benefit—a wonderful Christmas gift from the community.

"If Milwaukee could only have more 'flops' like this benefit, so generously provided by our movie interests, its unemployed would be tided safely over the winter. The school directors who pettily refused to cooperate in this charitable enterprise may have their minds on other matters as they placidly eat their Christmas dinners.

"But the Milwaukee public will not forget."

Cruze Turns Stage Producer; Buys Play by Coast Unknown

James Cruze has turned legitimate producer. He has purchased a play by an unknown dramatist, Charles L. Farr, and plans to produce it in New York with Maurice Kusell, known in Hollywood for his dance productions in motion pictures, it is understood.

The play, "A Cross in Eden," will have Betty Compson as its feminine lead. It is thought Cruze may adapt it for the screen, as well. It concerns the Mormons in 1900. Farr is a lawyer, interested in "little theatre" movements.

Set Tentative SMPE Date

The Society of Motion Picture Engineers' board of governors has voted that the spring meeting of the organization shall be held in either New York or Washington, with a tentative date set for May 9 to 12. Choice of cities will be decided by ballot of members.

Starting Columbus Circuit

J. W. Meyers, head of a circuit bearing his name, is forming a new group in Columbus, Ohio, having already taken over five houses there. Negotiations are pending for three more and several others are under consideration.

WHEN LEO OF M-G-M PLAYS SANTA CLAUS—



—you're sure of a

WELL-FILLED STOCKING!

especially this Christmas
Leo brings you a *sheer* thrill—

MARIE DRESSLER



WHEN SHE'S SAD—no one can touch an audience's heart more keenly



WHEN SHE CLOWNS—no one can convulse an audience more completely

The Star who makes them **LAUGH** and **CRY**—*but always* makes them **HAPPY!**

SLER in MMA



WHEN SHE SMILES—the whole world smiles with her

She won this year's highest award for "Min and Bill." And what a money-maker it was! Remember what we say here: "Emma" is *twice as big as* Min and Bill."

CLARENCE BROWN'S *production of*

Frances Marion's story. With RICHARD CROMWELL, JEAN HERSHOLT

Here's how to start the New Year right!

Turn over a new leaf here→



"If Papa loves Mama, he will take her to one of those TRADE SHOWS of MARIE DRESSLER in EMMA!"

Paper and ink cannot convey to you the magnitude and heart thrill of "Emma." We want you to see it, so that you in turn will carry back from your inspired visit a promotional enthusiasm such as you have never felt for any picture in the past. The time and effort you devote to attending a screening of this great picture will repay you many times over!

Albany	*Harmanus Bleecker Hall*	Dec. 29	11:15 P.M.	Milwaukee	*Davidson*	Dec. 29	Matinee
Atlanta	*Fox*	Jan. 3	3:00 P.M.	Minneapolis	*Loring*	Dec. 29	2:00 P.M.
Boston	*State*	Dec. 29	10:00 A.M.	New Haven	*Fox College*	Dec. 29	10:30 P.M.
Buffalo	*Buffalo*	Dec. 29	Midnight	New Orleans	*Tudor*	Jan. 3	10:00 A.M.
Butte	*Rialto*	Dec. 29	11:30 P.M.	New York	*Astor*	Dec. 29	11:00 A.M.
Charlotte	*Carolina Theatre*	Dec. 29	10:00 A.M.	Oklahoma City	*Criterion*	Jan. 3	10:00 A.M.
Chicago	*Dearborn*	Dec. 29	2:00 P.M.	Omaha	*World*	Dec. 29	10:00 A.M.
Cincinnati	*Lyric*	Dec. 29	11:30 P.M.	Philadelphia	*Keith*	Jan. 10	8:00 P.M.
Cleveland	*Allen*	Dec. 29	11:30 P.M	Pittsburgh	*Loew's Penn*	Jan. 3	8:30 P. M.
Dallas	*Melba*	Jan. 3	10:30 A.M.	Portland	*Broadway*	Dec. 29	11:15 P.M.
Denver	*Ogden*	Dec. 29	1:00 P.M.	St. Louis	*Ritz*	Dec. 29	2:30 P.M.
Des Moines	*Des Moines*	Dec. 29	10:30 A.M.	Salt Lake City	*Gem*	Dec. 29	11:30 P.M.
Detroit	*United Artists*	Dec. 29	11:30 P.M.	San Francisco	*Alhambra*	Dec. 29	2:30 P.M.
Indianapolis	*Fountain Square*	Dec. 28	2:00 P.M.	Seattle	*Paramount*	Dec. 29	11:30 P.M.
Kansas City	*Isis*	Dec. 29	2:00 P.M.	Syracuse	*Loew's State*	Dec. 29	Midnight
Los Angeles	*Boulevard*	Dec. 29	10:30 A.M.	Tulsa, Okla.	*Ritz*	Jan. 5	10:30 A.M.
Memphis	*Strand*	Jan. 3	3:00 P.M.	Washington	*Ambassador*	Dec. 29	2:00 P.M

Metro-Goldwyn-Mayer's Pride and Joy!

EMMA

EXHIBITORS OF JAPAN ORGANIZE FOR SAVING AND COOPERATION

Ask 30 Per Cent Reduction of Taxes, Lower Rentals of Films and Buildings, Halving of the High Charges for Electricity

Exhibitors of all Japan are undertaking a program of economies and closely-knit cooperation to meet present-day problems in much the same way that the industry in America and that of Germany* have taken progressive steps toward shaking off all impediments to thorough workmanship in all branches.

Just as representatives of American companies in Germany are watching the developments there, so too the American industry is viewing the progress made in Japan, where the movement had its inception at a meeting of exhibitors in Tokyo November 12, particularly as it concerns phases of the problem identical with those in this country.

More than one hundred exhibitors representing close to fifty cities of various parts of the Empire met at the Tokyo-kaikan, the social center of the city, at the call of Mr. Sai Ichikawa, proprietor of the Kokusai Eiga Tshushin (The International Film News Service, Inc.). Mr. Ichikawa, who organized the Motion Picture Theatres Association of Tokyo June 4, advocated a gathering of exhibitors of the Empire to perfect cooperation in every phase of activity.

Arrangements were undertaken for a convention of exhibitors of all Japan, with fifty exhibitors named as the preparatory committee to plan organization of a league.

Other decisions reached at the Tokyo meeting were these:

Negotiations be launched with producers, importers and distributors for a reduction in film rental prices.

The Government be petitioned to make a 30 per cent reduction of taxes on the theatres.

Owners of buildings used by the theatres be asked to reduce rent in view of the existing conditions.

Electric companies be urged to make a 50 per cent reduction in charge for current.

Exhibitors be assisted in organizing local associations throughout the Empire.

Representations be made to the government regarding the national policy toward the film industry.

February 11, birthday of the late Thomas Alva Edison, be made Motion Picture Memorial Day with a cinema festival to be observed annually all over the country.

Among subjects postponed until the general meeting were these: unification of prefectural rules regulating exhibition and the theatres, education of film employees, and financing for the industry.

Exhibitors of eastern Japan had met November 10 and 11, and organized the Shochiku Remmei, a league of 230 theatres which are exhibiting pictures produced by the Shochiku Cinema Company. This association decided to seek reduced rentals.

The fifty exhibitors selected on the general arrangements committee are:

I. Miyake, director, Japan Movie Show Co., of Tokyo.
G. Nakatani, proprietor, Nakatani Exhibiting Co., Tokyo.
K. Misu, managing director, Kimbikan theatre circuit, Tokyo.
M. Okura, proprietor, Okura Exhibiting Co., Tokyo.
M. Miwa, managing director, Matsuyama Exhibiting Co., Omori.
S. Hayakawa, owner and exhibitor, Hatchobori-Cinema, Tokyo.
I. Mutsuzaki, owner, Odeon theatre, Yokohama.
S. Usui, proprietor, Usui Movie Show Co., Chiba.
Y. Nonaka, proprietor, Yasuhiro Movie Show Co., Mayebashi.
S. Ono, exhibitor, Chuoh-kan theatre and others of Kofu.
K. Hara, exhibitor, Koen-kan theatre, Otaru.
K. Ohtake, proprietor, Daikatsu Movie Show Co., Niigata.
S. Yezaki, president, Shizuoka Movie Co., Ltd., Shizuoka.
T. Takemoto, proprietor, Takemoto Movie Show Co., Nagoya.
K. Suzuki, president, Kyoto Movie Show Co., Kyoto.
S. Tamura, exhibitor, Taishoza theatre and others of Fukui.
S. Miura, exhibitor, Asahi-kan theatre, Akita.
S. Morita, proprietor, Morita Movie Show Co., Osaka.
T. Takada, exhibitor, Toyoza theatre and others, Hiroshima.
U. Ueda, owner, Kasugakan theatre, Kobe.
S. Okamotor owner, Honkawa-za theatre, Moji.
K. Mayeda, exhibitor, Taishuza theatre and others, Fukuoka.
T. Suyehiro, exhibitor, Teikoku-kan theatre and others, of Kagoshima.

*See Motion Picture Herald issue of December 12 for article on the situation in Germany.



Japanese exhibitors in convention in Tokyo to consider the vital problems raised by the economics of the day. Standing at the extreme left is Mr. Sai Ichikawa, proprietor of The International Film News Service, Inc., who organized the gathering.

Investigator May Urge Proceedings Against Circuits

Announcement has been made by F. A. Staten at Madison, Wis., a member of the state department in charge of investigating alleged unfair trade practices, that the department is "considering filing a complaint with the Milwaukee county district attorney urging him to start proceedings against local distributors for withholding material from the department of agriculture and markets."

This is the first definite development as a result of the generally understood filing, by the Allied Independent Theatres of Wisconsin, of complaints with the state department concerning the operation of circuits. Secret investigations were understood to be under way. It is reported that the investigation had been delayed by distributors who insisted on approval of New York offices before giving the department access to their Milwaukee records.

Allied Directors Will Hold Meet in Chicago January 6

The national board of directors of Allied States Association will meet at the Congress Hotel, Chicago, January 6, at which most of the organization leaders are expected to be present.

It is held likely that consideration will be given the possibility of a national convention similar to that of last March. The meeting on January 6 follows the Aaron Saperstein testimonial by one day.



At the Center of Population—the Grand at Linton, Neb.

LINTON THEATRES AT POPULATION CENTER

By the Same Token Indianans Typify Good Entertainment in Average City; Patrons Typify Largest Class of Americans

A unique distinction attaches to the Grand and Sher-Ritz theatres of Linton, Ind., by courtesy of the United States Census Board and by virtue of its peculiarly central location, geographically, on the map of these United States.

Linton, say the undeniable and most positive statistical experts of Uncle Sam's people-counting departments, is the center of population of the United States of America. Therefore, the Grand and Sher-Ritz theatres are the most central motion picture houses, popularly speaking, in the country.

Representative Small Theatres

Wholly in keeping with this distinction is the fact that these two houses are unmistakably representative of hundreds of other theatres in hundreds of other communities the country over, lacking Linton's peculiarity of location, yet at one with them in policy, pictures and the people who attend and pay through the medium of the box office. The people of Linton spend most of their working time in the mines and the balance of it on the farms and between farming and mining, manage to find their way, during a goodly portion of their leisure moments, beneath the marquees of the Grand and Sher-Ritz, which shine down upon Main Street with beckoning invitation.

There is little real wealth in Linton, at least as wealth is reckoned in this country. The inhabitants of the town are industrious, necessarily hard-working and of an equally necessary saving nature. They are essentially what has come to be known as America's dependable middle class, which knows no wealth, but, on the other hand, knows no poverty. They are the people who, at the country's center of population, excellently typify the whole order of America's largest proportion of population, and at the same time, typify equally well, the greater bulk, by far, of America's picture-going public, which Hollywood strives and New York plans to please for the glory of the industry and the best interests of multitudinous stockholders.

Two Types of Houses

One of the two theatres, the Grand, is devoted to the higher type, more expensive productions exclusively, while the Sher-Ritz, second house, occupies its playing time, equally exclusively, with that type of production which, though of equal importance and revenue-gathering value as those played at its big-brother house, are nevertheless more of the regular run feature picture sort than the "special," or super-production.

Linton is a thriving city, and the two local theatres apparently serve it very well, in what seems to be an ideal arrangement in covering the whole production schedule for the best entertainment interests of the people. The Grand, top house of the two, seats 700 and operates seven days each week with daily matinees, the Sher-Ritz seats 325 and operates part time and evenings only.

The output of practically every major company already has been bought for the year, indicating that Linton's theatre manager, R. F. Scherer, is doing considerable of a good job in the provision of screen entertainment for his patrons. Both houses operate on a policy of three changes each week. At the Grand evening admission is 15 cents for children and 25 and 35 cents for adults; matinee prices are 10 cents for children and 25 cents for adults. Wednesday and Thursday are "Ladies' Matinees," at which two of the fair sex are admitted for 25 cents. At the Sher-Ritz admission on Sunday, Monday and Tuesday is 10 cents and 25 cents and on Wednesday and Thursday 10 cents and 20 cents.

Linton, Ind., has erected a marble slab in its well fitted and handsome park, noting in unchanging stone its distinction as the center of population of the United States. Mr. Scherer presents in ever-changing variety the best of the motion picture industry's work in a sincere and successful effort to provide interesting and diverting entertainment to Linton's healthy, active and appreciative population, possessing a distinction, yet by very reason of this distinction, being essentially typical of the population of an entire nation.



R. F. SCHERER

Goldberg Dines 50 Employees; Calls Curtailment Bad Policy

Aaron Goldberg, head of Goldberg Theatres, San Francisco, expressed the conviction that amusement interests should be the last to curtail expenditures, at the annual banquet he tendered his employees. The affair was held at the Hotel St. Francis last week.

Christmas gifts in the form of salary bonuses were distributed among the 50 employees of the six small downtown houses included in the circuit. The organization recently added group insurance for all its workers.

Freuler in Milwaukee

John R. Freuler, president of Big 4, will spend the holiday season in Milwaukee, after which he will return to New York before going to the Coast to oversee production. Ben Judell, I. J. Roher, S. K. Decker were exchangemen-affiliates of Big 4 at the home office during the week.

MGM MYSTIFIES AUSTRALIANS AS TO CIRCUIT TO GET PRODUCT

Paramount Is Selling to Hoyts For First Time in Five Years, Bringing Open Opposition to Greater Union, It is Said

By CLIFF HOLT, Sydney

United Artists remaining on the open market, MGM is the only distributor which has not yet completed contracts for the disposal of its 1931-32 product to an Australian circuit. In view of the fact that this company, as far as the Antipodes are concerned, was the undisputed leader in the past season, more than ordinary interest is manifest in the impending sale—when and to whom. N. Bernard Freeman, Australasian chief of MGM, refuses to satisfy inquirers, possibly because he finds it impossible to do so; but rumor, always on the move, became even livelier than usual when it was reported that MGM's sales manager. David Lake, who had been visiting New Zealand, had quietly slipped across to the United States to interview home office executives in connection with the placing of the line-up. As in the case of so many rumors, however, this one fizzled.

For the first time in five years, Paramount has sold to Hoyts, thereby bringing the company into open opposition to Greater Union Theatres. A few weeks ago, before the affairs of Union reached a climax, it seemed that the alienation between these two companies, Paramount and Union, would last into eternity. But outstanding accounts practically forced cancellation of the existing agreement, and now Paramount and Fox in Hoyts theatres will be in spirited competition with Greater Union, which will be running product from Warner-First National, Greater Australasian Films, handling Columbia and British Dominions; Universal, RKO, handling Radio and Pathe; and Union Theatres Feature Exchange, releasing British International.

The half-yearly accounts, then, will give some idea of how each distributor's output is living up to policy book promises.

▽

The functioning of the Distributors' Committee with Greater Union Theatres constitutes an experiment never before attempted in the industry. The committee is comprised of a representative of Greater Union, and of each distributor with which Union holds contracts. Its job is to grade the combined pictures, and after deciding what shall be the feature, leave it to the distributors directly concerned on individual programs, and Union, to determine the amount which is to go to each exchange after deducting the theatre's general overhead. Rental agreements in future will be drawn up on the basis of 20 per cent to Union of the gross receipts; film hire to be the next charge; and the balance to be shared equally by the distributors represented on the bill, and the theatre company. Clarified, the arrangement is this: If a theatre with running expenses of $5,000 a week takes $10,000, film hire would be $3,000, and the return to the house would be $7,000, leaving Union a profit of $2,000. The $3,000 film hire would be divided between the distributors in whatever proportion had been agreed upon.

More than one section of the trade inclines to the opinion that this unusual distributor-circuit alliance is a pretty good thing for the former; but it's difficult to understand their line of reasoning. They raise the question that in the event of a succession of losing weeks, Union will find itself facing a sizeable deficit, forgetting, evidently, that with film rental added, the deficit would be a whole lot greater. The arrangement is obviously to Union's benefit, particularly in periods when money is tight, because, in the event of a losing week, the renter carries his share of the loss as well.

Creation of an Australian quota, if local exhibitors refuse to encourage domestic producers, is suggested in an official statement issued by Frank Forde, Commonwealth minister for customs.

"If Australian exhibitors decline to aid local industry by screening Australian talking pictures of suitable standard," says the statement, "the government will have to consider taking specific steps to deal with the situation. We have been sending abroad about $5,000,000 a year for cinematograph entertainment. The time has now arrived when we must conserve that money."

Anxious to pass that comment on to the industry the world over, Forde told MOTION PICTURE HERALD that his remarks were "not a threat, but as a plain statement of national economics."

Forde doesn't want a quota; apart from Australian actors and musicians who might be given a little employment by its introduction, few do want it. A quota always has and always will defeat itself, for by eliminating competition, the necessity of beating the opposition no longer exists.

At the present time Australian producers, in the shape of Efftee Films of Melbourne, are making serious and praiseworthy attempts to enter the world market with film sold on merit; and Efftee's first picture, "Diggers," a wartime comedy, shows that the company is on the right track. Technically, it bears comparison with any imported production, and is probably a great deal better than many features of the program variety sent out to Australia with a leading producer's trademark on them. There is still plenty of room for improvement, however, and nobody would be more willing to admit that than Efftee.

▽

United Artists' entry into talking picture production in Australia was considered a likelihood by newspaper writers prior to Ralph Doyle's return from the company's international conference in London. The trade refused to take the reports seriously, and they were effectively delivered by a knockout blow soon after Doyle was back in Sydney. Decisions reached at the conference do not affect the organization's policy in Australia in the slightest. Discussing English theatrical conditions, Doyle says that "the English think they are having a bad time, but they don't know what a bad time is." But, of course, he is so used to Australia!

▽

Stuart F. Doyle, managing director of Greater Union Theatres and the most picturesque figure in the Australian film industry for years, may soon forsake pictures for radio. It is known that he has been offered the chairmanship of the Radio Board, which shortly will assume control of "A" class wireless programs throughout the Commonwealth. If he accepts, he will be required to devote the whole of his time to the job. The salary is said to be $20,000 a year, and, furthermore, it's regular. Not so to the man who is running a theatre business these days.

▽

The first "freak" picture since "Viennese Nights," which ran for six months at the Sydney Prince Edward while more spectacular productions lasted a fortnight, is Universal's "Waterloo Bridge." It wasn't generally regarded as a long-run proposition by the trade here; but H. C. McIntyre, head of Universal in Australasia, believed otherwise, and in an enterprising move leased the Haymarket (variously a picture and revue house), preceded the opening with strong advertising, and now has the satisfaction of seeing remarkable queues clamoring to gain admittance. That he, in addition, has established "Waterloo Bridge" for nationwide releasing purposes, should also give him more than one restful night.

LAZARUS DEBUNKS MISTER HOOEY

Jeff (smile, darn ya, smile) Lazarus, purveyor of publicity for Howard Hughes' theatres in California, calls upon everyone in the industry to debunk the bunkers, de-hooey the hooeyers, de-wolf those who cry "wolf!" and hang the pessimists.

"Can't talk to anybody in the show business these days," opines Jeff, "without getting the feeling that the world is coming to an end. How the devil can people be expected to work with enthusiasm when spirits are depressed?

"The one thing and the only thing that's going to do us any good is to weed out the people who don't know anything about entertainment, either its creation, its construction, or its exploitation; and let those people whose records show that they understand and love the entertainment business, run whatever is left of what was once the most gorgeous business in America."

Creation of Quota Plan Suggested by Minister for Customs If Exhibitors Do Not Support Their Home Product

BRITISH MUST CHANGE FRONT TO WIN CANADA

Viewpoint on Exploitation Wrong, Say Theatre Men of Toronto; Fed Up on Talk Of British Film Circuit

[By Canadian Correspondent]

If the British film producers ever hope to gain a substantial footing in Canada, they will have to change their method of approach. This is the comment that is being heard on various important sides in the film business of the Dominion. Recent British product has quality, it is admitted, but there is room for improvement in marketing methods, it is stated. In other words, British producers have yet to learn how to exploit their pictures in Canada and the shortcoming is the lack of native atmosphere in publicity and advertising. Leading motion picture men in Toronto are saying so.

The consensus is that the Canadian public is fed up with talk of the establishment of "a chain of theatres in the key cities of Canada which will specialize in British films." This is a gag that has been worked to death. Such a chain is obviously impossible, particularly under present conditions. One of the men higher up in film trade circles of Toronto estimates that a worthwhile group of British theatres in the Dominion would entail an investment of $7,000,000. So something different will have to be said.

Calls Material Unsuitable

Film distributors in Canada have been asserting that "publicity that is acceptable in England is not appropriate for Canada and is not likely to get across." The manager of a British film division in a Toronto company has declared that British publicity material is of practically no value in Canada, much revision being necessary. Newspaper engravings or matrices are not of the proper width or screen. Still photographs and posters often are not suitable and frequently there is not sufficient material of these kinds.

It is being said that the need of the British film industry is the preparation of exploitation details by a Canadian or one with the Canadian viewpoint. The publicity, particularly, has to be Canadianized—even to the extent of adopting Canadian or American slang.

Another point that is being held against the British companies is the delay in service. One Toronto film exchange manager declared he had looked over some advance literature on new British releases in July but he could not hope to get the prints before January—too late for the current season. So he did not buy. Another manager declared that the names of English stage celebrities, now appearing in pictures, are of little or no box office value in Canada. Exploitation should be directed toward building up a "reputation" for them among Canadian fans.

Duty Removal Not Solution

"The British film problem in Canada will not be solved if the Canadian Government entirely removes the duty on British film imports under the new Empire reciprocal movement," said another. "Something more than that is necessary and that is appropriate Canadian exploitation. The people will not go to see a picture just because it is British. At the same time, poor British pictures must be discouraged. One poor picture undoes a lot of good work and considerable mouthwashing has to be done to remove the bad taste."

There is considerable talk in Canada right now about British films but some of it is brutally frank. It is being said that British pictures now have the best chance they have had since the early days but appropriate Canadian exploitation is needed to capitalize the opportunity. Perhaps the British companies are seeing the handwriting on the wall and will cooperate to the extent of arranging for the establishment of a proper propaganda agency in the Dominion entirely apart from Imperial Government channels which are invariably regarded as having a particular ax to grind along patriotic lines or otherwise.

Mrs. Greenewalt Loses Patent Suit Appeal in Philadelphia

The United States circuit court of appeals in Philadelphia has upheld former judge Hugh M. Morris of district court, in the old suit of Mary Hallock Greenewalt against Stanley Company of America, which she charged with infringement of her patent for the synchronization of color and music.

Former judge Morris had dismissed the action in federal court on the ground that Mrs. Greenewalt had made her idea public more than two years before she received patent in December, 1927.

Riverside Church Takes RCA

Arrangements have been completed for the installation of a Special Size RCA Photophone sound film reproducing unit in the assembly hall of the Riverside Church, New York, of which Dr. Harry Emerson Fosdick is minister. Educational and entertainment films will be shown.

B. I. P. Opens Boston Offices

Arrangements for distribution of B. I. P. America product in New England have been completed, with establishment of B. I. P. Inc., of New England at 42 Melrose Street, Boston, with Harry Segal in charge.

Douglas Fairbanks Returns

Douglas Fairbanks, who cancelled his proposed film trip to the Far East, arrived in New York on Tuesday from Europe. He was accompanied by his brother, Robert, and Lewis Milestone, director.

Brandts on Vacation

Joe Brandt, Columbia president, left last weekend for his annual four weeks' vacation to Cuba, Porto Rico and Central America. He was accompanied by Mrs. Brandt and their son, Jerry.

Cooper Defends The Industry In Montreal Speech

A "defense" of the moving picture business in Canada was presented recently by Colonel John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, in an address on "The Canadian Motion Picture Problem" before the Junior Board of Trade in Montreal in which he dealt with the impending trial of film companies and individuals at Toronto in January and also gave an analysis of the theatre situation in the Dominion.

"In the minds of the public the great question to be decided in connection with the motion picture industry is whether there should be large circuits of theatres and whether any of these circuits should be controlled in a corporate way outside of Canada or not," declared Cooper. "This is the aspect of the question which interests the women's organizations and, to a large extent, the editorial columns of the daily press. Personally, I doubt very much if the courts will allow this question to be discussed."

At the trial, at which charges of trade conspiracy will be heard, two questions would probably be decided, Col. Cooper felt. These would be: first, the legality of the standard contract for the leasing of films to theatres, and, second, the propriety of uniform arbitration.

The standard contract was similar in many respects to those in existence in England and the United States, Cooper explained. It helped the average theatre owner, who signed 30 to 40 of such contracts a year, by assuring him that he was contracting for films on the same terms from each of Canada's 10 distributing houses and that he was leasing films on the same general terms as his competitor. In case of arbitration, under the contract, the award was not final because it could be appealed by either party before a judge.

Cooper continued: "In Canade there has been less centralization than in other countries but there is a tendency toward greater centralization. There are 31 circuits in Canada of three or more theatres each. These 31 circuits control 300 of the best theatres in Canada and represent fully 50 per cent. of the Canadian motion picture business. In Canada there is less connection between these large theatre owning corporations on the one hand and the distributors and producers on the other, than there is in either England or the United States."

Harry Arthur Succeeds Michel

Harry Arthur has succeeded W. C. Michel, recently resigned as vice-president and treasurer of Fox Theatres to devote his time to financing for Fox Film. A. D. Shurtleff, Fox Theatres comptroller, has also become treasurer.

Emanuel Cohen Returns

Emanuel Cohen, Paramount short subject production head, returned Tuesday from the Coast. Shorts production plans for 1932 will get under way immediately. Work at the Astoria plant begins on March 1.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

AND now that Al Capone is safely behind prison bars, the editor of *New Yorker* tells us why Al was never recorded in talkies, like all other big shots of the day. The fact is he nearly appeared in a newsreel and the deal fell through only at the last moment.

Some months ago, one of the enterprising newsreel companies had the idea; diplomatic overtures were made through Mr. Capone's representatives, and word was returned that the big chief was agreeable. Probably thought he owed it to the youth of the land.

At the appointed hour, Capone turned up at the company's studio on 10th Avenue, traveling to New York for the event, accompanied by an alert little gentleman, his lawyer. One of the officials of the company received them in his office. After introductions and appropriate greetings, the newsreel official turned and jovially remarked: "If you gentlemen will park your guns here, we'll go into the recording room." Quick as a flash, the lawyer was on his feet, hostile at the "wisecrack."

"My client did not come here to be insulted," he snapped. And he and Mr. Capone departed abruptly.

▽

Joe Blair, Hollywood press agent, modestly announces that his client, Roy J. Pomeroy, "film director, technical wizard and sound expert, has built a contrivance which, when attached to the ordinary motion picture camera lens, will do many uncanny tricks and make actors appear on the screen as freaks." As if the camera lens needed any special attachment to do this. Nature often does very well in the same direction.

▽

A certain picture man in New York told us some time ago that he would sell his film stock if and when it staged a comeback. The stock rallied this week—gaining a full half point—and the executive quickly unloaded.

▽

Although little is currently heard from Erpi, the organization is far from a cessation of activities. Its executives, headed by President John Otterson and Charley Bunn, are quietly laying the foundation of a plan which, it is hoped, will definitely open the non-theatrical market for sound.

▽

Three leading executives of New York talked out of turn when they told Standard Statistics Service that the proposed admission tax would not give cause for worry.

▽

On Broadway the other day we overheard one news writer report that picture companies which formerly showered elaborate and costly gifts on sob sisters and others of the press at Christmas time, are this year forwarding inexpensive greeting cards—postage collect.

▽

D. W. Griffith's current picture activities are instrumental in unearthing the inside on the "wash-up" of his deal with Paramount, which signed him to make three pictures, and after the first—"Sorrows of Satan"—is said to have paid "D. W." $100,000 to call it "quits." The money, the story goes, was paid to Griffith at the Paramount home office in cash.

▽

A member of the motion picture fraternity in the East, now unemployed, obtains sustenance, temporarily, as a member of Tammany Hall's recreation bureau.

He has been given the title of "Playground Director," at $16.50 *weekly.*

▽

President Ed Finney of the AMPA told us the other day that he is contemplating marriage. He doesn't know yet, but will in a week or so.

A CUSTOMER emerged hurriedly from the Rivoli theatre on Broadway after having witnessed "The Struggle," and, approaching the box-office, demanded the return of his admission.

"Sorry," said the cashier, "I cannot give back your 35 cents. But you may have the picture!"

▽

The mystery surrounding the sudden and surprising decision of Lucian H. Shrader to withdraw a bill which he previously had introduced in the Virginia legislature, calling for a 10 *per cent state tax on admissions, was clarified this week. Theatres at Lynchburg have agreed to help Representative Shrader build up the circulation of his newspaper, the* Amherst New Era-Progress. *They will give away free theatre tickets with each new subscription to Shrader's publication.*

▽

One year ago this week, our crooner friend, Bing Crosby, reached what he thought then to be the very pinnacle of success when Fanchon & Marco give him a check for $150 for one week's work at a Coast theatre.

Since the momentous event, heavy "plugging" by President Bill Paley of Columbia Broadcasting has increased Crosby's earning power to the point where his present engagement at the Paramount theatre in New York will net him $32,000—$4,000 weekly for eight weeks—in addition to salary for radio and record work.

▽

Leon Bamberger sends Christmas greetings from Santa Claus, Indiana.

▽

That Fox ad which recently appeared in Hullabaloo, humor magazine, was not ordered by Fox, Gabe Yorke tells us, nor was it arranged or paid for by that company. Exercising poetic license, or sumpin', the editors reproduced an ad which appeared in a fan magazine without consulting Fox.

▽

A $1,000-per-week general manager at a New York home office was requested by his chief to undertake a general economy program, which he launched by firing two stenographers.

▽

A theatre owner writes in to say "The Spirit of Notre Dame" (which has rolled up healthy grosses everywhere) "is a mighty disappointing film," pointing out that "there must be some anti-feeling against Notre Dame" in his town, Winchester, Ind., "because we did the poorest business this fall during this run."

The exhibitor, evidently, is not aware that Winchester is in the center of the strongest Ku Klux Klan circle in the country.

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Localized theatre advertising is picking up. The demand for sandwich-men is increasing.

▽

Winchell's contribution this week to a plane of higher learning has to do with his terrific denunciation of the repertorial capabilities of the editors of Equity's official house organ.

Winchell suggests, among other things, the publication of "red-hot news" in *Equity* instead of the present stale material, as a means of building up the periodical. Real live news, says Walter, would aid tremendously in making Equity a commercial success; news like this, for instance:

That right now the Messrs. Gilmore and Dulzell, Equity officials, are the chief combatants in Equity's most serious internal war. So serious a war that Equity may explode at any moment and blow itself right off the map!

ECONOMIC forces have practically revolutionized the economic scheme and general modus operandi of Hollywood. There is a new way, it seems, of doing everything; even praise agents have adopted a new style, as for instance the following typical example from the pen of Don Eddy, who tells the world about RKO's production activities from the Coast.

Says Don: "In Hollywood's survival-of-the-fittest struggle, where quarter is seldom asked, and never given, victory does not always go to the strong and rugged. On the contrary, the dainty, delicate little ladies who appear more adapted to the sheltered luxury than bitter warfare, predominate among the feminine survivors."

And this by way of telling that Constance Bennett is among the survivors on the RKO lot.

▽

Having nominated and delivered the late Knute Rockne to RKO—without putting him over—and having nominated and delivered Seth Parker—putting Seth over with decided eventual success—James Turner, assistant to President Hiram Brown, and the executive in charge of RKO's "Theatre of the Air," is now rooting for Russ Columbo.

▽

With the recent signing of a new contract with National Broadcasting RCA subsidiary—Vincent Lopez was reminded of his difficulties with E. F. Albee and other vaudevillains in the earlier days of broadcasting. Albee was among the leaders who attempted to ostracize headliners who played radio engagements, the group contending that appearances before the microphone took away from stage popularity. Accordingly, Lopez, and others, were barred from the Keith circuit.

Today, Albee has passed on, vaudeville has taken a rear seat in the amusement structure, and leaders recognize the value of radio in popularizing performers. Also the RCA interests own the very circuit which complained loudest at Lopez' NBC engagement.

▽

One of the more important companies is supposed to have made a bid to stage producer Al Woods, inviting him to become its general manager, replacing the present g. m. at a six-figure salary.

▽

When Dave Selznick left New York some weeks ago to take over the reins of RKO production at Hollywood, he brought with him a sheaf of notes containing ideas which were offered to him for use in the new job by friends. Some were operating suggestions and others dealt with ideas for production, among them one from Charley Pettijohn, Film Board president, which this week materialized with the announcement from Selznick that he had decided to make a comedy on Sing Sing's football team.

Charley, therefore, becomes the acknowledged father of a future RKO production which will find its way to the screens of America as "Hold 'em Jail!"

▽

Mussolini's decree that the cross of the Commendatore della Corona d'Italia be given to Colonel Frederick L. Herron, who is treasurer and foreign chief of the MPPDA, was made as a result of Herron's efforts in connection with some Italian film deals.

▽

In a Lux soap ad, Marjorie Rambeau says: "I am 37 years old." On the day of its publication, Marjorie told an Arizona justice of the peace that she is 39, *and in reporting the marriage at Yuma, the Associated Press states that she is* 42.

NEW YORKER DEVELOPS SUBMARINE TELEVISION

Dr. Hans Hartman Visions All Undersea Activities Viewed In Homes; Device Includes a Still, Motion Picture Camera

A dream of youth, concocted 25 years ago, has become a reality, says Dr. Hans Hartman, electrical engineer of New York, as he steps into his submarine diving bell, equipped with a new television and motion picture device of his own invention, and descends to a depth of 2,500 feet below the surface of the Mediterranean Sea. The greatest depth below the surface of the sea ever reached by man has been attained by Dr. Hartman, whose Deep Sea Research Society and achievements in deep sea study have piqued the curiosity of Europe.

Already tested and patented, the invention of Dr. Hartman is a submarine television apparatus combined with a motion picture camera, with which it is also possible to record "still" photographs, according to the inventor.

The novel device is equipped with powerful special submarine illuminators, and consists of a steel globe wherein are arranged the television mechanism and a motion picture camera, driven electrically and controlled from above the vessel, where observers, assembled in the dark cabin of a ship on the surface, may watch the image upon a screen like a motion picture, according to Hartman. As soon as something which, in the opinion of the operator within the diving apparatus is worth photographing, appears within the illuminated area thousands of feet below the surface, a touch upon an electric lever within the apparatus sets the motion picture camera in operation.

The submarine television images may be transmitted, says the inventor, by the ship's radio to land stations and broadcasted by those stations over an entire country, where, according to the picture word-painted by Hartman, people may sit at their firesides and watch the progress of life thousands of feet below the surface of the ocean, perhaps thousands of miles away, through the medium of their television receiving apparatus.

Already has Dr. Hartman, descending to great depths in the Mediterranean Sea, been credited with the discovery of a submerged pre-historic city at approximately 350 feet, which he hopes one day to explore with his submarine television apparatus, taking, at the same time, motion pictures of the strange structures still standing, which cover an extensive area.

The achievement of a descent to a depths of 2,500 feet may be the more readily appreciated when it is realized that the limit of depth to which a diver, encased in the most modern of diving armor, has so far descended is 310 feet and that his working limit is but a meager 200 feet. At the 2,500 feet depths, the pressure per square inch is 1,110 pounds, while at the diver's limit it is only 133 pounds.

The submarine television apparatus, or diving bell, as such mechanisms have come to be familiarly known, consists of a strong steel globe, closed and sealed by a removable cover, into which are set heavy quartz lenses through which passes the light of powerful lamps intensified by reflectors. A lens leads the image of the illuminated exterior area through a double prism and a revolving scanning disc to a photo-cell, while a second lens serves a similar purpose with another set of prisms for the electrically driven motion picture camera. Control from the surface permits of reproduction of the television images upon a screen in a dark cabin of the accompanying ship.

The entire apparatus being lighter than the water it displaces, it is pulled into the depths by means of a vertically positioned small propeller, driven by an electric motor. Should the suspending cable break, the motor immediately stops and the bell will rise of its own buoyancy to the surface. Above the bell is arranged a steel cylinder, containing air at very high pressure, which will automatically pass through a regulating valve into the bell to maintain there an air pressure almost equal to the water pressure. The air will escape through a valve and the apparatus returns to the surface.

Westinghouse, Philco Join Television Set Makers

Efforts to put commercially practical television receiving sets in the stores of radio dealers within a few weeks, at the latest, are being pushed by Westinghouse and Philco, it is reported in the radio trade.

The Westinghouse sets are being developed by the RCA organization, and will be manufactured at the Camden, N. J., plant of RCA-Victor. They will be guaged with particular reference to the television station of RCA's National Broadcasting Company in the Empire State building in New York. This station will be established upon removal to that location of the present Times Square unit of NBC.

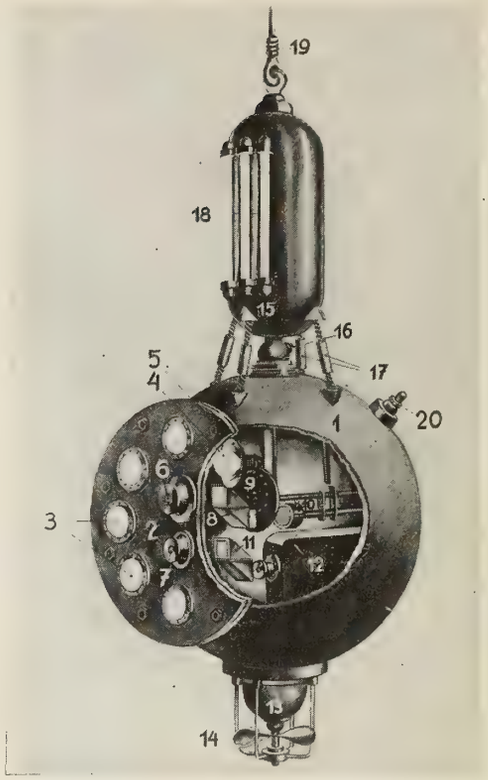
It is stated that the Philco set will embrace methods covered by the Farnsworth patents which, it is said, were recently acquired by this branch of the Philadelphia Electric Storage Battery Company.

Big 4 Signs Mulhall, Miss Dunn

"The Death Ray," Big 4 melodrama which goes into production this week, will have Jack Mulhall and Josephine Dunn in the leads. Miss Dunn comes from Paramount, where she has just completed "One Hour With You." Supporting players are Crauford Kent, Mischa Auer and Jimmy Burtis.

Tom Namack Resigns

Tom Namack, for some time with the publicity department of Warners, at the home office, resigned his post last Saturday.



Hartman's Undersea Camera

32 Films by March —Warner Schedule

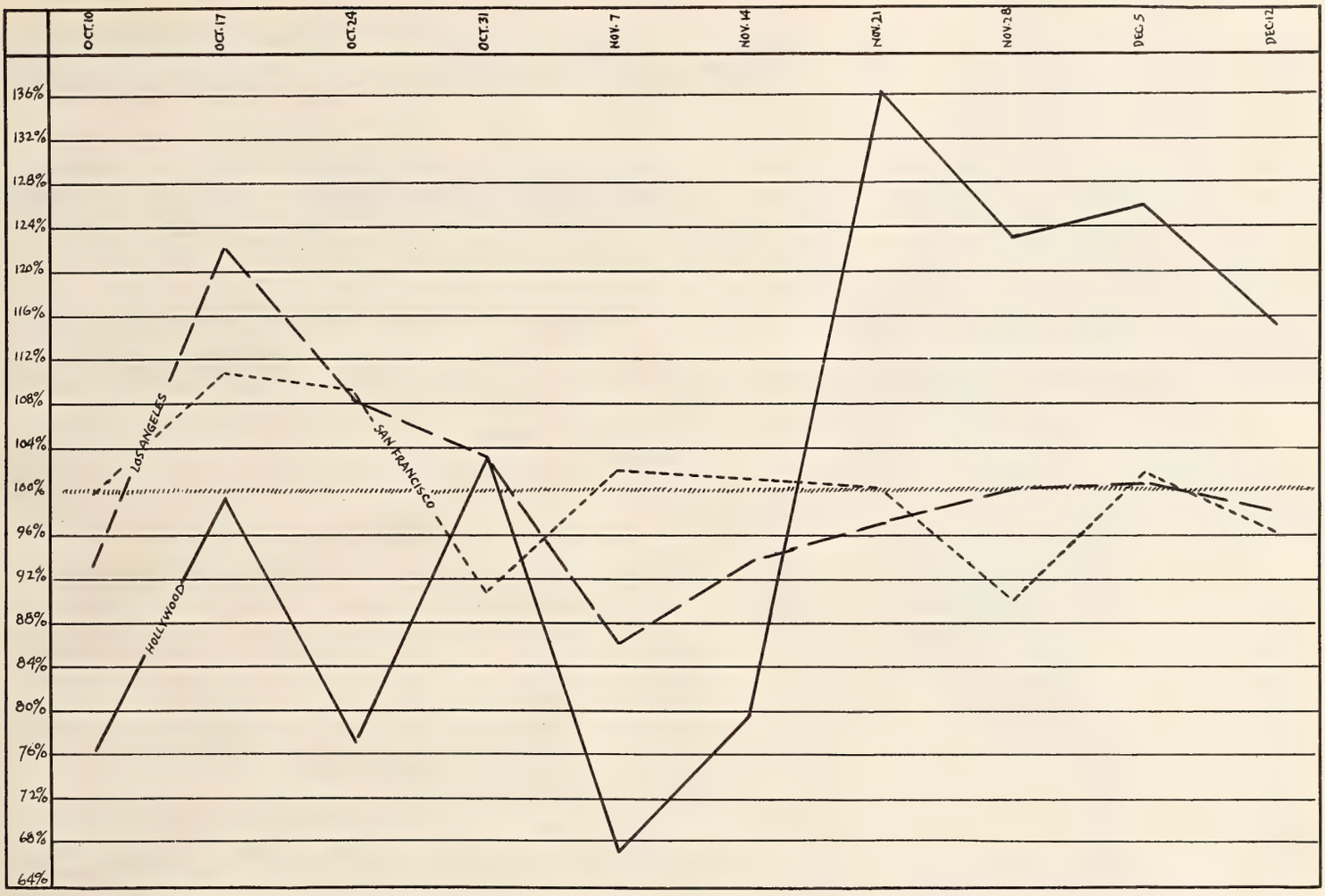
Warner-First National will have 32 features made or in work by March 1, at the Coast studios, for the first half of the producing season. Nine pictures have been completed, five are in work and 18 are scheduled up to February 29. The present status of the production schedule is as follows:

Pictures now shooting	5
Starting in December	5
Starting in January	6
Starting in February	7
Total	23

Jack L. Warner revealed, in announcing the program, that it is the intention of the company to make 1932 "a laugh year," with comedy given front line position in story treatments.

"To paraphrase Raymond Hitchcock's line in the old 'Yankee Consul'," said Warner. " 'This is the time for joy and laughter —not the cold, gray dawn of the morning after'. People have enough of the grayness at home these days and a laugh in the theatres of the country will take their minds off their troubles, at least temporarily, and I hope permanently.

"So far as good taste and reason permit, we are going to make this a 'Laugh Year,' selecting stories that lend themselves to amiable treatment," said Warner. "Coming up for release in the next few weeks, are "Manhattan Parade," with Smith & Dale, Winnie Lightner and Charles Butterworth; "Taxi" with James Cagney and Loretta Young; "Fireman, Save My Child," with Joe E. Brown; "High Pressure," with William Powell; "Old Man Minick," with Charles (Chic) Sale, and "The Man Who Played God," the new Arliss production, which has a strong vein of comedy.



Box office receipts in three Western cities for the ten weeks, October 10 to December 12, of this year, are shown in this chart, based upon MOTION PICTURE HERALD'S weekly compilation of theatre returns. The three cities are Hollywood, Los Angeles and San Francisco. The 100 per cent line represents the average receipts in each of the three cities for the period covered.

"Frankenstein" Is Passed by Kansas Censor After Protest

The Kansas censor board has rescinded its ban on Universal's "Frankenstein" as a result of the deluge of protest which had poured in from exhibitors and the public. The film has been passed with minor cuts, which cut the running time only four minutes.

The protests also came from the press throughout the state. It was thought that Governor Woodring would be asked to intervene since the censor board is appointed by him.

S.O.S. Company Is Offering New Sound-on-Film Amplifier

The S. O. S. Corporation, film equipment manufacturer of New York, has announced a sound-on-film amplifier which, the company claims, eliminates all batteries, chargers, rectifiers, motor generators and complicated wiring.

Pointing out that sound-on-disc equipment has been favored by small theatres because of the ease and simplicity of installation as compared with sound-on-film equipment, it is claimed the new equipment is less expensive and simpler to install than the disc apparatus.

Big 4 Will Use Magazine Stories for Its Westerns

John R. Frueler, president of Big 4, announces that the remainder of Westerns on the present program will be stories which appear currently in action magazines. Negotiations are now underway which, when completed, will pre-sell Big 4 Westerns nationally, through cooperative tieups with outdoor magazines.

Freuler claims that "too many outdoor films, since sound, have been a rehash of silent pictures or of stories popular 15 or 20 years ago which are outdated and unadapted to today's screen."

Columbia Passes Dividend

Columbia Pictures' board of directors have deferred action on the common dividend, stating that it was deemed advisable in view of the uncertainty of present conditions and in order to save cash. A dividend of 18¾ cents was paid in the previous quarter.

Max Weiss Returning

Max Weiss, president of Artclass Pictures Corporation, returns to New York on Friday from London. He has spent the past three months in Europe, negotiating for the release of the company's 1931-32 product.

Fox To Shoot 21 Features During Next Three Months

Fox plans a full production schedule on the Coast of 21 features during the three months of December, January and February. Three are already in production and four others will start this month. Five will go into work in January and three the following month.

Three in work are "Charlie Chan's Chance," "The Gay Bandit" and "Disorderly Conduct." "The Silent Witness," "First Cabin," "After Tomorrow" and "Widow's Might" will go into production during the month.

Rogers Returns From Midwest After Selling "X Marks Spot"

Budd Rogers feature sales manager of Sono Art-World Wide, has returned to the home office from a three weeks' tour of key Middlewestern cities, during which important booking deals were closed.

First run deals on "X Marks the Spot" were concluded in Milwaukee, Minneapolis, Kansas City, Indianapolis and others. These situations are in addition to numerous complete circuit bookings obtained on the same picture.

FROM HOLLYWOOD

By LEO MEEHAN

Talk is revived of independent production, but a good deal of it is the "on the cuff" variety, due to the shortage of capital. Independent producers feel the time is ripe to sell first class independent product profitably, because of curtailed production by the big outfits. Phil Goldstone, long a successful independent operator, is reported to be financing several such projects. The only one actually accounted to date is that his brother, Henry Goldstone, will produce six with Jack Hoxie.

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This will be Hollywood's quietest holiday season in many a year, with fewer parties, less lavish whoopee at those contemplated, and many planning the conventional "quiet day at home." Sid Grauman, returning to the helm of the famous Chinese theatre, which he built and opened, will provide most of the Christmas fireworks for the film colony.

Grauman, usually with a new trick up his sleeve, has provided a new one again. It will be a "double premiere" of MGM's "Hell Divers" on Christmas day. Perhaps Sid has been influenced by the wave of double feature billing in other houses. Anyhow, he announces there will be an "afternoon premiere for those who cannot attend the gala evening performance." Prices at the afternoon premiere will be $1 and $1.50, as against the regular matinee prices of 50c, 75c and $1. His evening premiere, attended by the big folk of filmdom, will have a $3 top, as against recent tops of $5 on similar occasions. Grauman also announces an elaborate prologue with 100 people in the cast.

▽

The big success attending local showings of the complete picturization of the Notre Dame-U. S. C. football game (won by the local lads, if you will remember) has been an outstanding event of the week. Following the record-breaking attendance at Loew's State, West Coast houses rushed prints into many outlying second run spots, where business was immediately stimulated. The production, made under the supervision of Director Sam Wood of MGM, is a very interesting spectacle for anyone interested in football. Not only can the audience see every play throughout the entire game at close range, but many of the more spectacular plays are shown in slow-motion, giving even the uninitiated an opportunity to see the marvelous precision and dynamic drive of the perfect football machine.

Incidentally, this same football picture has given birth to the "triple feature bill," topping the present trend to double-featuring. Los Angeles and the outlying communities compose the "preview sector" of the county, where studios try out pictures in the process of final cutting or revision. A number of houses where previews are usually shown already had one feature booked. The sensational business of the football picture resulted in its being rushed in for double billing with the regular feature. Along comes a studio with a preview feature, and presto, audiences are packed in to see three big features in one night! In the past few nights I saw "The Cuban Love Song," Fox's preview of "Dance Team" and the football feature at one house, "Are These Our Children," Paramount's "Dr. Jeykll and Mr. Hyde" and the football opus at another. Long lines waiting at the box office both times—and why not? Incidentally, "Dance Team" and "Dr. Jekyll and Mr. Hyde" are two of the best films I've seen lately.

▽

Doesn't look like much of a season ahead for "epics." The big, costly productions are being temporarily shelved in favor of productions which can be made for less money, and with less risk of flopping. Radio announced postponement of production on "Frontier," which was to be something like "Cimarron." Instead they will do another story by Howard Estabrook, who adapted "Cimarron" so successfully. It is called "March of a Nation," and is said to offer the suggestion that America buck up commercially and head for new heights of prosperity to come.

▽

Here's the way the new "cold water" system works:

Dorothy Lee, the ingenue, balked at playing the part Radio assigned to her in "Girl Crazy." It wasn't "big enough." Studio said okay, go out on Gower street and look in for a while; then they cast Rochelle Hudson for the role. Dorothy went out and looked in; weather cool; Dorothy cooled. Came back in, apologies; accepted the part; will play it. Tough on Rochelle, but significant of the producers' present state of mind, nevertheless.

▽

Heard here and there:

Wallace Beery has taken in three youngsters, two boys and a girl—adopted the girl and will rear and educate the boys. They are orphaned children of an aunt of Mrs. Beery who died recently. Wally has already bought toy airplanes for the boys!

Columbia is closing for several weeks. Preparation for 1932 production meanwhile, with a possible New York trip for Harry Cohn.

Edward Sutherland, director, cracked up in an auto accident. Three ribs were broken, face and body badly lacerated.

Warners announce they will make six in January and seven in February, completing thirty-two pictures by March 1. Jack says laugh pictures will predominate.

Film Board Plays Santa Role

Twenty needy families were "adopted" this week by the Kansas City Film Board of Trade as part of pre-holiday activities of exchanges in spreading good cheer. Ten exchanges each sponsored relief for two families. Employees brought clothing, toys, books and other usable articles. In addition, the committee drew on its relief fund to purchase groceries, coal and other comforts for the poor.

Summerville Quits Universal

Argument over contractual differences are understood to have brought about Slim Summerville's resignation this week from Universal's player roster.

17 Local Dealers Handling Portable Equipment for RCA

The campaign of RCA Photophone to break open the non-theatrical market for sale of its portable sound reproducers has resulted to date in deals with 17 localized representatives, including:

Stanley & Paterson and Motorized Talking Picture Service, both of New York; Ludwig Hommel & Co., Pittsburgh; Gilham Electric, Atlanta; Leo J. Meyberg Co., Los Angeles; Platt Music, Los Angeles; Aeolian Company, St. Louis; Metropolitan Motion Pictures, Detroit; M. Steinert & Sons, Boston and branches throughout New England; Lyon & Healy, Chicago and Cleveland; Joseph M. Zamoiski, Baltimore and Washington; Electrics, Ltd., Montreal; Westinghouse, Philadelphia; McCarthy Bros. and Ford, Buffalo and Rochester; Frank Edwards Co., Salt Lake City; Johnston Electric Supply, Cincinnati; Harper-Meggee, Seattle; Royal Studio, Grantwood, N. J.

The dealers are selling directly to churches, schools and others in the non-theatrical field. It is expected they will establish non-theatrical film libraries when developments warrant.

Theatres Gain Ground in "Blue" Fight in Kansas

Sunday shows in Kansas scored another victory this week when Judge John C. Pollock in federal court at Kansas City, Kan., ruled against state officials in his decision to continue the temporary injunction obtained by Fox West Coast Theatres.

Judge Pollock based his decision on the fact that the blue law of 1868 is widely disregarded in the state and that to single out one theatre operator for prosecution would be discrimination. He overruled the motion of the attorney general to quash the temporary injunction.

Robinson Denies He Will Succeed Plunkett at RKO

Myron Robinson, theatre executive of RKO in charge of real estate, denied reports current this week that he would succeed Joseph Plunkett as operator of the RKO circuit. Harold B. Franklin was also mentioned as Plunkett's successor, although it is denied at the home office that Plunkett will resign on January 1.

Eastman Settles Custodian Claim

Eastman Kodak has paid $1,885,092 to the U. S. alien property custodian and will not appeal the case involving the sum to the United States Supreme Court.

Money paid represents the outcome of litigation concerning dividends on Kodak stock seized by the custodian during the war.

Three For RKO Southern Group

The RKO Orpheum in Memphis and the RKO Orpheum and Palace in New Orleans have been added to the group of houses operated by the Southern division of RKO, under the direction of Len S. Brown of Dallas.

What fans want..
What you need..
What this has..
ARE



Belly Laughs



BIGGER BETTER and MORE BOISTEROUS

CONTINUED



DON'T GET
without this su

Once in six years a riot like this—and it breaks just when laughs are scarcest.



STEP
SISTE



CAUGHT SHORT

rprise hit...

PING RS

AT THE PREVIEW IT ROLLED THEM UNDER THE SEATS

Shown cold at the Karlton Theatre, Brooklyn, N. Y., laughs came ONE A MINUTE (actually clocked).

WHAT A ROAR as these three great troupers, LOUISE DRESSER, MINNA GOMBELL, JOBYNA HOWLAND, (a howl)– cavort all over the screen with that veteran vest-button-buster, WM. COLLIER, Sr. (*continued*)

They'll howl -and How at

Jobyna HOWLAND
Louise DRESSER
Minna GOMBELL
Wm. COLLIER, Sr.

in



STEPPING SISTERS

with

Howard Phillips Stanley Smith
Ferdinand Munier
Barbara Weeks

Directed by Seymour Felix

FOX



PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"HELL DIVERS." M-G-M seems to have made up its mind that the country has had enough laughs and should do a little crying. To accomplish this feat they have launched an era of "sad endings" and so far Wallace Beery has been batting a hundred per cent.

Here is a picture that is "great" in many, many ways. The shots of the 'planes, the accidents, the bombing of the targets, the handling of the ships, the shots on board the U. S. S. Saratoga, an education in itself; yet they spoil a perfect evening's entertainment with a sad ending that sends you home feeling blue and almost making you forget the extraordinary picture you have just viewed.

WHY?

Sitting back an hour or two after the premiere, I'm still wondering whether the picture would have been improved or impaired by the use of a happier ending, and the vote seems to be in favor of the happy finish. The more I think of it the more convinced I am that it would have made a marvelous picture still more marvelous.

But let's get on to the merchandising possibilities of it.

The title? A hundred percent box office not only because of the title but by reason of the tremendous campaign that can be erected around such a title. Stars, names? Wallace Beery, Clark Gable, Conrad Nagel, Cliff Edwards; ably supported in small, but well acted roles, by Dorothy Jordan, Marjorie Rambeau and Marie Prevost.

Audience value? Another hundred percent (except that doggoned tear-jerking finish). But it will hold their interest for many reasons. The Navy slants and shots aboard the vessel are truly an education to anyone; even at the finish where they have to cut Beery out of the burning plane with asbestos suits. Every thrill imaginable is crammed into this unusual picture. And you can build an entire campaign around each and every incident, so you won't be crying for ideas to sell this one. You'll be wondering how you can use them all without overdoing it.

Kids, grown-ups, and even school authorities, should go for this in a big way. Tie-ups? Impossible to start listing them here. Use your own imagination.

M-G-M, despite that sad ending has given show-business another outstanding achievement in the form of this great box office smash. That's what it's going to be unless I'm waxing too darned enthusiastic. But if you attend one of those trade showings you'll probably rave more yourself.

▽

"PRIVATE LIVES" ought to be one of the real money-making pictures of this season. Not alone has it the stars—Norma Shearer and Robert Montgomery—but it is laugh-provoking entertainment of the finest sort. Of course, in some of the smaller spots where sophisticated stuff is frowned upon, it may find the receipts only so-so, but taking the field as a whole it should reap a harvest of dollars.

I found myself seated in the midst of a flock of women when I viewed the production, and how they screamed and enjoyed that picture would be its grandest recommendation.

The title possess many fine selling slants that immediately stamp it as real b. o. in practically every community. Built up by a showman who knows, it ought to require some extra help in the first runs to handle the crowds that a swell campaign behind a title like this can bring. The women can't get enough of Norma and her gorgeous gowns (and how she can wear 'em), and they go just as strong for Montgomery.

In "audience" value, it's solid entertainment from start to finish with many screamingly funny situations brought about by the ex-wife and husband finding themselves at the same hotel for their second honeymoons.

Reginald Denny and Una Merkle are also excellent in their limited but nevertheless important roles. So that makes the cast 100 per cent.

Just tackle this one with the definite thought in mind that you are going to mop up. Remember, it's the plugging of the good pictures that bring them 'way over the top. Never let them shift for themselves because of their reputations. Sell it strong; avoid any suggestive material in your campaign and watch the dough roll in.

Lay off Sunday and kid days, but outside of that, the road is wide and open.

▽

"HEAVEN ON EARTH." I find it awfully hard to believe that a masterpiece of box office proportions like "Frankenstein" was made by the same company that turned out this one. Here we have a slow, draggy, depressing story, told in a slow, draggy and depressing way and giving you just one hearty laugh, coming when Lew Ayres visits Slim Summerville to buy his girl an engagement ring. Slim panicked them in the brief appearance he made.

The story is about the Shanty Town folks who live down by the river, and do things "that-a-way." It lacks sincerity, and although the direction was capable enough, Russell Mack could hardly do miracles.

The punch is the flood finish with the steamer saving the hero, et al., from "the frenzied waters of the raging Mississippi." It also represents the best selling and exploitation slant.

Title can mean most anything. But after thinking over the possibilities of that title you may decide that the better bet would be Lew Ayres and his past performances.

Audience value is almost nil, yet it may be acceptable for the smaller towns and cities, certainly not for the big city first-runs. It will require plenty of support, but that's not impossible for a manager who knows how to assemble a good evening's entertainment.

O. K. for Sunday if you think it worthy of that spot, but no good for the kids. They won't make head or tail of it.

▽

"MAKER OF MEN" is another football-coach yarn that to me was not going to be any sort of a record breaker. Like "The Spirit of Notre Dame," this one has practically no love or romance interwoven in the story. But "Notre Dame" had a Rockne to eulogize.

The story is convincingly told; acted very well, and OK everywhere along the line except that it is not entertainment in the right sense of the word. It's a sermon on father and son and that the former should be more of a dad and less of the coach to his own son. It's no compliment to the father in this picture that his son had to get a backbone and go to another college to prove he was no coward.

If your cash customers like football pictures post-season, then you can probably build up an excellent campaign along the lines of the sport itself and the father-and-son angle. But my suggestion would be to support it with a carefully selected program of shorts.

Title has as much power for the b. o. as the angles mentioned above can accomplish. But otherwise it can only mean as much as you know how to convey in your advertising and selling of a picture of this kind.

In audience value the picture, as mentioned before, is O.K. but it is hard to put in the genuine entertainment class. Better still, try to get a screening of it the next time you visit your local Columbia Exchange. It will then show you the best and safest paths to take in merchandising it.

Great for the kids, and can play any day of the week. No restrictions along those lines.

Mickey Mouse and his Orphans was by far the best of the screen fare offered at the Roxy this week. It's perfect for the holiday season and the early part of January.

—CHARLES E. LEWIS

▽

Dr. Jekyll and Mr. Hyde

(Paramount)

Stevenson's Thriller

(Seen in Hollywood)

Fredric March's already great popularity should be measurably increased by his thoroughly magnificent performance of the famous Robert Louis Stevenson character, "Dr. Jekyll and Mr. Hyde." Paramount surrounded March with a group of unusually capable players, gave him a gripping screen version of the old masterpiece by Samuel Hoffenstein and Percy Heath, and intrusted the direction to Rouben Mamoulian, who has a real flair for this sort of entertainment. The results are obviously out of the ordinary. It is a distinctive contribution to the present cycle of "horror" thrillers which seems to be upon us.

Largely, of course, it is Fredric March' picture. And how he delivers! He is one of the best actors on the screen today. Those who have doubts need only see how he handles this, one of the most difficult and complex roles ever created to be convinced. Despite the heavy handicap of a somewhat overdone gruesomeness of make-up in the Hyde character—make-up which at times destroys rather than builds the reality of Hyde's monstrosity—March gives it all the fiendishness an audience can stand. So, also, does he point up the high character of his Dr. Jekyll, and the pathetic effort to wrest the good Doctor from the powers of evil. It is a dual role that is outstanding in its intelligent interpretation.

Miriam Hopkins, rapidly becoming one of the foremost luminaries on the Paramount roster, comes next. Her lowbrow romance with the evil Mr. Hyde is a memorable performance. Next in order comes Holmes Herbert, Dr. Jekyll's great and good friend who finally is compelled to destroy his friend to save him; Halliwell Hobbes as the testy old English gentleman who might have prevented tragedy except for his inborn stubbornness; Rose Hobart, hapless fiancee of Dr. Jekyll; and Edgar Norton as the faithful butler. Minor contributions, all well done, are made by Tempe Pigott, Arnold Luce and Colonel MacDonnell.

Rouben Mamoulian's direction is intelligent always, and divertingly adroit at times. However, he has permitted the camera to go utterly wild with "travel shots" which at times are senseless, contributing nothing but optical

PARAMOUNT BRINGS YOU THE

THRILLER OF ALL THRILLERS!

—*plus a great love story...*

DR. JEKYLL



A ROUBEN MAMOULIAN Production with

FREDRIC MARCH

MIRIAM HOPKINS **ROSE HOBART**

The Strongest Box Office Picture in Years! **So say smart exhibitors who have seen it. March's superb work is greatest characterization of all times! Swell cast; great direction and a fascinating story. Mystery and horror! Heart-warming romance and intense drama! Everything! Its appeal is unlimited.**

PARAMOUNT



Robert Louis Stevenson's immortal story — now a swift, exciting screen masterpiece. Headed straight for your box office!

fatigue, and seriously slowing down the action. Isn't it about time to put a camera back on a tripod instead of mounting it upon a roller coaster? Travel shots have been done to death.

Many have injured the otherwise fine quality of story and performance. There are times when they are effective and appropriate. In the main they add nothing but useless expense which some of these studio efficiency experts might well study. Hollywood critics may call them "arty." The public probably thinks they are pretty tiresome. Karl Struss, a very able cameraman, has made his facile instrument perform some extraordinary gyrations. He probably could have contributed even more effectively and with less personal suffering from mal-de-mer had he been permitted to set it down occasionally.

Produced and distributed by Paramount. Directed by Rouben Mamoulian. Screen play by Samuel Hoffenstein and Percy Heath, based upon Robert Louis Stevenson's novel. Photography by Karl Struss. Release date, January 2, 1932.

CAST

Dr. Henry Jekyll / Mr. Hyde ..... Fredric March
Ivy Parson ..... Miriam Hopkins
Muriel Carew ..... Rose Hobart
Dr. Lanyan ..... Holmes Herbert
Brig. Gen. Carew ..... Halliwell Hobbes
Poole ..... Edgar Norton
Utterson ..... Arnold Lucy
Hobson ..... Col. MacDonnell
Mrs. Hawkins ..... Tempe Pigott

Leo Meehan

Hell Divers

(MGM)

Naval Air Drama

A first night audience at the Astor in New York, distinguished and undistinguished, laughed and applauded, sat tense and almost cheered as the Naval Air Forces of the United States swept through their brilliant maneuvers over land and sea, and Wallace Beery and Clarke Gable carried a story thread which, though concluding on a tragic note, left that audience obviously thrilled and almost awed.

The film was done with the cooperation of the United States Navy, and undoubtedly the best shots from the library of the air forces were used here. The flight formations held the audience spellbound as the planes landed on and took off the U.S.S. Saratoga, airship carrier, the Navy's pride. The photographic work in innumerable instances drew gasps from the patrons and murmured comments of praise for the daring fliers who helped to make the picture were continuously audible.

Wallace Beery and Clark Gable are two chief petty officers attached to Squadron One, Beery the old timer, Gable the newcomer. Both are observors and gunners for the squadron's two leaders and the rivalry is more than keen between the two, since Beery sees Gable usurping his position and Gable wants just that. Their work in the leading roles was received with enthusiasm by the first-nighters at the Astor. Hardly less so was that of Conrad Nagel as one of the squadron commanders, John Miljan as the other commander whose arm is amputated after a thrilling crash in the air; Marjorie Rambeau as the Panama cafe proprietor who is Beery's "best girl." Landers Stevens, Dorothy Jordan as Gable's fiancee, Cliff Edwards as Beery's pal, Reed Howes, Alan Roscoe, all have less important roles, but all were acclaimed by the audience for their support.

The air squadron goes to Panama, after Miss Jordan had broken with Gable because of a bit of horseplay with another woman staged by Beery. At Panama, Beery, whose living performance won the patrons completely, gets into trouble as usual and, disciplined, is reduced in rank. The squadron takes off for maneuvers and Nagel, relenting, takes Beery as his observer and bomber, while Gable rides another plane in the same capacity. Gable's ship crumbles in the air, and dropping in a parachute, he is thrown on the rocks of an isolated stretch of coast. Beery sees the accident and he and Nagel go down after him. The audience gasped as the plane swept down to a perfect three-point landing among the rocks of the beach.

Nagel is badly hurt in the rescue effort and Gable's leg is broken. Four days of waiting bring nothing but the news on their receiving set that the search has been abandoned. Unable to fly a plane as pilot, Beery loads the two men into the ship, nevertheless, and after a tense session of flying through heavy fog, which thrilled the premier crowd, brings the plane down on the Saratoga's deck in a crashing plunge which wrecks the ship and sets it afire. They are rescued, but Beery is too badly burned.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George Hill. Story by Frank Wead. Screen play by Harvey Gates and Malcolm Stuart Boylan. Added dialogue by James K. McGuinness and Ralph Graves. Aerial photography by Charles A. Marshall. Photographed by Harold Wenstrom. Editor, Blanche Sewell. Release date, January 16, 1932. Running time, 113 minutes.

CAST

Windy ..... Wallace Beery
Steve ..... Clark Gable
Duke ..... Conrad Nagel
Ann ..... Dorothy Jordan
Mame Kelsey ..... Marjorie Rambeau
Lulu ..... Marie Prevost
Baldy ..... Cliff Edwards
Griffin ..... John Miljan
Admiral ..... Landers Stevens
Lieutenant Fisher ..... Reed Howes
Captain ..... Alan Roscoe

Private Lives

(MGM)

Comedy-Drama

Metro offers a film version of Noel Coward's smart comedy which played the Broadway boards for many weeks, first with Coward himself and Gertrude Lawrence in the leads and again later with Madge Kennedy and Otto Kruger as the bickering couple whose petty arguments led to divorce, who are thrown together by accident when both are on different honeymoons, and who finally bicker themselves out and into a reconciliation which at the end looks as though it might stick.

On the screen Robert Montgomery and Norma Shearer, handsome and attractive, respectively, handle the roles which made New York's followers of the legitimate laugh for many successive weeks. From the manner in which an audience at the New York Capitol chuckled and snorted, laughed and gurgled, at the rolling smart lines and the amusing, often absurd situations of the sophisticated comedy, which occasionally approaches farce, it was evident that Miss Shearer and Montgomery did remarkably well with the dual lead.

A brisk flurry of applause at the conclusion of the film, often unheard at the playing of a film at a Broadway house, indicated further the thorough manner in which the assembled patrons enjoyed themselves at the perigrinations of the couple, ably aided and abetted, comment later made it clear by Una Merkel as the whimpering damsel whom Montgomery married and by Reginald Denny as the rather simpering Englishman who had fallen for and to the lot of Miss Shearer.

The wider scope possible in transferring such an out-and-out stage piece to the screen, was evident by the well-taken opportunities for the injection of deeper interior sets and a bit of splendid Alpine mountain scenery. When the two couples meet accidentally, Montgomery and Miss Shearer on impulse leave their respective wife and husband flat and repair to a mountain camp in the Alps. Particularly amusing is their decision to use a key word to call a halt and impose silence if they should again repeat their meaningless quarrels, and their use of that word.

The outraged husband and wife, Denny and Miss Merkel, find them after a particularly violent and deliciously amusing battle, literally, and the following morning, when the pursuers entangle themselves in just such a verbal combat as the leading players thought was their prior right, the divorcees see the light and escape, bag and baggage, leaving the other couple enjoyably breaking records and things over each other's heads.

The play was obviously followed meticulously in the matter of business and lines, and if audience reaction be any criterion, the decision to do just that, was a most happy one on the part of Sidney Franklin, director, since the Capitol's numerous patrons gave every evidence of having had a grand time.

Produced and distributed by MGM. Directed by Sidney Franklin. Author, Noel Coward. Scenario, Hans Kraly, Richard Schayer. Continuity, Claudine West. Cameraman, Ray Binger. Editor, Conrad A. Nervig. From the Noel Coward play. Release date, December 12, 1931. Running time, 85 minutes.

CAST

Amanda ..... Norma Shearer
Elyot ..... Robert Montgomery
Victor ..... Reginald Denny
Sibyl ..... Una Merkel
Oscar ..... Jean Hersholt
Bell hop ..... George Davis

Safe in Hell

(First National)

Drama

Dorothy Mackaill, who starred in First National's "Chickie," has a role similar in some respects in "Safe in Hell," which, as Gilda Karlson, "more sinned against than sinning," she chooses hanging in preference to the advances of a prison keeper on an island of outcasts. The story is from the play by Huston Branch, the adaptation and dialogue being by Joseph Jackson and Maude Fulton.

Gilda is sent by the woman employing her to entertain someone (Ralf Harolde) who is "lonely," and finds the someone is the man whose advances caused her to lose her place as servant in his home. She repulses him, but a lamp is overturned and the man supposedly dies in the fire. Her sweetheart, Carl (Don Cook), returns between sea trips in time to help her escape and leaves her on an isle in the Caribbean which has become a haven for criminals because the government knows no extradition laws. They perform their own wedding, as there is no priest on the island.

She successfully overturns the plots of the men to win her, until the prison keeper (Morgan Wallace) leaves a pistol with her in order to arrest her later. He already has hidden a letter in which her sweetheart sent her money. Then the man who originally destroyed her respectability appears. He makes advances and Gilda shoots him. One of the outcasts, once a famous attorney, successfully pleads her case. But then the prison keeper tells of the arrest to follow for carrying concealed weapons. Rather than be his prey, Gilda rushes back to court and falsely declares she committed murder.

Produced by First National. Adaptation and dialogue by Joseph Jackson and Maude Fulton from the stage play by Huston Branch. Directed by William A. Wellman. Release date, December 12. Running time, 75 minutes.

CAST

Gilda ..... Dorothy Mackaill
Carl ..... Don Cook
Piet ..... Ralf Harolde
Bruno ..... Morgan Wallace
Gomez ..... Victor Varconi
Crunch ..... Ivan Simpson
Egan ..... John Wray
Leonie ..... Nina Mae McKinney
Larson ..... G. Von Seyffertitz
Angie ..... Cecil Cunningham
Jones ..... Charles Middleton
Bobo ..... Noble Johnson
Jack ..... George Marion, Sr.
Newcastle ..... Clarence Muse

Maker of Men

(Columbia)

Football Drama

Columbia offers its contribution to the screened football dramas of the current season, with the leads handled by Jack Holt, stern visaged as ever, and more so as the coach to whom a quitter is the worst possible specimen of humanity, and Richard Cromwell as the son who lacks the inelegant but all-expressive "guts" to the shame of his father, but who comes back to prove himself a man. New York saw the film at the Roxy.

Cromwell, for whom the father, "old man" of Western's football team, has dreams of gridiron greatness, realizes himself lacking in those qualities most essential when his father

puts him on the squad. He is unable to stand punishment and is in constant fear and much ashamed. After losing one game through his exhibition of "yellowness," he tries to leave the team, but his father, though realizing on his part that the failure of the team in a crucial game will lead to his being forced out by the alumni, puts the boy into the game, which is again lost, and for the same reason.

The shame of his treatment on the campus next day is the worst punishment of all, and the boy suddenly develops backbone. Turning in his suit, he leaves college to enroll with the rival school, while Holt insists on completing his two-year contract as Western's mentor.

At the end of that two years we again are taken to the gridiron for the crucial game, pictured, as is the previous contest, through the use of judiciously selected newsreel shots of an actual big game, interspersed with close-ups of the individual characters in the story. Unexpectedly, to Holt, is the appearance of the son he had thrown out, on the opposing team. The boy, rather as expected, runs wild, running back a kick for a touchdown and later, by a series of crashing line plays and startling catching of forward passes, succeeds, practically single-handed, in defeating his father's team and, automatically, we are given to understand, causing his father to lose all hope of a renewal of his coaching contract.

Cromwell is hurt on the last play and as his father goes to him in the rival dressing room, we see a reconciliation, where the father realizes, with great satisfaction, that, though he had lost his position as a major football coach, he had won, in his son, a real man, and a "chip off the old block." Obviously meant to point in the nature of a moral, the film bends every effort in that direction, and we have a characterization on the part of Cromwell, rather than a spectacular, or action-packed football story.

Produced and distributed by Columbia. Directed by Edward Sedgwick. Story by Howard J. Green, Edward Sedgwick. Adaptation and dialogue by Howard J. Green. Cameraman, L. William O'Connell. Sound, Glenn Rominger. Editor, Gene Milford. Release date, December 25, 1931. Running time, 67 minutes.

CAST

Dudley	Jack Holt
Bob	Richard Cromwell
Dorothy	Joan Marsh
Chick	Robert Alden
Dusty	John Wayne
McNeill	Walter Catlett
Mrs. Rhodes	Natalie Moorhead
Mr. Rhodes	Richard Tucker
Aunt Martha	Ethel Wales

Union Depot

(First National)

Drama

(Seen in Hollywood)

First National's "Union Depot" is so realistic you can almost smell the coal smoke as the great locomotives roll in and out. Every other sense of reality is satisfied. Banging gates, hissing steam, grinding wheels, orotund chanting of train callers, all as though televised and sound-carried from any great real terminal.

Light filtering down from murky windows high above . . . crowds scurrying hither and yon like anthill denizens . . . confusion, turmoil, by the alchemy of organization becoming order and direction. Over all engine bells clanging in triumphant jangling symphony.

Such is the scene, and its symbols, by the direction of Alfred E. Green, are reflected in the human episodes happening swiftly in the huge depot as the trains roll in and out. Or perhaps it is human life that reflects itself in the swift and strident scene. Whichever, or both, the result was termed excellent and reasonable. The depot exists on the screen as a microcosm to the world of men and women, loving, hating, hoping, losing, striving—living each as best he can according to his light, or hers.

The film story comes to the screen with action dominant, and capably, it was indicated, Douglas Fairbanks, Jr., takes advantage of his role as a tender-tough young hobo who tries to be a gentleman for a day. Joan Blondell was thought equally sincere and convincing—beautiful and appealing, too—in her part of the stranded chorus girl whom the hero 'bo tries to help to Salt Lake City.

David Landau talks as the detective, as though the words were those of his own thought. Guy Kibbee wins laughs as another and elder vagrant. The cast, throughout its length, including the many who play revealing bits contributes to the artistic success of the picture. The dialogue, by John Bright and Kubec Glasmon, is in key with the rest of it.

Produced and distributed by First National. Based on play by Laurie, Fowler and Durkin, adapted by Kenyon Nicholson and Walter DeLeon. Dialogue by Bright and Glasmon. Alfred E. Green, director. Al Alborn, assistant. Sol Polito, photographer. Jack Okey, art director. Jack Killifer, film editor. Release date, January 23, 1932.

CAST

Chic	Douglas Fairbanks, Jr.
Ruth	Joan Blondell
Scrap Iron	Guy Kibbee
The Baron	Alan Hale
Bernardi	George Rosener
Little Boy	Dickie Moore
Welfare Worker	Ruth Hall
Waitress	Mae Madison
Mabel	Polly Walters
8-year-old boy	George Ernest
Kendall	David Landau
Actress	Lillian Bond
The Drunk	Frank McHugh
A ragged urchin	Junior Coghlan
Sadie	Adrienne Dore
Parker	Earle Foxe
Daisy	Mary Doran
Society woman	Dorothy Christy

Night Beat

(Action Pictures)

Drama

Though gangs and their methods have rather a good bit to do with this, the fifth on Action's schedules of the season's productions, there is nevertheless much, and undoubtedly sufficient to remove the stigma of gangdom films from this effort. A moral is definitely pointed from the start and logically carried through to a conclusion, which, rather unexpected in that it does not follow the anticipated and usual formula, serves to make the picture stronger by its divergence. The rule of the gang must fall, is the film's theme.

Jack Mulhall, Patsy Ruth Miller, Walter McGrail and Harry Cording handle the leading roles in what was definitely thought to be a satisfactory manner. Harry Semels, portraying an excitable Italian tailor, victim of the gang's "shakedown" racket, offers a character role in good style, it was indicated.

A sequence in the nature of a prologue pictures one soldier on the battlefield rescuing a wounded comrade. McGrail, rescuer, becomes the district attorney in the big city whose efforts to clean the gang-infested town are unavailing. Mulhall, rescued, becomes the gang leader who enters the town with his "mob" to take the territory from Cording. He is summoned to the district attorney's office and McGraill exacts a promise, based on the previous obligation, that Mulhall help in cleaning the city. He is made chief of detectives.

Miss Miller is engaged to McGrail, but meeting Mulhall, falls in love with him and informs McGrail of the fact. The latter takes it in good part, and the two go on in their housecleaning. The opportunity comes, when Mulhall, who has been relegated to an outlying precinct as captain through Corday's influence, traps the gang in a jewelry store holdup and shoots it out with them, his police aiding.

The gang is beaten, but Mulhall is fatally wounded. Dying in the hospital, he tells McGrail and Miss Miller that he had actually planned to do the straight thing as a police officer.

Produced and distributed by Action Pictures. Directed by George B. Seitz. Presented by Ralph M. Like. Supervisor, Cliff Broughton. Story, adaptation, W. Scott Darling. Cameraman, Jules Cronjager. Editor, Byron Robinson. Release date, December 12, 1931. Running time, 62 minutes.

CAST

Johnny	Jack Mulhall
Eleanor	Patsy Ruth Miller
Martin	Walter McGrail
Chili Scarpelli	Harry Cording
Weissenkorn	Ernie Adams
Featherstone	Richard Cramer
Italian	Harry Semels

SHORTS

Moonlight and Cactus

(Educational)

Good

Tom Patricola, playing the comedy lead, is sufficiently amusing in the manner in which he puts his material across to have the patrons indulging in more than a few hearty laughs and numerous surreptitious giggles. William Goodrich directed. A laugh-provoking comedy. —Running time, 20 minutes.

The Riding Master

(Vitaphone)

Good

Poodles Hannaford exhibits his real mastery as a rider, while Madge Evans lends him satisfactory support. The short is in reality an exhibition of riding, well done and entertaining. —Running time, 9 minutes.

Second Childhood

(Vitaphone)

Fair

Becoming annoyed at the flute concert she has staged for her guests, the hostess arranges that the same guests shall disport themselves in the dress and manners of their childhood. When the husband comes home, he is actually driven from the house by the infantile pranks of the assembled "children." Makes for fair comedy.—Running time, 7 minutes.

Musical Justice

(Paramount)

Good

Rudy Vallee sits in court as the judge, and his band, in action, plays the jury, as various types of music and singers are placed on trial. In song, Vallee makes his charge, in song the defendant answers, and in orchestration the jury decides, to present a novel idea and an entertaining short number.—Running time, 10 minutes.

Any Rags

(Paramount)

Amusing

A good animated cartoon, in which little Bimbo, rag picker, sings a song as he trundles his rag cart about the animated streets of the animated city. He wins the heart of the fair maiden, and the junk on the cart strangely turns into an animated home. Good for light spot anywhere.—Running time, 7 minutes.

Gioachino Rossini

(Fitzpatrick)

Quality

An episode from the life of the great composer Rossini forms the subject of this interesting short subject. Nathaniel Shilkret and his Victor Concert Orchestra renders various selections from the most famous of Rossini's operatic compositions as a background for the incident in his life pictured silently. An audience at the New York Criterion applauded the number.

Cowboy Cabaret

(RKO Pathe)

Enjoyable
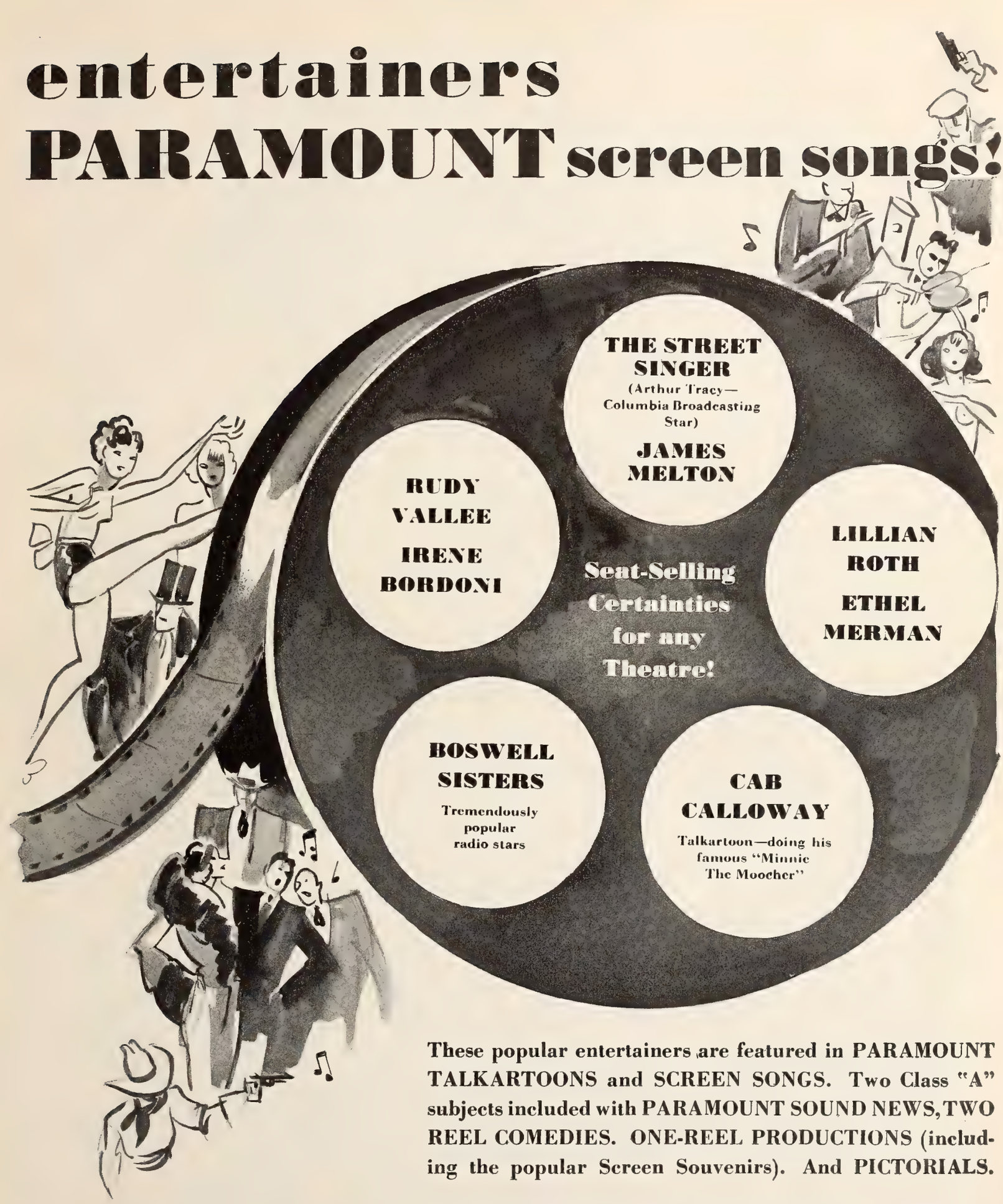
A rather enjoyable cartoon, in which the animated animals of Aesop's Fables disport themselves in true western style. Good sound synchronization and a novel twist or two, make for a slightly different and quite amusing cartoon.—Running time, 7 minutes.

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More Than Program Fillers

PARAMOUNT SHORTS

YOUR PUBLIC

by RITA C. McGOLDRICK

THE mail bag is spilling over with letters on the Junior Show. Letters of inquiry, letters of suggestion, and occasionally messages of disgust, have poured into our office. Reduced theatre audiences may have something to do with it. Theatre managers, with an eye to the future, have foreseen the possibilities in increased juvenile audiences. They are willing to catch at any straw that may help them to build up a new and pleased patronage. Within the past year we have witnessed an enormously constructive activity among clubwomen. Practically every community boasts a motion picture chairman, whose duty it is to cooperate with the theatre manager for Junior Matinees, Family Night Programs and the occasional special show for children. In some localities these efforts have produced astonishing results; motion picture clubs have sprung into being, and children in thousands have poured into the theatre announcing the Junior Show. On the other hand, we hear from some discouraged managers that they have made the brave attempt but have found the project resting heavily and expensively on their hands. Their local clubwomen, after the first burst of enthusiasm, deserted the ship.

Those managers who have had experience with programs for children have learned that it requires wisdom, tact and the utmost carefulness in selection to present a program on the advertised occasions that will meet with all the requirements of the organized groups, the schools, churches, and the highly critical taste of the young people themselves. They also realize that it is necessary to win the respect and active cooperation of club leaders if their children's programs are to be properly sponsored and developed as a community enterprise.

The definite success of this whole work lies in the finer meshing of gears. It is highly important that organized groups and theatre men be introduced to one another and helped to a fair and businesslike understanding of their common interest. MOTION PICTURE HERALD believes that it holds a key to the situation, because through this department it has become a clearing house for both sides of the question. It is our definite purpose to build up and to strengthen a civic interest in better motion pictures and a friendlier relationship between the theatre and its critics.

In next week's issue of MOTION PICTURE HERALD a section devoted to the Junior Show will present the *pros* and *cons* of the situation. In the meanwhile, it may be helpful to those who are already working for young people's entertainment to note the outstanding holidays and dates of educational interest which will occur in January, which might be featured on the screen and platform musically, dramatically —and appropriately!

January's Suitability

All nations observe the first day of the New Year in an especial manner. It marks the turning point of the calendar observed by the Christian countries of the world. Various religious groups observe the coming of a New Year in their own especial manner. The Jewish civil new year, which opens with the month, Tishri, corresponding in a general way to our month of September, is called Feast of Trumpets. Among the Chinese, the day is the greatest festival of the year, falling, according to their lunar calendar, between January 10th and February 19th.

An appropriate short feature which may be ordered from your local exchange on short notice is *"The Year"* (Four Seasons), RKO-Pathe, one reel. It is music with pictures, directed and edited by Joseph O'Sullivan.

The first week in January holds the birthdays of Paul Revere and Jakob Ludwig Karl Grimm, both heroes of importance to juveniles. "The Ride of Paul Revere" has made that hero's accomplishments important to all children. Short features of significance for the date are:

"Paul Revere" (comedy) Universal, 1 reel
"Yankee Doodle Boy," RKO-Pathe, 1 reel

January 12th is the birthday of Charles Perrault, who, like Grimm, endowed childhood with priceless stories and fables. To this kindly Frenchman we owe "Cinderella," "Puss in the Boots," "Little Red Riding Hood," "Bluebeard" and the other immortal tales of the world of make believe. The Brothers Grimm, Hans Christian Anderson, and Perrault can well be honored in January with a fairy program by reading some of their tales, or by a pageant of their reincarnated characters.

FEATURES:
"Peter Pan" (Betty Bronson) Para., 10 reels, silent
"Alice in Wonderland," Unique Foto Productions

SHORTS:
"Booklovers" (fantasy) Paramount, 1 reel
"Enchanted Forest" (dancing fairies) Tiffany, 1 reel
"Holiday in Storyland," Warner, 1 reel
"Merry Dwarfs" (Disney cartoon) Columbia, 1 reel
"Story Book Parade," Paramount, 1 reel
"Cinderella" (Krazy Kat cartoon) Columbia, 1 reel
"Cinderella Blues" (Fable) RKO-Pathe, 1 reel
"Country School" (Cartoon of Mary's Lamb) Universal, 1 reel
"Fairyland Follies" (Fable) RKO-Pathe, 1 reel
"Family Shoe" (Fable of Old Woman Who Lived in a Shoe) RKO-Pathe
"In Wonderland" (Cartoon) Universal, 1 reel
"Mother Goose Melodies" (Silly Symphony) Columbia
"Red Riding Hood" (Fable) RKO-Pathe, 1 reel

Saturday, January 16th is an outstanding date for young people. The birthday of Benjamin Franklin, printer, journalist, scientist, inventor, philosopher, philanthropist, statesman, diplomat and author, is an occasion worth emphasizing to school children. It would be suitable to invite as guests of honor for this occasion newspaper editors, printers, teachers and students of journalism. This is an excellent way in which to promote a contest among children for the best essay on "Benjamin Franklin's Contribution to America."

An excellent short feature which would give immediate interest to your program is *"Benjamin Franklin"* (comedy) Universal, one reel.

Thrift Week

Benjamin Franklin was a doctor of wisdom in the matters of thrift. "Thrift Week" was an outgrowth of the World War, sponsored by the United States Treasury Department. In this year more than in other years, the doctrine of thrift is of praticular importance. In many states, Departments of Education distribute pamphlets on the teaching of thrift. If your state is one of these it would be valuable to present this literature to your young people. Invite a local banker to explain the value of thrift and children's part in school banking. It might also be helpful to invite local public schools to exhibit thrift posters in your foyer. Fox Films, through their Fox Leaders Club members, are planning Thrift parades in many localities. The children dressed in "coin" or "bank" costumes, will be led by Boy Scout Drum and Bugle Corps, and will carry Thrift banners.

January 19th is the anniversary of the birthday of Robert Edward Lee. Two days later the birthday of Thomas Jonathan (Stonewall) Jackson occurs. These combined dates offer opportunity for the presentation of some excellent historical pictures. The pictures of Robert E. Lee and Stonewall Jackson, draped in flags, would make a suitable foyer display. Invite local club leaders and teachers as guests of honor. Suitable features would be:

FEATURES:
"Abraham Lincoln," United Artist, 8280 feet
"Uncle Tom's Cabin," Universal, 12 reels, synchronized
"Hallelujah" (Negro Life) MGM, 9555 feet

SHORTS:
"Deep South" (Negro spirituals) RKO-Pathe, 1 reel
"Dixie Days" (Uncle Tom-Fable) RKO-Pathe, 1 reel
"Lincoln," RKO-Pathe
"Plantation," Tiffany, 2 reels

Saturday, January 24th commemorates the discovery of gold in California—a date of breathless excitement in the making of United States history. Western states should not let this day pass in silence. The occasion offers an excellent opportunity to submit essays on national development, in which students might tell the story of the daring and the courage of those men who braved the wilderness.

FEATURES:
"The Lash" (Spanish, California 1846), First National, 7110 feet
"Big Trail" (Pioneer epic) Fox, 9720 feet
"Fighting Caravans" (California pioneers) Paramount, 8566 feet

SHORTS:
"Little Covered Wagon," Tiffany, 2 reels
"My West" (Scenic of West coast) Paramount, 1 reel

The birthday of Robert Burns occurs on January 25th. To many people this is a day of particular significance. It should be an anniversary of importance to high school students.

FEATURES:
"Lady of the Lake" (Scottish chieftains in fifteenth century) All Star, 5 reels, synchronized
"Cohens and Kelleys in Scotland" (Comedy) Universal, 7432 feet, synchronized.

SHORTS:
"Songs of Scotland," RKO-Pathe, 1 reel
"I Love a Lassie" (Scotch ballad by Sir Harry Lauder) MGM, 1 reel.

The last week in January is a week in which to commemorate great musical themes. Mozart's birthday is January 27th; Franz Shubert's January 31st; Felix Mendelssohn Bartholdy's occurs a few days later on February 3d. This would be a very appropriate time to hold a musical anniversary honoring three great masters. Teachers of music, members of glee clubs, dancing masters, school and church people, will be interested in the presentation of a cultural program for this occasion. A successful tie-up might be made with a local music store. Suitable films would be:

FEATURES:
"Melody Man," Columbia 5781 feet, talking

SHORTS:
Famous Composer Series, Paramount, 1 reel each,
"Schubert's Friends"
"Schubert's Inspiration"
"Schubert's Masterpiece"
"Schubert's Songs"
"Schubert's Unfinished Symphony"
"Chords of Memory" (Scenic) Paramount, 1 reel
"Opery House" (Mickey Mouse cartoon) Columbia
"Austria," RKO-Pathe

THEATRE RECEIPTS

The generally expected falling off in box office grosses during the Christmas holiday season is reflected in the HERALD'S compilation for the current calendar week, ending December 19. The total for 178 theatres in 30 key cities over the country reached $2, 173, 469, a decrease of $206,312 from the $2,379,781 total for 179 theatres in 30 cities for the previous calendar week, ended December 12. One new high individual figure and 14 new lows emphasize the holiday influence this week, as compared with four new highs and four new lows last week. The new high for the current week was recorded at the RKO in Los Angeles, where Radio's "Secret Service" drew $18,500 at the box office.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Flying High" (MGM) (6 days)	9,560	"Over The Hill" (Fox) (6 days)	9,240	High 1-24 "Reducing"	$ 18,500
Leland	1,350	25c-35c	"The Age For Love" (U. A.) (6 days)	4,810	"The Phantom of Paris" (MGM) (6 days)	4,920	Low 4-4 "Passion Flower"	6,100
Ritz	1,146	25c-35c	"Honor of the Family" (F. N.) (6 days)	3,780	"Grief Street" (Chesterfield) (6 days)	3,800	High 5-2 "Strangers May Kiss"	8,100
RKO Palace....	4,000	25c-60c	"Girls About Town" (Para.) (3 days)	8,200	"Platinum Blonde" (Col.) (3 days)	9,500	Low 7-11 "Daddy Long Legs"	2,900
			"The Guilty Generation" (Col.) (3 days)	8,940	"Secret Service" (Radio) (3 days)	9,900	High 10-31 "East of Borneo"	4,950
Strand	1,900	35c-50c	"The Cheat" (Para.) (6 days)	6,600	"Sin of Madelon Claudet" (MGM) (6 days)	9,220	Low 6-6 "Party Husband"	3,190
							High 10-24 "Susan Lenox"	10,350
							Low 7-11 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"His Wife's Lover" (Jewish) (30c-60c-6 days)	1,600	"Blonde Crazy" (W. B.) (6 days and Sun midnite show)	3,900		
Europa	267	25c-50c	"White Hell of Pitz Palu" (U.) (4 days)	550	"Merry Wives of Vienna" (German) (6 days)	1,200	High 10-12 "Two Hearts In Waltz Time"	2,200
Hippodrome	2,250	25c-50c	"X Marks The Spot" (Tiff.) (6 days and Sun. midnite show)	12,000	"Morals for Women" (Tiff.) (6 days and Sun. milnite show)	9,500	Low 11-30 "Immortal Vagabond"	450
Keith's	2,500	25c-50c	"The Guilty Generation" (Col.) (6 days and Sun. and Wed, midnite show)	5,200	"Frankenstein" (U.) (5 days and Sun. midnite show) (2nd week)	5,080	High 4-9 "Bachelor Apartment"	16,000
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"West of Broadway" (MGM) (6 days)	18,500	"Local Boy Makes Good" (F. N.) (6 days)	20,100	High 4-11 "Tailor Made Man"	30,000
Loew's Parkway	987	15c-35c	"The Champ" (MGM) (6 days)	4,700	"Possessed" (MGM) (6 days)	4,900	Low 3-21 "Conquering Horde"	17,000
Loew's Stanley..	3,532	25c-60c	"Private Lives" (MGM) (6 days)	21,000	"The Big Parade" (MGM) (6 days)	10,400	High 1-3 "Follow the Leader"	5,500
Loew's Valencia	1,487	25c-35c	"The Champ" (MGM) (6 days)	3,950	"Possessed" (MGM) (6 days)	4,000	Low 1-10 "Lottery Bride"	3,100
New	1,600	25c-50c	"Way Back Home" (Radio) (6 days)	6,500	"Good Sport" (Fox) (6 days)	8,000	High 4-11 "Strangers May Kiss"	33,500
Rivoli	1982	20c-40c	"The Deceiver" (Col.) (6 days)	3,500	"Lasca of the Rio Grande" (U.) (6 days)	4,000	Low 12-12 "The Big Parade"	10,400
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
							High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company	3,000
Boston								
Keith's	2,800	25c-65c	"Frankenstein" (U.) (3rd week)	20,000	"Frankenstein" (U.) (2nd week)	25,000	High 12-5 "Frankenstein"	27,000
Keith-Boston ..	2,500	25c-50c	"A House Divided" (U.)	19,000	"Nice Women" (U.)	20,000	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"The Champ" (MGM)	22,000	"Possessed" (MGM)	21,000	High 1-10 "Danger Lights"	22,000
Loew's State ..	3,700	25c-50c	"Corsair" (U. A.)	22,000	"The Cuban Love Song" (MGM)	21,500	Low 7-18 "Up for Murder"	17,000
Metropolitan ...	4,350	35c-75c	"His Woman" (Para.)	37,500	"The Cheat" (Para.)	35,000	High 1-24 "Hells Angels"	31,500
Olympia	2,500	25c-50c	"Local Boy Makes Good" (F. N.)	10,500	"Blonde Crazy" (W. B.)	11,000	Low 7-11 "Indiscreet"	18,000
Scollay Square.	1,800	25c-50c	"Blonde Crazy" (W. B.)	10,000	"Once A Lady" (Para.)	11,000	High 4-11 "City Lights"	25,000
Uptown	2,000	25c-60c	"Local Boy Makes Good" (F. N.)	10,000	"Blonde Crazy" (W. B.)	12,000	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
							High 1-3 "Blue Angel"	18,000
							Low 12-19 "Local Boy Makes Good"	10,500
							High 1-17 "Right to Love"	25,000
							Low 12-19 "Blonde Crazy"	10,000
							High 9-26 "Monkey Business"	15,000
							Low 12-19 "Local Boy Makes Good"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"The Cheat" (Para.)	22,000	"His Woman" (Para.)	37,000	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"The Cisco Kid" (Fox)	7,900	"Cuban Love Song" (MGM)	7,400	Low 7-4 "I Take This Woman"	19,000
Court Street....	1,800	25c	"The False Madonna" (Para.) (3 days)	900	"Lasco of the Rio Grande" (U.) (3 days)	2,000	High 2-14 "Cimarron"	25,600
			"Friends and Lovers" (Radio) (4 days)	1,200	"Reckless Living" (U.) (4 days)	1,800	Low 4-4 "Mothers Cry"	5,900
Great Lakes ...	3,000	25c-50c	"The Guardsman" (MGM)	17,500	"Way Back Home" (Radio)	12,900	High 8-8 "Politics"	35,100
Hippodrome	2,100	25c-50c	"Blonde Crazy" (Col.)	12,500	"Sidewalks of New York" (MGM)	17,800	Low 11-21 "Yellow Ticket"	12,800
Lafayette	3,300	25c-35c	"Leftover Ladies" (Tiff.)	6,400	"The Dreyfus Case" (Col.)	7,500	High 2-14 "Free Love"	26,300
							Low 12-19 "Blonde Crazy"	12,500
							High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"The Dreyfus Case" (Col.) (3 days)	4,500	"Secret Service" (Radio) (3 days)	3,500		
			"Shanghaied Love" (Col.) (3 days)	4,000	"Compromised" (F. N.) (3 days)	4,000		
Carolina	1,441	40c-50c	"Over The Hill" (Fox) (3 days)	6,000	"The Champ" (MGM) (3 days)	6,500		
			"His Woman" (Para.) (3 days)	6,500	"The Cheat" (Para.) (3 days)	5,500		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Husband's Holiday" (Para.)	40,000	"His Woman" (Para.)	41,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Champ" (MGM) (3rd week)	19,000	"The Champ" (MGM) (2nd week)	29,000	High 2-7 "Doorway to Hell"	38,170
							Low 10-24 "Alexander Hamilton"	21,000
Oriental	3,940	35c-85c	"Blonde Crazy" (W. B.)	35,000	"Girls About Town" (Para.)	36,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Nice Women" (U.)	20,000	"The Tip-Off" (Pathe)	22,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"The Cheat" (Para.)	14,000	"Possessed" (MGM)	21,500	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Frankenstein" (U.) (2nd week)	31,000	"Frankenstein" (U.) (1st week)	44,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Guardsman" (MGM) (2nd week)	15,000	"The Guardsman" (MGM) (1st week)	20,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"The Phantom of Paris" (MGM)	4,750	"Expensive Women" (W. B.) (30c-50c)	4,700	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"The Mad Genius" (W. B.)	22,682	"Sob Sister" (Fox)	22,447	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Flying High" (MGM)	12,520	"Way Back Home" (Radio)	10,333	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Nice Women" (U.) (4 days)	2,441	"Lasca of the Rio Grande" (U.) (4 days)	2,452	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Captivation" (Capital) (3 days)	1,314	"Leftover Ladies" (Tiff.) (3 days)	1,321	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Over The Hill" (Fox) (7 days and Sat. midnite show)	9,249	"The Champ" (MGM) (7 days and Sat. midnite show) (2nd week)	11,274	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Frankenstein" (U.) (7 days and Sat. midnite show)	22,000	"Ambassador Bill" (Fox) (7 days and Sat. midnite show)	14,861	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
Ufa	400	30c-50c	"The Five Year Plan" (Amkino)	2,100	"Eine Freundin So Goldig Wie Du" (Tobis)	1,350		
Cleveland								
Allen	3,300	25c-50c	"Private Lives" (MGM)	22,000	"Over The Hill" (Fox)	18,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Frankenstein" (U.) (3rd week)	9,000	"Frankenstein" (U.) (2nd week)	13,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Men In Her Life" (Col.) (25c-50c)	20,000	"Guilty Generation" (Col.)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Ambassador Bill" (Fox)	20,000	"Flying High" (MGM)	23,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Working Girls" (Para.)	4,500	"Skyline" (Fox)	5,000		
Warner's Lake	809	25c-50c	"False Madonna" (Para.)	3,200	"Speckled Band" (First Division)	3,800	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"The Cheat" (Para.)	15,000	"Sin of Madelon Claudet" (MGM)	17,000	High 8-8 "Politics"	25,000
							Low 6-6 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Surrender" (Fox)	5,500	"Suicide Fleet" (Pathe)	8,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Homicide Squad" (U.)	8,500	"Frankenstein" (U.)	12,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"The Guardsman" (MGM)	11,500	"Way Back Home" (Radio)	12,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Possessed" (MGM)	10,000	"The Champ" (MGM)	11,000	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Paramount	1,700	25c-60c	"The Age For Love" (U. A.) (4 days)	6,000	"Flying High" (MGM) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"The Cheat" (Para.) (3 days)	4,000	"The Ruling Voice" (F. N.) (3 days)	5,000	Low 12-19 "Age For Love" and "The Cheat"	10,000
Strand	1,100	20c-35c	"West of Broadway" (MGM) (4 days)	2,100	"Compromised" (F. N.) (4 days)	2,150	High 3-21 "Trader Horn"	7,000
			"Safe in Hell" (F. N.) (3 days)	1,100	"Men In Her Life" (Col.) (3 days)	950	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Way Back Home" (Radio)	13,000	"Frankenstein" (U.) (3rd week)	17,000		
Fisher	2,300	25c-60c	"Compromised" (F. N.)	17,000	"Blonde Crazy" (W. B.)	19,000		
Fox	5,000	25c-50c	"Woman Between" (Radio)	25,000	"Surrender" (Fox)	30,000		
Michigan	3,000	25c-60c	"Husband's Holiday" (Para.)	25,000	"Private Lives" (MGM)	34,000		
Paramount	3,450	25c-60c	"Flying High" (MGM) (4 days-2nd week)	10,000	"Flying High" (MGM) (3 days-1st week)	6,000		
United Artists	2,000	25c-75c	"The Guardsman" (MGM)	18,000	"Around the World in 80 Minutes" (U. A.)	12,000		
Hollywood								
Chinese	2,500	50c-$1.50	"The Champ" (MGM) (5th week)	9,100	"The Champ" (MGM) (4th week)	14,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Private Lives" (MGM)	9,200	"Over The Hill" (Fox) (2nd week)	3,100		
Pan. Hollywood	3,000	35c-65c	"Cuban Love Song" (MGM)	8,600	"The Unholy Garden" (U. A.)	9,750	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Her Majesty, Love" (F. N.)	13,500	"Local Boy Makes Good" (F. N.)	18,200	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

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(So what? *Turn here please and see!*)

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On the Screen

INSIDE YOUR THEATRE!

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AT your house—

Are you satisfied with the business you did? If you were in the red—why? If you only broke even—why?

EXAMINE those programs carefully—
LOOKING back now don't you agree
THAT if you had built up your show
WITH carefully planned
SHORT subjects—
You could have improved business!

WE *know* you could have improved business—
WE have seen it happen in
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USE OF M-G-M SHORTS—

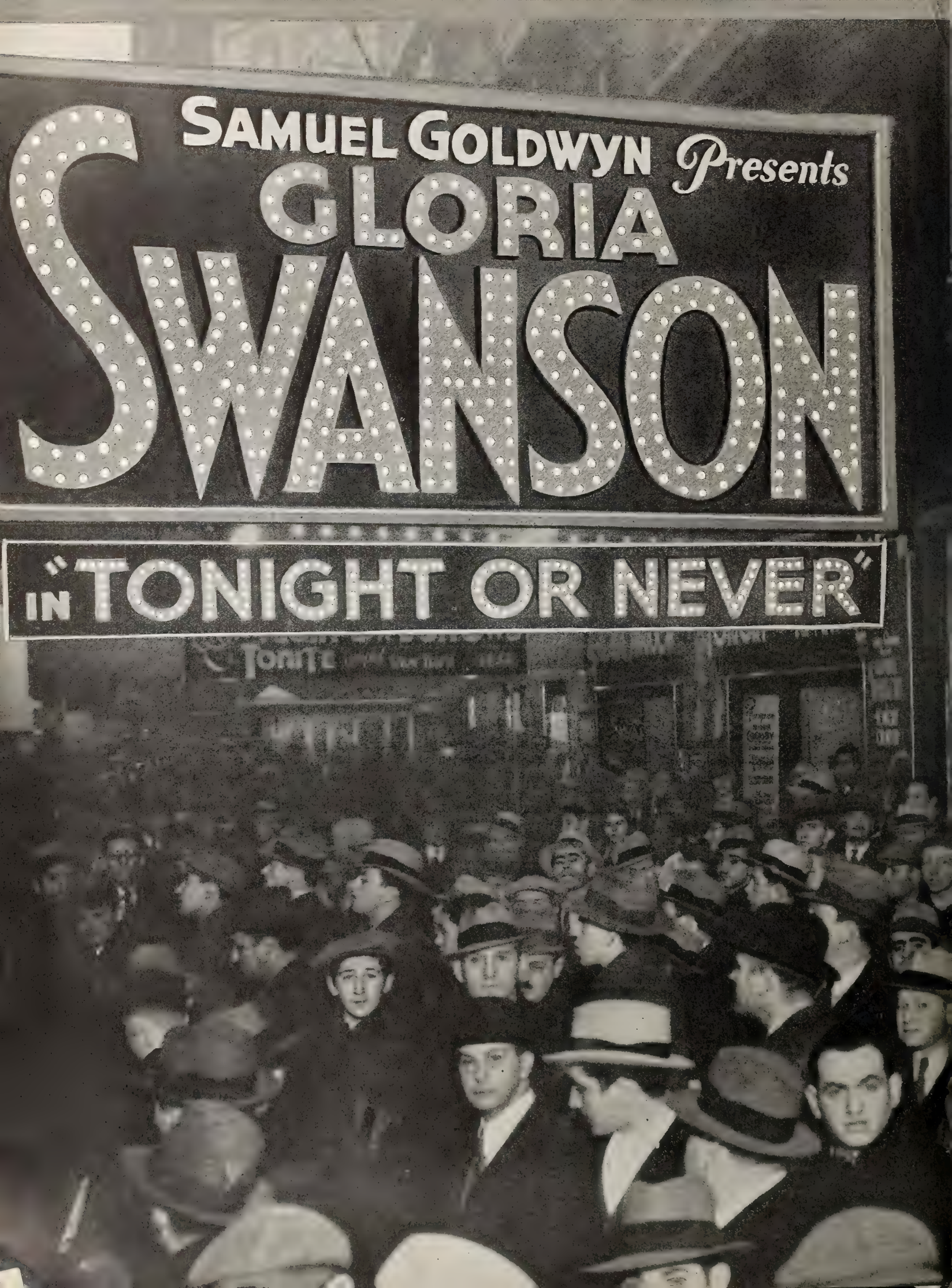
Let's start our showmanship on the screen and hang out banners afterwards!

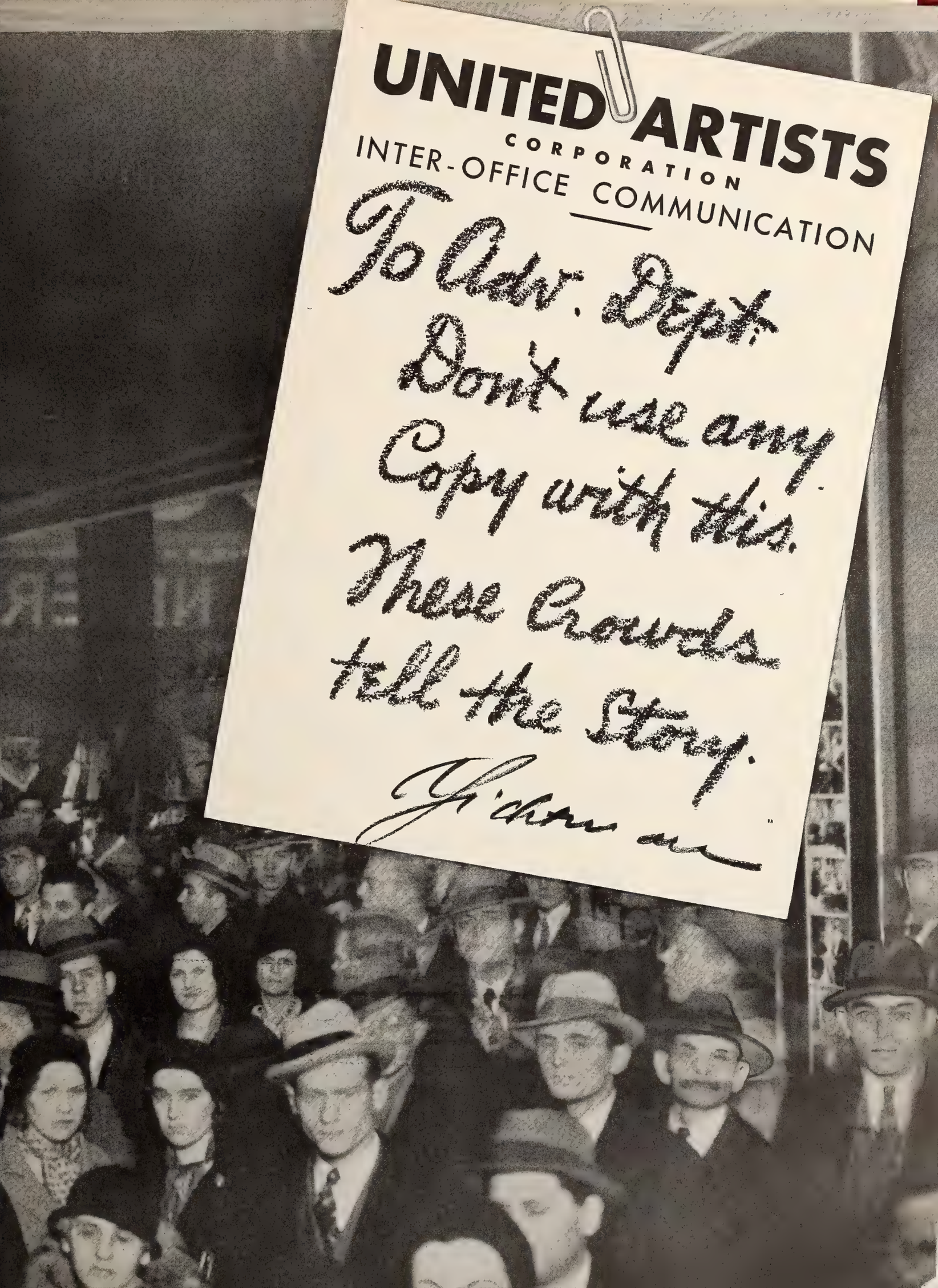
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HAL ROACH M-G-M COMEDIES: ZASU PITTS—THELMA TODD (8); BOY FRIENDS (8); "OUR GANG" (8); CHARLIE CHASE (8); LAUREL-HARDY (8); DOGVILLE COMEDIES (3); FITZPATRICK TRAVELTALKS (13); HARRY LAUDER (4); FLIP THE FROG (12); SPORT CHAMPIONS (12); FISHERMAN'S PARADISE (6); HEARST METROTONE NEWS (104).

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Girls About Town" (Para.)	4,000	"The Mad Genius" (W. B.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 8-15 "Old English"	3,200
Loew's State	2,700	25c-50c	"Platinum Blonde" (Col.)	7,500	"The Champ" (MGM)	10,500	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Surrender" (Fox)	7,000	"Over The Hill" (Fox)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Frankenstein" (U.) (2nd week)	2,500	"Frankenstein" (U.) (1st week)	11,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Frankenstein" (U.) (2nd week)	3,500	"Frankenstein" (U.) (1st week)	6,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-4 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Are These Our Children?" (Radio)	8,500	"Secret Service" (Radio)	7,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"The Cheat" (Para.)	15,500	"Girls About Town" (Para.)	17,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Good Sport" (Fox)	7,000	"A House Divided" (U.)	9,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Flying High" (MGM)	7,000	"The Guardsman" (MGM)	8,500	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Liberty	1,200	25c-50c	"Sob Sister" (Fox) (7 days and Sat. midnite show)	4,250	"Surrender" (Fox) (7 days and Sat. midnite show)	5,250		
Mainstreet	3,067	35c-60c	"A Dangerous Affair" (Col.)	15,000	"Way Back Home" (Radio)	22,500	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Corsair" (U. A.) (7 days and Sat. midnite show)	16,700	"The Cuban Love Song" (MGM) and "Beau Hunks" (MGM) (7 days and Sat. midnite show)	15,225	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"His Woman" (Para.) (7 days and Sat. midnite show)	12,500	"The Cheat" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Rich Man's Folly" (Para.)	6,000	"Sidewalks of New York" (MGM)	6,600	High 1-10 "Girl of Golden West"	8,000
							Low 10-10 "Great Lover"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Private Lives" (MGM)	18,000	"Over The Hill" (Fox) (2nd week)	5,320	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Mama" (Foreign) (2nd week	3,000	"Mama" (Foreign) (1st week)	4,000	High 1-10 "El Hombre Malo"	8,000
							Low 11-28 "Karamozov"	2,800
Loew's State	2,418	35c-65c	"Good Sport' (Fox)	35,000	"Surrender" (Fox)	19,500	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Orpheum	2,750	35c-65c	"Devotion" (Pathe)	10,500	"Way Back Home" (Radio)	11,150	High 2-14 "Cimarron" (5 days)	32,000
							Low 11-14 "Platinum Blonde"	6,500
Paramount	3,596	35c-65c	"Husbands Holiday" (Para.) (5 days)	13,000	"The Cheat" (Para.)	17,200	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Secret Service" (Radio)	18,500	"Dangerous Affair" (Col.)	13,650	High 12-19 "Secret Service"	18,500
							Low 11-28 "Friends and Lovers"	9,500
United Artists	2,100	35c-65c	"Tonight Or Never" (U. A.) (2nd week)	8,800	"Tonight or Never" (U. A.) (1st week)	18,000	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Her Majesty, Love" (F. N.)	14,000	"Local Boy Makes Good" (F. N.)	20,900	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Her Majesty, Love" (F. N.)	12,500	"Local Boy Makes Good" (F. N.)	15,750		
Milwaukee								
Alhambra	2,660	25c-50c	"A House Divided" (U.)	7,000	"Frankenstein" (U.) (3rd week)	8,500		
Garden	1,150	15c-50c	"Way Down East" (D. W. Griffith)	6,800	"Corsair" (U. A.)	9,000		
Palace	2,587	25c-60c	"The Champ" (MGM) (2nd week)	8,500	"The Champ" (MGM) (1st week)	11,800		
Riverside	2,180	25c-60c	"Bad Company" (Pathe)	13,000	"Rich Man's Folly" (Para.)	15,500		
Strand	1,406	25c-50c	"Husband's Holiday" (Para.) and "Too Many Cooks" (Radio)	6,000	"Pardon Us" (MGM) and "Border Law" (Col.)	7,500		
Warner	2,500	25c-60c	"West of Broadway" (MGM)	8,500	"The Cuban Love Song" (MGM)	9,800		
Wisconsin	3,275	25c-60c	"His Woman" (Para.)	13,000	"The Cheat" (Para.)	13,300		
Minneapolis								
Aster	812	20c-25c	"The False Madonna" (Para.) (3 days)	750	"Morals for Women" (Tiff.) (3 days)	750	High 3-21 "Father's Son"	2,000
			"Leftover Ladies" (Tiff.) (4 days)	900	"Shanghaied Love" (Col.) (4 days)	750	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Yellow Ticket" (Fox)	2,750	"Girls About Town" (Para.)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"His Woman" (Para.)	18,000	"The Champ" (MGM)	25,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Around the World in 80 Minutes" (U. A.)	5,000	"Corsair" (U. A.)	4,000		
RKO Orpheum	2,900	25c-50c	"Way Back Home" (Radio)	16,000	"Local Boy Makes Good" (F. N.)	13,500	High 2-14 "Cimarron"	30,000
							Low 9-12 "Waterloo Bridge"	12,000
State	2,300	25c-50c	"Flying High" (MGM)	9,000	"The Cheat" (Para.)	7,500	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Ambassador Bill" (Fox) and "Sob Sister" (Fox)	10,500	"Rich Man's Folly" (Para.) and "These Charming People" (British)	11,500	High 1-10 "Just Imagine"	18,000
							Low 7-11 "Always Goodbye" and "Annabelle's Affairs"	9,200
Imperial	1,914	15c-40c	"Texas Ranger" (Col.) and "Women Go On Forever" (Tiff.)	3,500	"Honor of the Family" (F. N.) and "Murder at Midnight" (Tiff.)	4,400	High 1-17 "Office Wife"	10,000
							Low 6-20 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"The Last Flight" (F. N.)	12,000	"Waterloo Bridge" (U.)	14,800	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000


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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	10c-30c	"Right to Love" (Para.) and "Honeymoon Lane" (Para.) (4 days)	2,400	"Animal Crackers" (Para.) and "Vice Squad" (Para.) (4 days)	3,500		
Palace	2,600	25c-99c	"Over The Hill" (Fox)	12,000	"The Champ" (MGM)	15,500	High 2-21 "Man Who Came Back"	19,000
							Low 8-1 "Donovan's Kid"	10,500
Princess	2,272	25c-65c	"The Star Witness" (W. B.)	10,500	"Consolation Marriage" (Radio)	10,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Wicked" (Fox) and "Monkey Business" (Para.)	3,700	"Night Nurse" (W. B.) and "I Like Your Nerve" (F. N.)	4,400	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"The Champ" (MGM) (6th week)	15,119	"The Champ" (MGM) (5th week)	17,119	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Flying High" (MGM)	48.728	"Possessed" (MGM) (2nd week)	68,813	High 10-24 "Susan Lenox"	99,741
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"Explorers of the World" (Raspin) (6 days)	12,100			High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,386	All Newsreel	8,200	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.)	15,442				
Mayfair	2,300	35c-85c	"Frankenstein" (U.) (2nd week)	42,900	"Frankenstein" (U.) (1st week)	53,800	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"The Cheat" (Para.)	55,900	"His Woman" (Para.)	51,500	High 2-7 "Finn and Hattie"	85,900
							Low 10-24 "The Beloved Bachelor"	40,100
Rialto	1,949	40c-$1.00	"Ben Hur" (MGM) (2nd week)	9,200	"Ben Hur" (MGM) (1st week)	15,700	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"The Struggle" (U. A.) (9 days)	14,100	"Around the World in 80 Minutes" (U. A.) (3rd week)	8,500	High 10-17 "Monkey Business"	57,400
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Good Sport" (Fox)	49,700	"Cuban Love Song" (MGM)	59,000	High 1-10 "Man Who Came Back"	130,430
							Low 12-19 "Good Sport"	49,700
Strand	3,000	35c-85c	"Blonde Crazy" (W. B.) (2nd week)	24,700	"Blonde Crazy" (W. B.) (1st week)	34,970	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Branded Men" (Tiff.)	2,693	"Reckless Living" (U.)	2,386	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Her Majesty, Love" (F. N.) (3rd week)	9,700	"Her Majesty, Love" (F. N.) (2nd week)	14,400	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Way Back Home" (Radio)	6,000	"The Cheat" (Para.)	5,700	High 2-7 "Illicit"	11,000
							Low 6-27 "White Shoulders"	4,000
Criterion	1,700	10c-50c	"Private Lives" (MGM)	8,300	"The Champ" (MGM)	7,600	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Lasca of the Rio Grande" (U.) (3 days)	900	"Heartbreak" (Fox) (4 days)	2,500	High 1-24 "Under Suspicion"	7,200
			"Frankenstein" (U.) (4 days)	1,200			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Platinum Blonde" (Col.)	5,000	"Frankenstein" (U.) (8 days)	9,400	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Homicide Squad" (U.)	11,500	"Secret Service" (Radio)	11,500	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"The Champ" (MGM)	9,250	"Ambassador Bill" (Fox)	7,550	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"The Unholy Garden" (U. A.) and "Girls About Town" (Para.)	6,000	"The Cheat" (Para.) and "Phantom of Paris" (MGM)	6,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Miracle Woman" (Col.) and "King of Jazz" (U.) (3 days)	1,450	"Common Law" (Pathe) (3 days)	1,750	High 10-28 "Rogue Song" and "Naughty Flirt" and "The Viking" and "Guilty Hands"	3,600
			"The Squaw Man" (MGM) (3 days)	1,300	"King of Jazz" (U.) and "Mother's Millions" (U.) (3 days)	1,600	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Once A Lady" (Para.) (6 days)	7,500	"Susan Lenox" (MGM) (6 days)	8,900		
Centre	1,142	15c-60c	"The Ruling Voice" (F. N.) (6 days)	4,700	"Uneasy Virtue" (British) (6 days)	5,300	High 5-16 "Devil to Pay' "	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Pagan Lady" (Col.) (3 days)	1,300	"Touchdown" (Para.) (3 days)	1,850	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Road to Reno" (Para.) (3 days)	1,600	"False Madonna" (Para.) (3 days)	1,700		
Regent	1,225	15c-60c	"Heartbreak" (Fox) (3 days)	2,400	"East of Borneo" (U.) (3 days)	2,600	High 5-30 "Seed"	6,200
							Low 7-1 "Shipmates"	4,200
			"Rich Man's Folly" (Para.) (3 days)	2,000	"Mad Genius" (W. B.) (3 days)	2,750		
Rideau	1,000	10c-35c	"Lord Richard in the Pantry" (British) (3 days)	1,400	"The Bargain" (F. N.) (3 days)	1,900		
			"Road to Singapore" (W. B.) (3 days)	1,600	"I Like Your Nerve" (F. N.) (3 days)	1,700		
Philadelphia								
Arcadia	600	50c	"Flying High" (MGM) (6 days)	3,000	"The Guardsman" (MGM)	6,500	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"Once A Lady" (Para.) (6 days)	17,000	"Girls About Town" (Para.)	14,000		
Earle	2,000	25c-65c	"His Woman" (Para.) (6 days)	14,000	"Secret Service" (Radio) (6 days)	13,500	High 1-3 "Divorce Among Friends"	26,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Good Sport" (Fox) (6 days)	23,000	"Over The Hill" (Fox) (6 days)	26,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

DID SOMEBODY SAY SHOCKER?

Well, Universal told you that "Dracula" was a shocker - -

And Universal told you that "Frankenstein" was a shocker - -

- - but you ain't seen nothin' yet!

Universal's telling you now — and you know that Universal knows what it's talking about — to get ready for

THE SUPER SHOCKER

EDGAR ALLAN POE'S

MURDERS IN THE RUE MORGUE

With SIDNEY FOX, BELA LUGOSI ("Dracula" Himself) Leon Adams, Bert Roach, Brandon Hurst, Noble Johnson, D'Arcy Corrigan. Produced by Carl Laemmle, Jr. Directed by Robert Florey. Presented by CARL LAEMMLE.

UNIVERSAL—FIRST CHOICE!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Consolation Marriage" (Radio) (6 days)	4,000	"The Yellow Ticket" (Fox) (6 days)	5,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Corsair" (U. A.) (6 days)	12,000	"Possessed" (MGM) (6 days-2nd week)	17,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Stanley	3,700	35c-75c	"Frankenstein" (U.) (6 days-2nd week)	31,000	"Frankenstein" (U.) (6 days) (1st week)	29,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Platinum Blonde" (Col.) (6 days)	11,500	"Way Back Home" (Radio) (3 days-2nd week)	3,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Champ" (MGM) (2nd week)	5,200	"The Champ" (MGM) (1st week)	7,900	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"The Cheat" (Para.)	12,800	"His Woman" (Para.)	12,900	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Safe in Hell" (F. N.)	5,000	"Platinum Blonde" (Col.)	4,100		
RKO Orpheum	1,700	25c-50c	"Way Back Home" (Radio)	12,900	"Frankenstein" (U.)	15,300	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Private Lives" (MGM)	8,000	"Around the World in 80 Minutes" (U. A.)	4,300	High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"West of Broadway" (MGM)	11,000	"Possessed" (MGM)	21,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Ambassador Bill" (Fox)	10,000	"Over The Hill" (Fox)	11,000	High 3-7 "Little Caesar"	18,000
							Low 4-4 "Love of Aloah" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"The Cheat" (Para.)	9,000	"The False Madonna" (Para.)	6,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Are These Our Children?" (Radio) (9 days)	10,500	"X Marks the Spot" (Tiff.) (4 days)	2,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
St. Paul								
Paramount	2,300	25c-50c	"The Champ" (MGM)	8,500	"Sin of Madelon Claudet" (MGM)	8,500	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Flying High" (MGM)	5,700	"Street Scene" (U. A.)	6,500	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Way Back Home" (Radio)	14,000	"Local Boy Makes Good" (F. N.)	12,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
Tower	1,000	15c-25c	"Girls About Town" (Para.)	2,000	"The Beloved Bachelor" (Para.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Susan Lenox" (MGM)	12,000	"Riders of the Purple Sage" (Fox)	13,200	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Merry Wives of Vienna" (German)	2,100	"Der Hamplemann" (German)	4,000		
Fox	4,600	35c-60c	"Surrender" (Fox) (35c-65c)	32,000	"Private Lives" (MGM)	36,000	High 1-3 "Lightning"	70,000
							Low 5-30 "Six Cylinder Love"	30,000
Golden Gate	2,800	35c-65c	"Friends and Lovers" (Radio)	12,000	"A Dangerous Affair" (Col.)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Frankenstein" (U.) (2nd week)	10,000	"Frankenstein" (U.) (1st week)	23,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"The Cheat" (Para.)	15,500	"Over The Hill" (Fox) (3 days-2nd week)	5,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Corsair" (U. A.)	11,000	"Around the World in 80 Minutes" (U. A.) (2nd week)	8,500		
Warfield	2,700	25c-60c	"West of Broadway" (MGM)	20,000	"The Ruling Voice" (F. N.)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"The Mad Genius" (W. B.)	8,000	"Local Boy Makes Good" (F. N.) (2nd week)	7,500	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Safe In Hell" (F. N.)	6,000	"Compromised" (F. N.)	6,000		
Fifth Avenue	2,750	25c-75c	"The Cheat" (Para.)	12,000	"Rich Man's Folly" (Para.)	13,000	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Arizona Terror" (Tiff.)	6,000	"Too Young to Marry" (F. N.)	6,000	High 1-10 "The Lash"	11,500
							Low 5-23 "Lightning Flyer"	5,500
Music Box	950	25c-75c	"Around the World in 80 Minutes" (U. A.) (2nd week)	6,500	"Around the World in 80 Minutes" (U. A.) (1st week)	8,000	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Private Lives" (MGM)	13,500	"The Champ" (MGM) (8 days)	13,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Secret Service" (Radio)	13,000	"Way Back Home" (Radio)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Local Boy Makes Good" (F. N.) (6 days)	17,500	"Platinum Blonde" Col.) (6 days)	17,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Ben Hur" (MGM) (6 days)	9,500	"Susan Lenox" (MGM) (6 days)	13,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"The Ruling Voice" (F. N.) (6 days)	15,500	"The Road To Reno" (Para.) (6 days)	13,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Sherlock Holmes' Fatal Hour" (First Division) (6 days)	9,000	"Way Back Home" (Radio) (6 days)	11,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Plunder" (British) (6 days)	8,500	"A Dangerous Affair" (Col.) (6 days)	10,500	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

THE EMBLEM OF PERFECT SOUND
RCA PHOTOPHONE INC SOUND EQUIPMENT

J. C. JENKINS
MOTION PICTURE HERALD
SOMEWHERE EN ROUTE

Dear "J. C.":
Do you happen to know Charley Koerner, Vice-President and General Manager of Redwood Theatres, Inc., operators of a chain of theatres in California? If you don't, you should. If you do, I am sure you would bet on anything he said. Charley is a strong booster for RCA Photophone and he doesn't make any bones about it. Here's a letter we received from him recently:

"It is rather refreshing that in these times of poor business to find that our average receipts are maintaining a fairly good average and that in spite of the present economic depression, we are running considerably ahead of our total volume of last year.

"We attribute a great deal of this success to the quality of the sound in our various theatres. The uniformity of favorable comments, together with the satisfaction of our patrons has been a tremendous big contributing factor to this condition.

"At the present time, we have eight RCA Photophone installations. Some of these have been operating for two and a half years and all for at least one year and it is noteworthy that during all this time, we have never had a silent moment on any of our screens.

"There has been a minimum of trouble and a maximum of quality. We are pleased to congratulate RCA Photophone on the quality of their installations, the type of their service and the calibre of their personnel."

Now that you are headed toward San Francisco, why don't you drop in and see Charley? He'll give you an earful about RCA Photophone sound equipment and it won't be a "tearful little earful" either.

Yours for a Merry Christmas, "J. C."

G. K. RUDULPH

JENKINS' COLYUM

Portland, Ore.

DEAR HERALD:

This town of Portland is a delightful city, at certain seasons of the year, but right now, for one to enjoy the climate at its fullest, he should have web feet and fins. We have been watching the sea gulls now for two weeks and they are beautiful birds. Seattle brags about her Puget Sound and Totem Poles and refers to Portland as "that inland village," and Portland says "You ought to see Mt. Hood and our rose carnival," while Los Angeles includes Multnomah Falls, Crater Lake and Old Faithful Geyser as some of the beautiful spots to be seen in and around Los Angeles.

We never like to hear a fella brag on his home town: that's the reason why we seldom refer to Doc Reynold's drug store, Otto Hartman, the village Sherlock, and the Owl Club in Jess Winn's garage, but somehow the farther we get away from Nebraska the more we feel like a durn furriner.

We will have to say, however, that Portland is an up-to-date city populated by some of the best people on earth with not a single speakeasy that we have been able to find up to now. She has all the theatres she ought to have and they are as beautiful as there is any sense in their being, and if these Portland people want anything better than that they will have to move to Nebraska and take their chances; we guarantee nothing.

F. K. Haskell is the man responsible for all matters of importance in Portland appearing in the HERALD. We found him "Johnnie-at-the-rat-hole" smelling out news, what am news, and we are indebted to him for a whole lot of educational conversation and other courtesies. He's a boy worth knowing. We missed him the other time we were here and he put up a squawk about it, but we don't intend missing him again.

Through the courtesy of the Fox manager we saw a screening of the Fox picture, "Over the Hill." We doubt if the reviewers give this a very large bunch of stars because of the absence of "sex" and "spice" in the picture, but wait until the small-town audiences get a look at it, then listen to what they say.

Last night we were invited by the MGM manager to witness a preview of "Ben-Hur." This is a reissue of the "Ben-Hur" we played something like 10 years ago, with the addition of music and sound effects which added materially to the value of the picture. "Ben-Hur" ought to draw well where the picture has not been played lately. It has no dialogue.

▽

This day it hasn't rained for the last thirteen minutes. We saw a cartoon in the paper picturing an old Puritan with a stovepipe hat and a blunderbuss over his shoulder coming out of the brush lugging a turkey. Why the dickens don't these cartoonists give us modern boys a break occasionally? We can go out in the woods and bag an old gobbler just as well as those Plymouth Rock guys. If they don't stop this we are going to take the matter up with the navy.

▽

If you haven't read Smedley D. Butler's article in the December 5th issue of *Liberty* you better get it and read it. This article confirms a long-standing belief of ours that if you want to be in the "Who's Who" in the marines or navy you must get your gold braid, brass buttons and egotism at Annapolis.

▽

During these times, if there are any of you theatre boys who are finding it hard to keep the old craft afloat while she is shipping some heavy seas, don't go up into the "crow's nest" and sing "Rock of Ages Cleft for Me," but if you have any music left in you and you feel like singing at all, get up there and sing "Pull for the Shore, Sailor, Pull for the Shore."

▽

To be a soloist in a jazz orchestra all you will need is plenty of wind and a hell-uva poor conception of music.

▽

Mr. Geller, of Geller's theatre here in Portland, gives it as his belief that bad titles of pictures are responsible for keeping more people away from theatres than a smallpox sign. He's right about it. We have been trying to emphasize this for some time and we are glad to find one other person in the business who agrees with us.

The motion picture business is the only business in the world where the customer pays his money without knowing what he is going to get. In fact, he hasn't the slightest idea, and the hope for the future of the business lies in the gambling spirit of the American people—they are willing to take a chance.

▽

We just picked up an old issue of the HERALD and saw a picture of our old friend Sherm Fitch, branch manager for RKO in Omaha. Sherm is one of the popular managers of that metropolis, especially with the ladies, but he is an easy mark on the golf links. Sherm learned to tell the truth early in life and the habit has stuck to him in spite of the fact that he is selling film service.

▽

Our niece has been trying to explain to us how she is going to have a cupboard built in her kitchen, but we can't understand it, so she gave it up finally and said: "Well, Uncle Jack, you must be twins, for one person couldn't be so dumb." Now isn't that discouraging when a fella's own relatives don't have any confidence in his judgment?

▽

According to the California press, Mayor Walker has got that state all "het up" by his recent visit there in behalf of Tom Mooney. The *San Francisco Examiner* said editorially: "It might be a good idea for the Mayor to go back to New York and make a beginning of attending to his own business." If a Nebraskan and an outsider might be permitted to suggest, it would be that if Mayor Jimmy would look after the bomb throwers, racketeers and plug-uglies of his own city he would find less time to interfere in the affairs of the state of make-believe, tourists and pomegranates. Mayor Jimmy may be a "hot shot" in New York, but he will be a cold potato out here in California.

J. C. JENKINS,
The HERALD Man

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Shooting
FOX			
"Disorderly Conduct"	Story by William Anthony Maguire. Director: John W. Considine, Jr.	Linda Watkins, Spencer Tracy, Ralph Bellamy.	Shooting
"The Gay Bandit"	Story by Tom Gill. Directors: Bert Sebell and J. M. Kerrigan.	George O'Brien. Conchita Montenegro.	Shooting
"The Silent Witness"	Story by Jack de Leon and Jack Celestin. Directors: Marcel Varnel and R. L. Hough.	Lionel Atwill, Greta Nissen.	Shooting
"First Cabin"	Story by Louis Joseph Vance. Director: Hamilton MacFadden.	Thomas Meighan.	Shooting
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan"	Original story by Edgar Rice Burroughs. Director: W. S. Van Dyke.	Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.	Shooting
"Courage"	Original story by Frederick Lonsdale. Director: Robert Z. Leonard.	Robert Montgomery, Madge Evans, Reginald Denny, Roland Young.	Cutting
"Freaks"	Director: Tod Browning.	Leila Hyams, Wallace Ford.	Cutting
"Arsene Lupin"	From play by DeCroisset and Le Blanc. Director: Jack Conway.	John and Lionel Barrymore, Karen Morley.	Shooting
"Polly of the Circus"	From stage play by Margaret Mayo.	Marion Davies, Clark Gable.	Shooting
"Her Cardboard Lover"	Director: Edward Sedgwick.	Buster Keaton, Mona Maris, Nils Aster, Jimmy Durante, Polly Moran.	Shooting
MONOGRAM PICTURES			
"Single-Handed Sanders"	Director: P. A. Charles.	Tom Tyler, Mary Morris, Robert Manning.	Shooting
PARAMOUNT			
"This Reckless Age"	Original story by Lewis Beach.	Charles Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles.	Cutting
"One Hour With You"	Story by Lothar Goldschmidt. Director: George Cukor.	Maurice Chevalier, Jeanette McDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.	Shooting
"Two Kinds Of Women"	Story by Robert E. Sherwood. Director: W. C. DeMille.	Miriam Hopkins, Phillips Holmes.	Cutting
"No One Man'	Story by Rupert Hughes. Director: Lloyd Corrigan.	Carole Lombard, Allan Vincent, Arthur Pierson.	Cutting
"Shanghai Express"	Story by Harry Hervey. Director: Josef von Sternberg.	Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.	Shooting
"Working Girls"	Original by Vera Caspay and Winifred Lenihan. Director. Dorothy Arzner.	Paul Lukas, Judith Wood, Charles Rogers, Dorothy Hall, Stuart Irwin.	Shooting
"The Black Robe"	Screen play by Grover Jones and Wm. Slavens McNutt. Director: Lothar Mendes.	Kay Francis, Frederic March, Stuart Erwin, Juliette Compton.	Starting
"The Miracle Man"	From original by Frank L. Packard. Screen story by Waldermar Young. Director: Norman McLeod.	Chester Morris, Sylvia Sidney, John Wray, Robert Coogan.	Shooting
RKO-PATHE			
"Montana Rides"	Story by Cherry Wilson. Director: Fred Allen.	Tom Keene.	Starting
'Lady With A Past"	From novel by Harriet Henry. Director: Edward H. Griffith.	Constance Bennett, David Manners, Myrna Kennedy.	Shooting
"Prestige"	Story by Harry Hervey. Director: Tay Garnett.	Ann Harding, Melvyn Douglas.	Shooting
RKO-RADIO			
"Lost Squadron"	Original by Dick Grace. Director: George Archainbaud.	Richard Dix, Mary Astor, Erich Von Stroheim, Joel McCrea, Dorothy Jordan, Hugh Herbert, Robert Armstrong.	Shooting
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Eddie Quillan, Dorothy Lee, Mitzi Green, Kitty Kelly, Arlene Judge.	Shooting
TEC-ART (Wm. Kent Productions)			
"The Drifter"	Scenario by Oliver Drake. Director Wm. O'Connor.	William Farnum, Noah Beery, Phyllis Barrington.	Shooting
TIFFANY			
"Texas Gun Fighter"	Story by Ben Cohn. Director: Phil Rosen.	Ken Maynard.	Shooting
UNIVERSAL			
"Impatient Maiden"	Novel by Donald Henderson, "The Impatient Virgin." Director: James Whale.	Lew Ayres, Mae Clarke, Una Merkel, John Halliday.	Shooting
WARNER-FIRST NATIONAL			
"Union Depot"	Adapted by Kenyon Nicholson. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Joan Blondell, Mary Doran	Shooting
"Alias The Doctor"	Story by Houston Branch. Director: Michael Curtiz.	Richard Barthelmess, Oscar Apfel, Adrienne Dore. Norman Foster.	Shooting
WARNER BROTHERS			
"Roar Of The Crowd"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"Old Man Minick"	From novel by Edna Ferber. Director: Archie Mayo.	Chic Sale, Dickie Moore, Lois Wilson, Earl Foxe.	Shooting
"The Man Who Played God"	Screen play by Julian Josephson and Maude Howell. Director: John Alolphi.	George Arliss, Violet Heming, Ivan Simpson, Bette Davis.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

THOUGHTS FOR THE NEW YEAR

HERE we are at another milestone in the big parade of years. And 1931 certainly held plenty of surprises for showbusiness and showmen. What with a wholesale buying and selling of circuits; independents passing out of the picture in many spots throughout the country; new executives taken hold of the reins and, naturally, the change in management generally brought about by such new executives.

We don't know just what this past year has held for YOU; maybe it was headaches and grief; or perhaps, and I'm hoping, it was promotion and happy days. But regardless of how your inventory sizes up before the old year finally rings out, take stock of your present resources and if you've never made a resolution before in your life, resolve that one year from today you will have advanced yourself in every way.

Instead of kidding yourself along with a whole string of impossible things that you are NOT going to do, try selecting just one or two that you intend to live up to. Aim at that district manager's berth you longed for; strive for the time when that pay envelope will mean a darned sight more than fifty or seventy-five a week. There are many jobs in this business where a couple of hundred is the minimum for hard, conscientious effort and you don't have to stop until you climb higher.

* * *

OUR hats are off to Fred Weiler of the Victory Theatre in Bayside, L. I., a New York City suburb. And for many good reasons, too.

Taking a half million dollar playhouse built five years ahead of the community; trying to get patrons interested enough to get to that house via an almost backwoods trail (you'd hardly call it a road), then slowly but surely, despite many, many handicaps, building it up so that today it attracts attention and patronage from sections five or more miles away. And they do take that backwoods trail to get to it.

We have watched this theatre almost from the time it opened its doors and frankly expected it to be the champion flop of the city. Well, it's far from a huge success, but as much as has been accomplished is entirely due to the untiring efforts and excellent showmanship of Weiler.

Fred has promised to pass along the details of one of his best business building ideas for early publication in the Club section.

THE importance of saving money was forcibly brought home to me just the other day when an out-of-town showman arrived in the city for the purpose of securing a small theatre of his own. This he expected to do with his savings of a thousand dollars.

The proposition he had in mind and described to me sounded like a good one and certainly worth trying. But I had to point out to this man that his thousand dollars would never get him to first base despite the fact that he could purchase the lease for only eight hundred dollars.

What I told him might mean something to you other fellows who may have this same thought in mind.

After paying the eight hundred for the lease he would have two hundred left. He needed, before he took possession, the first month's rent, amounting to about four hundred and fifty; the cost of the first week's film, to be paid in advance, amounting to another two hundred and twenty-five, and then there was an electric deposit, in this case almost two hundred, to say nothing of a cash reserve to carry on with until the house shows a little profit.

He went back to his job a wiser man but one determined to save every cent he could so that one day he would have that theatre of his own.

There's no moral or preaching in this story; it is merely meant to convey how useful the almighty dollar can be when it's needed. Try that "thrift" idea yourself and see what a kick you get out of it.

* * *

WE'VE spent many a happy hour together, you boys back of the guns and your chairman at Club headquarters. Every one of your letters has been like a personal visit from you. And your comment about the Club and what we are trying our best to accomplish for all of our members has always been a source of inspiration.

Let's make up our minds that the new year will bring another fifty-two weeks of warm friendship and happy hours for all of us. Let's look forward to each week's issue of the Club section, where we can gather round that mythical Round Table and chat about our problems, our achievements, and everything close to our hearts in this business of dispensing entertainment to the communities we serve.

It's from the very bottom of my heart, boys: God Bless You All and a Very Happy and Healthy New Year to you and yours.

"CHICK"

BOSTON BLOCK PARTY WAS BIG SUCCESS!



When "Street Scene" played Loew's State Theatre in Boston, Mass., Manager Joe Brennan arranged to hold a real street scene in front of the house. Myriad electric lights strung across from theatre to roofs of houses on the opposite side of street gave the event the appearance of a wop festival, and local talent entertained the gatherers with a variety of acrobatic tricks. The stunt materially aided the splendid gross hung up by the house on this occasion.

EVANS DAVIS DOING GOOD WORK FOR THE STRAND, DOLGEVILLE

Cheerful words from cheerful members of this Club are always more than welcome at headquarters, and particularly at a time when calamity howlers are unusually busy with unceasing efforts to broadcast hard times. We refer to a recent communication from Evans B. Davis, who, if he isn't already snowed in up in Dolgeville, N. Y., will be before this winter is over. He manages the Strand Theatre in that Adirondack foothill town.

He hasn't been up there very long, but long enough to become more or less a fixture in civic life. So, when the matter of an unemployment relief show came along the mayor simply unloaded the campaign on the Strand management. He put it up to Davis to get rid of tickets and saddled him with responsibility of money, etc.; in fact, everything in connection with the event. To insure coverage of the town, he divided it off in sections and enlisted aid from Boy Scouts and Girl Guides on a house-to-house canvass. The ministers announced the benefit from their pulpits and tickets were also sold from stores and theatre box office. The local newspaper and one in a neighboring city donated readers and ads, everybody worked hard and the show was a success from every angle.

Further proof of the high regard held for Davis by town officials is seen in a recent increase in hours for Sunday shows. Heretofore, but one 8:30 P. M. show was allowed, but after a tough fight against the town Blues, the theatre has been given a matinee show and one in the evening from 7:45 on, all of which is helping out at the box office during the winter season.

Good luck, Evans, and keep up the excellent work. Looks to us down this way that you have fitted in nicely with the job. We'd like to run up your way and get some rabbit shooting, and suppose you and the Mrs. would like to take another look at the lights down this way. But that's life.

WITH PUBLIX NOW!

E. M. McDaniel, for some time connected with Hall Industries Theatres in Texas and lately manager of the Hall Theatre in Kingsville, Tex., has joined Publix forces in Marshalltown, Iowa, where he is in charge of the Strand Theatre.

PRYTZ ADDS TO STAN' McNEIL'S SCHEME FOR GOOD WILL CANVASSER

A short time ago we published an interesting yarn from Stan McNeill, of the Capitol Theatre, Smith Falls, Ontario, Canada, in reference to a plan he had worked out concerning a "Goodwill Canvasser," in which a young woman was employed to canvass the town to secure reactions, data, etc., pertaining to motion pictures. Now, we have another supporter of this move in the person of Roy Prytz, manager of the Granada Theatre in Duluth, Minn., who has used a somewhat similar plan under the head of "Institutional Work."

Qualifications

Prytz also stresses the importance of paying especial attention to the type of woman employed for the work. She must be gifted with exceptional personality, possess ability to converse intimately on her subjects and be well acquainted with the art of canvassing. The young lady who did the work for him covered the city in a most systematic manner, gathering information on a card that was later made out in duplicate form. Layout of this card consisted of name, address, 'phone, date of birth, star preference (male, female), preference for western, comedy, mystery, comedy-drama, historical, favorite theatre and why, and suggestions for betterment. Also, as in McNeill's case, the girl plugged coming attractions.

Card System

After filing the original card under "Birth Dates," a second card was made out and filed under "Star Preference Names." When the canvassing job was completed, Prytz had his cashier take over the file and attend to routine duties of mailing single passes to each resident on birthdays and making notification when favorite stars could be seen. If a certain star appeared in a coming attraction, she would take all cards from file on star, or team of stars, about four days in advance and make calls by telephone. The same procedure was used on outstanding westerns, historical pictures, etc. Although the majority of the cards bore the name of housewives, as a follow-up the institutional director worked evenings part time and made out cards for both man and wife.

Recent Tie-Up

We also note that Prytz recently made a good tie-up with a number of local merchants in connection with showings of a series of "Album of Stars." A score card was made out for each chapter, with same numbers on card that appeared on screen, and patrons were asked to exercise their memory by writing in the proper names. Valuable awards, ranging from living room suites and radios down to golf clubs, were promoted from the merchants for the most comprehensive reports. Lest the above is not quite clear, numbers, not names, appeared when the different photographs were screened.

Roy's slants on the canvassing job are interesting and we're sure that his suggestions will help round out the excellent plan already submitted by Stan McNeill. The former found that all cost involved in doing this work was repaid many times over through using the valuable material gathered for follow-up efforts, and we can well believe that this is true. Mack will also be interested to learn that his scheme has also been successfully used by another Club member. We would like to hear from other members if they see fit to try out the plan.

ANOTHER EYE-ARRESTING RIVOLI FRONT!

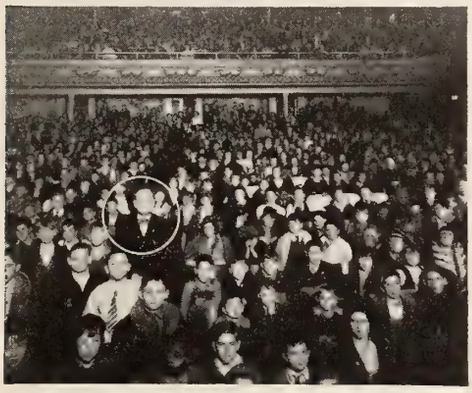


Ever since the Rivoli Theatre, New York City, began its practice of putting up eye-arresting displays for the edification of traffic along the Great White Way, searchers for something different in the way of fronts have been trained to gape at this house. The above photo shows both general scheme of front used for "Age to Love," and a close-up of the compo-board portion which contained enlarged stills, scene posters and cutouts. Ralph Stitt, long associated with the color contributed to Broadway by the Rivoli, also designed this display.

ROSENTHAL HOST TO MULTITUDE OF KIDS AND THE STUNT PAID

It's really not news when mention is made in these columns of Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, for we've described the activities of this enterprising showman on many occasions; however, when several thousand kiddies crash his house to witness "Penrod and Sam" at his annual Hallowe'en party, then it's another proposition. Free pumpkins and an episode of an exciting serial helped make the invasion somewhat the nature of a stampede.

We don't know just how many seats there are in the Iowa, but from the accompanying photo it's easy to see that the house was jammed from orchestra to balcony. Three shows had to be held before this genial host could carry out his obligations to Waterloo's entire juvenile element, but the kids paid up by boosting the show to such an extent that practically every adult in town witnessed succeeding performances. That's Jake himself in the photo with the white line around head and shoulders.



Preceding the show, about 4,000 of the kids participated in a parade to the theatre, led by a band and squad of motorcycle police. Big shots of the city contributed their presence in de luxe autos and the Iowa's own Caliophone brought up the rear as a sop for any stragglers. All in all, it was a huge job, but you can bet that it made a big sensation throughout the city.

Kiddies and adults can be seen in the line-up shown in the other photo taken in front of the Iowa when the Siamese twins were booked in conjunction with "The Viking." What better time to invite more kids to see a free matinee, thought Jake, and results from four days' big business testified to his belief that youngsters are great word-of-mouth advertisers. More than 30 doctors and surgeons accepted an invitation to make an examination of the twins at a local hospital before the show opened and this stunt alsod materially aided the excellent returns at the box-office.



It's easy to believe that practically every youngster in Waterloo goes about telling the world what a great guy this Jake Rosenthal is and what a fine theatre he operates. And that's just as it should be. These instances are not by any means the first bids that this showman has made for kiddie goodwill, for he's always been their good friend. They repay him by being very good friends of his; which is another sock at the fellows who discount the value of kiddie attendance. Before we sign off, let us credit Virgil Lewis, able assistant executive at the Iowa, for his part in the activities described above and thank him for making it possible for headquarters to receive the information. We'll be looking for more.

"The Showman's Calendar"

JANUARY

1st	New Year's Day
1st	Paul Revere's Birthday (1735)
1st	Emancipation Proclamation (1863)
1st	Marian Davies' Birthday
1st	William Haines' Birthday
4th	Utah Admitted to Union (1896)
	New Mexico Admitted to Union (1912)
6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Careys' Birthday
17th	Benjamin Franklin's Birthday (1706)
17th to 24th	National Thrift Week
18th	Daniel Webster's Birthday (1782)
19th	Robert E. Lee's Birthday (1782)
21st	Stonewall Jackson's Birthday (1824)
23rd	Ralph Graves' Birthday
29th	William McKinley's Birthday (1843)
30th	Greta Nissen's Birthday

BASSIN AND STAFF PROMOTED CORKING ANNIVERSARY PAPER

We'll have to take the hat off to Charley Bassin and his boys for their efforts in putting over a corking First Anniversary for the Oriental Theatre, Mattapan, Mass. Bassin is the managing director of this house and had supervision of the entire affair, but he gives plenty of credit for the able assistance given him by his youthful house manager, Phillip D. DePetro, and the entire staff.

And when we come to think it over, it's been some little time since we've seen a better looking eight-page newspaper supplement than was issued on the occasion of the Oriental's birthday. You may be further surprised to know that this entire stunt only cost the theatre $25, and this amount covered the cost of the theatre ad on page seven. The only other cuts not paid for by the newspaper were those of the cashiers, projectionists and service staff, who all chipped in for their share of this expense. All advertising by local merchants was solicited and obtained by Bassin and his staff, and this comfortably took care of publishing overhead. And when we say comfortably, we mean just that, for the issue was generously supported.

Both Charlie Bassin and his assistant DePetro have been attached to the Oriental since this house opened a year ago last October. Both have shown enterprise in the handling of the house and the matter of obtaining local good will, proof of which is before our eyes in the well-gotten up Anniversary issue of the local newspaper. We will look forward to hearing what was done at this theatre to pep up the holiday season. Until then, we'll sign off and wish the entire staff a lot of luck.

JACK STODEL SENDS CLUB SOME GAGS HE USED IN CAPE TOWN

From far-off Africa comes word of some recent activities of Jack Stodel, who, with his father, operates African Theatres Limited, a concern with headquarters at Johannesburg. Jack writes from Cape Town.

Tying up with the fact that "Big Pond" featured a scene in a big chewing gum factory, he tied up with a local wholesaler of this product for distribution of envelopes containing samples of gum. Two persons were dressed to represent Maurice Chevalier and Claudette Colbert in factory costume and the samples were handed out from a big limousine auto.

Another stunt that commanded a whole lot of attention when "Cohens & Kellys in Africa" was exploited was a wagon float made up with some forestry, real monkeys, a couple of stuffed lions and two persons representing the lead characters dressed in regular safari rig.

On account of the warm weather in Cape Town, much use is being made of the lobbies as a selling factor. These are gradually coming to look like ferneries, with rich green ferns of all descriptions hung along the walls and corner decorations of palms. Some of the managers are even trying to grow ivy and other creepers in their endeavor to manufacture a more refreshing atmosphere around the theatre.

All interesting, Jack, and we're sure that some managers in this country will seize upon your idea of enhancing the appearance of their lobbies with real ferns, etc. With regard to your dad, he did make a call at Club headquarters and we were very glad to see him. Tell us more about what you and your associates are doing to sell shows in your country for these activities are always interesting to your fellow showmen in the U. S. A.

MAGIC MATINEES!
A new and clever scheme that will positively
BRING THE KIDS!
Now used successfully in large and small theatres throughout the country
WRITE TODAY FOR INFORMATION
M. A. KASHIN 320 FIFTH AVENUE, NEW YORK, N. Y.

LASSMAN WAGED BIG CAMPAIGN TO SELL "SIDEWALKS OF N. Y."

The streets of Troy, N. Y., are still being effectively used by Garry Lassman, manager of the Lincoln Theatre there, to exploit the wares he has for sale. Not so very long ago we informed you through this department that he put on a big parade as part of his campaign on "Side Show." You will note in the photo that he repeated this stunt when exploiting "Sidewalks of New York."

The band and marchers pictured here were promoted from a local school. Each youngster carried a banner advertising that they were on the way to see the picture and proximity to Albany, Al Smith's old home town, made his familiar battle song "East Side-West Side" a feature of the parade.

Other plugs consisted of a tie-up with a music dealer to give away 50 harmonicas at special matinee for children; the distribution of 5,000 heralds to school children; eleven special store windows featuring star stills, with star wearing or holding some article on display such as, Big Ben clock, Illinois wrist watch, sport jackets, Ford Roadster, shot gun, etc.; a hat tie-up with smart men's shop; puzzle gag in local newspaper two days in advance, and a bally of a hurdy-gurdy man playing "East Side-West Side." Still another gag used was the one with bridge of false teeth placed on easel in lobby with caption reading, "This bridge was laughed out during last night's performance. Owner can have same by applying to manager."

It's easy to see that Lassman hasn't lost any time getting acquainted in his newly-adopted city and we're glad to hear that he's doing so nicely.

BOOKS AS PREMIUMS!

Theatres looking for a new and different slant on the give-away premium idea might give a thought to the question of books. Only recently we came across a company which had a twelve-week plan in which a different book was handed out each week until the full set was distributed, including two attractive bookends.

Further investigation revealed that these books were very attractive and make a neat set for anybody's bookshelf. And the subjects were of general interest among the book-loving element and even among those who are not classed as book-worms.

Those sufficiently interested might drop us a line at Club headquarters and we'll tell you more about it and where they can be secured. The price is about the same as most other premiums, so don't let that angle scare you away from the idea.

In view of the fact that this plan only involves twelve weeks it may meet with favor among those showmen who prefer the short to the long idea.



Garry Lassman's Parade

FRUCHT INTRIGUED THEATRE FANS WITH GALLOPING DOMINOS

Gambling proclivities of the human race were taken into consideration when Lester "Dr. Brooks" Frucht, manager of the Tremont Theatre, New York City, cast about for an idea to exploit "The Big Gamble," and in no time at all this showman's fertile brain sprouted one that grew until it reached the cash register in his box-office.

It was all in a little envelope that contained two miniature dice with copy on outside reading, "Here's a chance to gamble. BUT—don't gamble on Missing" name of stars, title of picture, etc., followed). The "Doc" states it wasn't at all difficult to get the little envelopes into the hands of neighborhood skeptics, because they were getting something for nothing.

Of course, Doc gave away the customary live turkeys during Thanksgiving Week, but in order to add a little pep, fun and zowie to the festive event, he let the winners of the turks catch them after the birds were turned loose from the stage.

As the good Doctor states, something for nothing goes quite a long distance and we don't doubt for one moment that many of his cute little dice are being carried around in the vest pockets of good Bronx citizens. What a stroke of showmanship this would have been had the Tremont been located down in the Harlem black belt! With free dice and free turkeys, plus the art of catching the latter, some tricky artistry would have been in evidence.

There is a Santa Claus up in the Bronx, isn't there? Or has the past year been too tough for him? In any event, let the rest of the boys know what you did for Xmas.

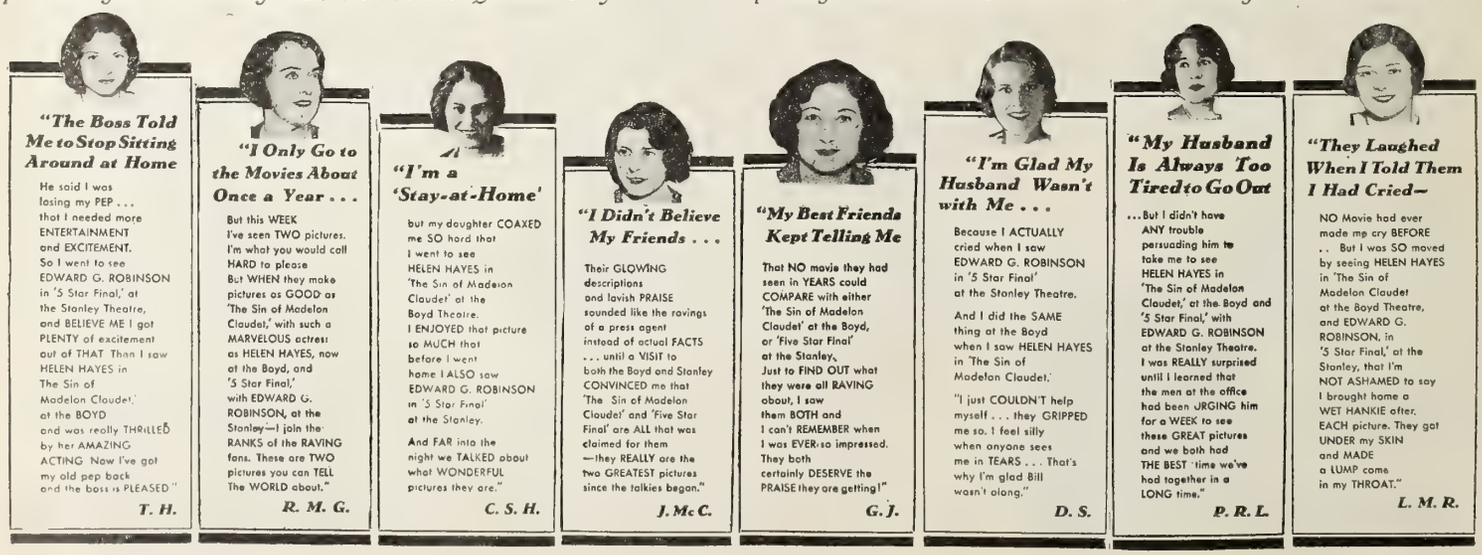
ADVERTISING ON THE WOMAN'S PAGE

Julius Curley, advertising and publicity director for the Warner houses in Philadelphia, Pa., put over a remarkable departure from the usual advertising methods when he floated a series of ads like those illustrated below. All of the ads were spotted on the woman's page of the newspaper, which proved that the woman's page can be made a valuable asset in attracting the female attention for any picture so handled.

It was Curley's intention to attract notice from the women by something different and you can well judge for yourself how well he succeeded. All of the copy was written so that it sounded just like a woman would express herself. These little ads are credited with no small portion of the business these two pictures grossed during their run in the Quaker City.

Commenting on this campaign, "Carry On," the official house organ for Warner Theatres, said: "Incidentally, this campaign exemplifies an effort we are making, in all our advertising, to get away from the tendency toward stereotyped theatrical copy and the excessive use of superlatives . . . a practice which we believe often causes readers to discredit theatrical advertising in general or to pass it over lightly, without giving it the attention that it might receive if written with a truer ring of sincerity and originality."

Other showmen might find this type of advertising mighty profitable and sufficiently different to achieve the results obtained by Curley. Certainly, we must all agree that this enterprising showman has constructed a striking and distinctive ad.



"The Boss Told Me to Stop Sitting Around at Home

He said I was losing my PEP . . . that I needed more ENTERTAINMENT and EXCITEMENT. So I went to see EDWARD G. ROBINSON in '5 Star Final,' at the Stanley Theatre, and BELIEVE ME I got PLENTY of excitement out of THAT. Then I saw HELEN HAYES in The Sin of Madelon Claudet,' at the BOYD and was really THRILLED by her AMAZING ACTING. Now I've got my old pep back and the boss is PLEASED"

T. H.

"I Only Go to the Movies About Once a Year . . .

But this WEEK I've seen TWO pictures. I'm what you would call HARD to please But WHEN they make pictures as GOOD as 'The Sin of Madelon Claudet,' with such a MARVELOUS actress as HELEN HAYES, now at the Boyd, and '5 Star Final,' with EDWARD G. ROBINSON, at the Stanley—I join the RANKS of the RAVING fans. These are TWO pictures you can TELL The WORLD about."

R. M. G.

"I'm a 'Stay-at-Home'

but my daughter COAXED me SO hard that I went to see HELEN HAYES in 'The Sin of Madelon Claudet' at the Boyd Theatre. I ENJOYED that picture so MUCH that before I went home I ALSO saw EDWARD G. ROBINSON in '5 Star Final' at the Stanley.

And FAR into the night we TALKED about what WONDERFUL pictures they are."

C. S. H.

"I Didn't Believe My Friends . . .

Their GLOWING descriptions and lavish PRAISE sounded like the ravings of a press agent instead of actual FACTS . . . until a VISIT to both the Boyd and Stanley CONVINCED me that 'The Sin of Madelon Claudet' and 'Five Star Final' are ALL that was claimed for them —they REALLY are the two GREATEST pictures since the talkies began."

J. McC.

"My Best Friends Kept Telling Me

That NO movie they had seen in YEARS could COMPARE with either 'The Sin of Madelon Claudet' at the Boyd, or 'Five Star Final' at the Stanley. Just to FIND OUT what they were all RAVING about, I saw them BOTH and I can't REMEMBER when I was EVER so impressed. They both certainly DESERVE the PRAISE they are getting!"

G. J.

"I'm Glad My Husband Wasn't with Me . . .

Because I ACTUALLY cried when I saw EDWARD G. ROBINSON in '5 Star Final' at the Stanley Theatre.

And I did the SAME thing at the Boyd when I saw HELEN HAYES in 'The Sin of Madelon Claudet.'

"I just COULDN'T help myself . . . they GRIPPED me so. I feel silly when anyone sees me in TEARS . . . That's why I'm glad Bill wasn't along."

D. S.

"My Husband Is Always Too Tired to Go Out

. . . But I didn't have ANY trouble persuading him to take me to see HELEN HAYES in 'The Sin of Madelon Claudet,' at the Boyd and '5 Star Final,' with EDWARD G. ROBINSON at the Stanley Theatre. I was REALLY surprised until I learned that the men at the office had been URGING him for a WEEK to see these GREAT pictures and we both had THE BEST time we've had together in a LONG time."

P. R. L.

"They Laughed When I Told Them I Had Cried—

NO Movie had ever made me cry BEFORE . . But I was SO moved by seeing HELEN HAYES in 'The Sin of Madelon Claudet at the Boyd Theatre, and EDWARD G. ROBINSON, in '5 Star Final,' at the Stanley, that I'm NOT ASHAMED to say I brought home a WET HANKIE after. EACH picture. They got UNDER my SKIN and MADE a LUMP come in my THROAT."

L. M. R.

HAROLD LEE SOUNDS NOTE OF OPTIMISM FOR SHOW BUSINESS

With all the crying about hard times, it is a pleasure to record a note of optimism from Bath, N. Y., where H. C. Lee is smilingly managing the New Babcock Theatre. There's a new post-office building under construction in his town and a new jail is rapidly nearing completion. Both projects are the means of keeping a lot of people employed and therefore a source of revenue to local trade.

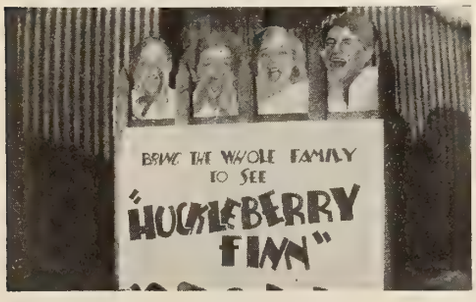


When the subject of an unemployment relief show at the theatre was brought up before the Chamber of Commerce, Lee had a most difficult time convincing this august body that a benefit show ought to be staged. Although the Chamber deemed the offer generous, it did not believe in crying about circumstances that, after all, were not too bad. However, in conjunction with the Elks Club, the show was pulled off and it cleared a goodly sum for the needy, if any.

Yes, there's always a ray of sunshine around the corner if you look for it. Some folk complain about having to play three pictures each week and Lee is getting fat on this policy. It works this way: when a picture is so not so hot it only has to be played one day, whereas there is not as much undesirable comment as a two-day stand would cause. The best pictures are played on a Sunday, Monday, Thursday and Friday. Yes, there's always something to be thankful for.

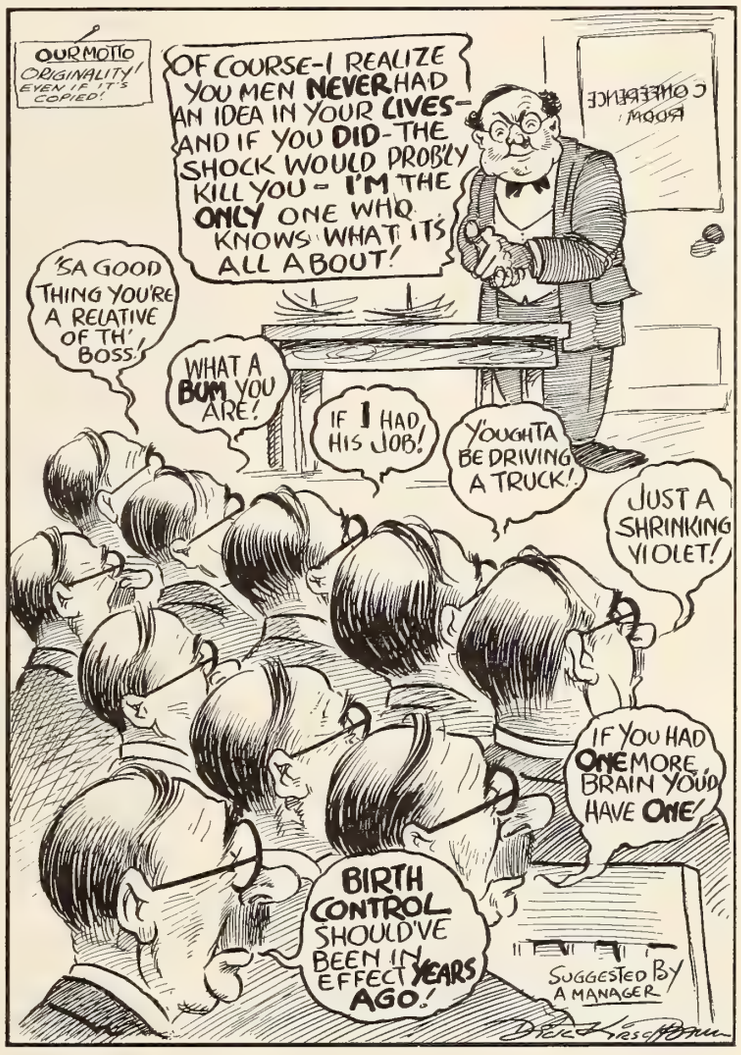
For advertising mediums he's still using the lobby, a weekly program, trailers and newspapers. He also has 18 outside three-sheet boards, but only uses these when plugging a stage attraction. Right now he's getting ready for the holiday trade and an Anniversary which comes along during Christmas Week. Last year he had bang-up business and, according to the line-up of pictures, he looks for better trade this season.

Lee has been at the Babcock for seven years this Xmas and he says tell the boys that show business hasn't all gone to hell, no matter what some fellows seem to think. Better times are coming and after the first of the year time goes fast, he states, and further qualifies his argument with the thought that a chap might be a lot worse off without any kind of a job.



Okay, Harold; we're with you heart and soul. But even if things do go bad up your way, there's always that nice new jail to fall back on. Sorry that we could not reproduce more of those snaps you sent along, but transportation raised the devil with them. Maybe you'll recognize yourself in the small photo, the time when you went out back of the house to do a bit of painting. The other shows a display made for "Huckleberry Finn."

DICK KIRSCHBAUM'S LOBBY LAFFS!



We Could Caption This: "Just a Big, Happy Family!" —But We Couldn't Help Think That There's More Truth Than Poetry To This Cartoon!

LARMOUR MADE HIS OWN NOVELTY WHEN FILLING OPEN DATE

There are lots of firms manufacturing novelties for use in this business but if you don't happen to have any on hand and want something in a hurry, you might try a little gag used by M. W. Larmour, manager of the National Theatre, Graham, Tex., when he spot-booked "Dracula" for an open date.

Maybe a lot of you have already seen the card that's captioned "Health Test," on which is printed instructions to hold the card two inches from mouth, blow breath for 5 seconds or longer on an imprinted Red Spot. If the color changes you must see your doctor right away; if not, then you should see "Dracula," or what have you. The balance of space is devoted to theatre copy. Well, Larmour tells us he got 500 of these printed on a hurry-up order, distributed some on store counters, gave others to doctors and handed a few out to pedestrians, and that the gag found wide distribution all over town. People carried them around to show to their friends and many applied at the box office for duplicates.

That was fast work on Larmour's novelty and we don't doubt for a minute that had the time been at his disposal, he'd have tied up some local merchant for an ad on the reverse side to take care of printing cost. Even if one has to stand the entire amount, the expense of getting out this little gag will not be much and it's a good one to file away for an emergency, or to use whenever practical. Glad to hear from you again, M. W., and shoot along some more of your ideas just as soon as you can find the time to do so.

HICKS FOUND THAT HIS PATRONS WERE FOND OF DOUGHNUTS

That residents living in the community catered to by the Hampden Theatre, Baltimore, like doughnuts, was amply disclosed when Charles A. Hicks played "Palmy Days," writes Miss Elizabeth Baker, a Hicks associate at this theatre.

As the result of a tie-up made with a neighborhood bakery, it was arranged to have a booth in the lobby from which a girl, dressed a la picture costume, distributed fresh doughnuts. The stunt caused a lot of talk around the neighborhood and both bakery and theatre benefited by increased trade. Needless to state, the patrons liked the cakes.

It's just about lunch time as we're setting this down and, believe the writer, Miss Baker, your description of those nice fresh doughnuts is going to cut this little account short. But before we sign off, let us ask that you keep this department further informed on what you and Chas. A. are doing to put shows over at the Hampden.

ROBOT WAS GREAT PLUG FOR THEATRE, SAYS C. T. SPENCER

This is not by any means a press notice for a certain gentleman by the name of Frozo, whose photo appears along with this article; rather, it is the result of enthusiasm displayed by C. T. Spencer, manager of the Greater Capitol Theatre, Windsor, Ontaria, Canada, for a tie-up he made in connection with "Daughter of a Dragon."

A local auto leader was tied up for use of a car and for three days in advance Frozo did his stuff about town. He billed himself as "Is He Human or Robot?" and Spencer states that traffic was stopped whenever the stunt was pulled. He is sure that it materially aided the box-office during the showing of the picture.

Another stunt used in connection with the above picture was a tie-up made with a large Chinese cafe for the printing of 5,000 menu cards. These cards, furnished by the theatre, were attractively dressed with cuts of Anna May Wong and carried appropriately worded copy pertaining to the picture. Balance of the card was left blank for cafe to fill in menu.



Spencer also achieved success with the staging of a recent Fur Show through a tie-up with a branch of one of the largest retail fur distributors in Canada. $25,000 worth of choice furs were shipped from Toronto solely for the occasion and services of models which were obtained through a tie-up with a local charitable organization. The local fur store carried a large ad in the newspaper, giving generous mention to the theatre, and the only cost to house for the entire show was that of art panels, made by the theatre artist, a sort of trailer for the show and mention of it in regular run of advertising.

Regarding the robot we're just going to take Spencer's word for the fact that it achieved the desired attention, and if you are looking to stir up interest in the Chinese quarter his method of the supplying the menu cards can certainly be recommended as a corking medium. We like the way he handled the fur show for reason that by tying up with the local organizations the show lost the aspect of a paid attraction. Moreover, it was handled at the very smallest cost possible to any house. And how this costless selling does make a hit these days! Carry on, Spence, and let's hear from you often.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

"NO WONDER HE'S DOING A BIG BUSINESS. HE PLAYS ALL THE HITS."

Yep, we've heard that remark numerous times ourselves.

"HE DOESN'T HAVE TO ADVERTISE. HE PLAYS TO STANDING ROOM EVERY DAY."

And we've heard that one too. Haven't we all?

So we decided to dig in a little deeper and find out if it's really true that a theatre playing all the best product does not have to advertise or exploit it's attractions.

Starting out with the leading lights of the industry; heads of circuit advertising and publicity departments; district and divisional publicity chiefs; and right on down to the man running the theatre; they will all express their views on this all-important subject in the forthcoming series on the Club pages under the heading of:

IS ADVERTISING AND EXPLOITATION NECESSARY?

Watch for the first of this interesting, instructive and enlightening series of showmanship slants from men who not only know what it's all about but can back up their ideas with many years of experience in this business of running theatres and selling shows.

"Chick"

GOLDBERG PROMOTED THREE DOUBLE TRUCKS FOR BOSTON THEATRE

Double trucks advertising Paramount Anniversary Weeks were secured in three papers circulating in Boston suburban communities at no cost to the theatre a few weeks ago by Tom Wall, manager of the Modern Theatre. While we are giving Wall credit for the deal, a considerable portion of the work was done by Harry H. Goldberg, assistant manager of the house, and to whom we are indebted for putting us in line to receive the information.

There's no disputing the fact that the theatre copy dominated all three of the co-ops. Tom Wall's photo graces the upper left hand page and he is flanked by Mr. Zukor and Edward A. Zorn, the latter the district manager of Boston Paramount theatres. On the right hand page, Harry H. Goldberg is teamed up with Sam Katz, with Ralph Branton, division manager also getting a break. And we almost neglected to mention that M. J. Mullin, general manager of all Publix houses in New England, is credited with a generous amount of space on the opposite page. All the photos and copy are spread across the top portion of the page, the ads of the merchants appearing below.

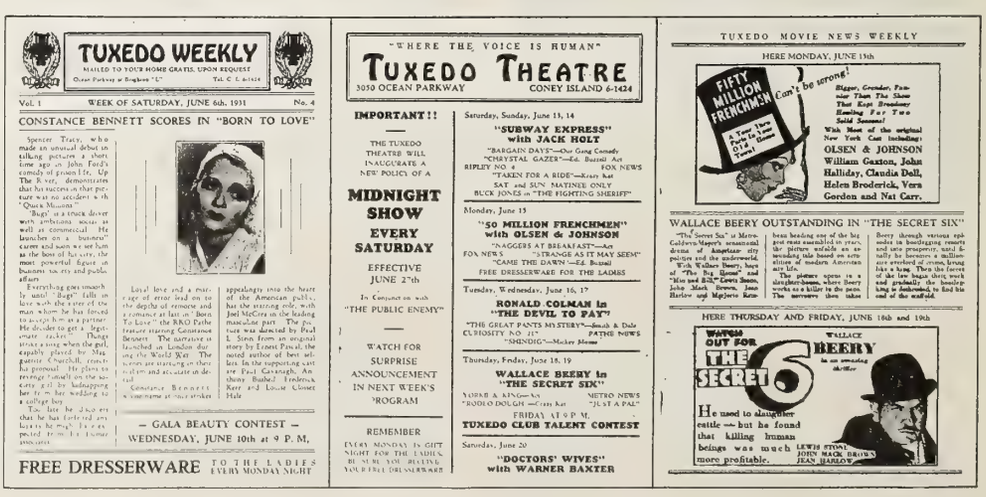
Nice work Harry, for there's no doubt but that you put over a corking publicity stunt when you promoted three co-ops at one time. Keep this up and the next thing we know you'll be at the helm of your own house. More power to you and don't forget that we are going to depend upon you to keep the Club informed on what's going on in your end of Boston. Now that the holiday season is on, what are you doing?

SHOWMANSHIP VIA THE PROGRAM!

Once more the question of theatre programs comes to the centre of the stage; but they are also responsible for much discussion as to their value and costs. During the last year economy drives, slashed budgets or what have you, compelled many theatres to discontinue their regular mailing lists. Their argument was: figuring the cost of the printing, addressing of envelopes and the mailing costs, all mounted up to a figure that reached into big money where the house had a list of any great proportions.

Now, we are not going to enter into the argument because it stands to reason that the manager of a theatre ought to know whether the cost involved in a mailing list is worth while. But we do favor a program ror every house because it provides the theatre with a powerful wedge to get over something about their shows and their house through means other than trailers.

For the neighborhood theatre we offer the program of Al Greene out in the Brighton Beach section of Brooklyn, N. Y. You will note that he makes it newsy and readable by reason of the manner in which he arranges his layout. Each attraction on his current bill gets a good break through sensible type usage and at the same time his shorts are not lost in the shuffle.


TUXEDO WEEKLY

MAILED TO YOUR HOME GRATIS UPON REQUEST

Vol. 1 WEEK OF SATURDAY, JUNE 6th, 1931 No. 4

CONSTANCE BENNETT SCORES IN "BORN TO LOVE"

— GALA BEAUTY CONTEST —
WEDNESDAY, JUNE 10th at 9 P. M.

FREE DRESSERWARE TO THE LADIES EVERY MONDAY NIGHT

"WHERE THE VOICE IS HUMAN"

TUXEDO THEATRE

3050 OCEAN PARKWAY CONEY ISLAND 6-1424

IMPORTANT!!

THE TUXEDO THEATRE WILL INAUGURATE A NEW POLICY OF A

MIDNIGHT SHOW EVERY SATURDAY

EFFECTIVE JUNE 27th

In Conjunction with "THE PUBLIC ENEMY"

WATCH FOR SURPRISE ANNOUNCEMENT IN NEXT WEEK'S PROGRAM

REMEMBER

EVERY MONDAY IS GIFT NIGHT FOR THE LADIES BE SURE YOU RECEIVE YOUR FREE DRESSERWARE

Saturday, Sunday, June 13, 14

"SUBWAY EXPRESS" with JACK HOLT

"BARGAIN DAYS"—Our Gang Comedy
"CRYSTAL GAZER"—Ed. Buzzell Act
RIPLEY NO. 4 FOX NEWS
"TAKEN FOR A RIDE"—Krazy Kat
SAT. and SUN. MATINEE ONLY
BUCK JONES in "THE FIGHTING SHERIFF"

Monday, June 15

"50 MILLION FRENCHMEN" with OLSEN & JOHNSON

"SNAGGERS AT BREAKFAST"—Act
FOX NEWS "STRANGE AS IT MAY SEEM"
"CAME THE DAWN"—Ed. Buzzell
FREE DRESSERWARE FOR THE LADIES

Tuesday, Wednesday, June 16, 17

RONALD COLMAN in "THE DEVIL TO PAY"

"THE GREAT PANTS MYSTERY"—Sidney & Dale
CURIOSITY NO. 215 PATHE NEWS
"SHINDIG"—Mickey Mouse

Thursday, Friday, June 18, 19

WALLACE BEERY in "THE SECRET SIX"

NOVAK & KING—Act METRO NEWS
"RODEO DOLOR"—Krazy Kat "JUST A PAL"

FRIDAY AT 9 P. M.
TUXEDO CLUB TALENT CONTEST

Saturday, June 20

"DOCTORS' WIVES" with WARNER BAXTER

TUXEDO MOVIE NEWS WEEKLY

HERE MONDAY, JUNE 15th

Bigger, Grander, Funnier Than The Show That Kept Broadway Howling For Two Solid Seasons!

With Most of the original New York Cast including:
OLSEN & JOHNSON
William Gaxton, John Halliday, Claudia Dell, Helen Broderick, Vera Gordon and Nat Carr.

WALLACE BEERY OUTSTANDING IN "THE SECRET SIX"

HERE THURSDAY AND FRIDAY, JUNE 18th and 19th

BURROW CASHED IN BY PROMOTING PAGE AD ON "PALMY DAYS"

Another good example of how the picture "Palmy Days" was used to promote a co-op ad among business men is seen in a Lancaster, Pa., newspaper, which also gives generous mention to the Lansdale Theatre, a house managed by E. F. Burrow.

That a great many merchants fell in line to make up this full page is quite evident from the layout we have before us, and a box on the front page of the paper gave prominent space to the tie-up. The Burgess of the city, who corresponds to Mayor, was elected a chief-dunker and attention was called to the fact that all Lansdale shoppers were invited to become members of the National Dunkers Association." A local doughnut manufacturer contributed 3,000 doughnuts for free distribution in the theatre lobby and employees of the firm and their wives were guests of the theatre on this occasion.

The title of the above picture has particularly lent itself to the promotion of "better times" ads, according to our observations, if only on account of the significance of the words that go to make it up. We are glad to hear that Burrow was successful with his campaign and hope that he will continue to keep this Club posted on what's going on in his town.

HAMILTON'S MOTHER HUBBARD SHOW AIDED CUPBOARDS OF NEEDY

The last time we reported on the show-selling activities of B. B. Hamilton, manager of the Palace Theatre in Norwich, Conn., we mentioned among other things that he had recently attained the limelight for himself and theatre through circulation of a rumor that there was a lot of scandal at the Palace concerning a Mr. Hamilton. It materialized that it was Aleck, not B. B., who was cause of the scandal.



The latest stunt engineered by this enterprising showman was a "Mother Hubbard" matinee to help fill the cupboards of the poor and needy on Thanksgiving Day. Old Mother Hubbard herself appeared at the theatre on a Saturday morning and welcomed approximately 1,500 children, each of whom brought along some article of food. The photo on this page shows a portion of the canned goods donated by the youngsters, for which they were allowed to see the morning show. All articles of food were turned over to the welfare committee of the local lodge of Elks. The newspaper gave the event a two-column story.

Well, B. B., we see that you are still at the old game of gaining good will and publicity for your house and we'll say that 1,500 cans of food is not an item to be laughed off by anybody. We're glad to hear that everything is going along all right in the old town and will hope to get up there some day. In the meantime, keep your head up and continue to slam the old ball along.

POSTER ART WORK!

DRAWN BY HERB SIMPSON



High-light poster art has one decided advantage; it results in a far more attractive display than any other form of theatrical art work. At least we have the word of some reputable sign men for that statement. But even if they didn't express themselves you would just need a hasty glance to convince you that it was true.

Look at this poster from Herb Simpson of Evansville, Ind. Note how fine the resemblance is to Arlen in the flesh and Arlen on the poster. Like all high-light posters, this one should be placed some distance away from the eye to get the best idea of what it will look like in finished form.

We hope that this series continues to be of interest and value. Several other art men have come through with posters to help Benton James and Herb Simpson carry on the good work.

Those contributing must keep in mind that only originals or sharp photographic reproductions can be made into cuts for these pages and still retain their value for others to use. Don't send colored posters or foggy snapshots. They are a waste of your time and money and we can't possibly use them.

HOST TO ALLIED!

Jake Rosenthal, well known manager of the Iowa Theatre in Waterloo, Iowa, recently acted as host to members of the Allied Theatre Owners of Iowa at a convention held at a local hotel. Among those present were, C. L. Niles, of Anamosa, president of the organization; E. O. Ellsworth, of Iowa Falls, vice president, and Lester F. Martin, Nevada, secretary-treasurer. Approximately 50 members were present.

STANFIELD GAVE HIS TOWN FIRST CLOSEUP OF REAL MOVIE HERO

It takes hard work to work up theatre patronage in the Western Short Grass Country, out where C. C. "Cliff" Stanfield owns and manages the Rex Theatre, but he and his staff go after it and they get it.

For instance, not long ago Cliff gave Elk City, Okla., its first glimpse of a real, live movie hero. The fact that the stunt was a complete innovation may account, he states, for the appearance of the Sheriff, City Marshal and Deputies and most of the youngsters at the railroad station when Bill Cody arrived to make a personal appearance in connection with the showings of "Oklahoma Jim." All these celebrities, including a horde of children, then got together and paraded to the front of the theatre, where Cody was presented with "keys to the city" by no less a personage than the Mayor himself. The cost to theatre amounted to a few passes to the Boy Scouts.

Other stunts that have helped Stanfield put over his house included a party for all school teachers immediately after school opening, thus furthering a most remunerative friendship; a tie-up with Rotary Club and newspaper for a benefit matinee, whereby a ton of groceries was collected for the needy, and the personal solicitation for business in all adjoining towns. Regarding the latter, schools were especially plugged with reports when pictures such as "Abraham Lincoln," etc., were due and sometimes these efforts were rewarded by attendance of a large party or the whole school enrollment.

That-a-boy Cliff; keep the old ball rolling along. If you can sell all your town officials the idea of greeting Bill Cody, we wonder how they will react when a good looking female star visits your town. Your other ideas, to our way of thinking, also are in line with smart showmanship. Keep in touch with your Club.



Elk City Greets Cody

NEW MEMBERS— IF YOU PLEASE!

Don't became impatient if your framed Membership Certificate is slow in reaching you. It takes between two and three weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.

Second—They must be signed.

Third—Then they are sent to be framed.

Fourth—Packed, labeled and shipped.

Fifth—Time necessary in transit.

In addition to the above we found ourselves swamped with new members' applications and are just beginning to catch up with them. So bear with us and allow reasonable time after you join for your certificate to reach your office.

Keeping Up With The Times!

By GUY JONES



It's Hard to Say Which One Is Really to Blame For This!

WALTER MORRIS PUT OVER BIG CAMPAIGN ON NEWSPAPER OPUS

During his temporary assignment as manager of the Maryland Theatre in Hagerstown, M. D., following a readjustment of administrative policy in his division, Walter Morris quickly adapted himself to his new surroundings and among other activities put over a rousing campaign on "Five Star Final."

Three weeks in advance of showing a large shadow box, containing a large head of Robinson, feature title and playdates, was placed in the foyer, lighted with concealed blue lights. Flush with ceiling, another shadow box was constructed to run across entire width of lobby. This box was lighted with concealed amber lights and contained a small head of Robinson with with feature and cast titles of cut-out letters. A one-sheet card of black, with large reproductions of press comment, reviews and endorsements, was placed on an easel in the inner lobby two weeks in advance. This card was moved to a front frame during run.

In addition to showing front of lobby designed for the occasion, note from accompanying photo that a 24-sheet, reinforced with heavy papers, was hung on the building front above the theatre entrance. This was lighted with two 1,000-watt spotlights from the opposite side of the street. The front proper was made of compo board and covered with front pages of the various tabloid newspapers, with large cut-out letters of title on each side. Breaking through the newspaper background were large head cuts of Robinson, Marsh, Warner and Frances Starr. Stills in compo frames also lent to the general attractiveness of the front.





The "Inquiring Reporter" gag was also used to excellent results as part of the immediate campaign. People were asked for opinions on Robinson and picture, and these, along with snapshots of person, were published in both morning and evening editions of a local newspaper. The people were chosen at random on streets.

Five days before opening the city and surrounding rural communities were completely covered with window cards and one-sheets and six large banners were placed on the six highways leading into the city. Stickers were also placed on all outgoing theatre mail two weeks in advance, and on all tabloid newspapers sold at the leading news agency. Two thousand regular tab heralds were distributed with regular morning papers and passed out to Saturday morning shoppers along the main street. In addition to some outstanding newspaper ads, small teasers with typical tax copy were run in both morning and afternoon papers five days in advance. The papers also carried a generous assortment of readers and reviews.

By the time this appears in print Morris will in all probability be actively engaged out in C. J. Latta's Ohio division for Warner theatres, for he was recently called to New York for reassignment. We and all his fellow Club members wish him luck with whatever job he tackles and hope that he will continue to let his fellow showmen know what's going on show-business. Lest we forget, the other small photo on this page represents some Thanksgiving atmosphere provided for the Maryland lobby over this holiday. Clusters of corn stalks were placed along both sides of approach.

HARRY STEARN MADE BIG MERCHANT DEAL FOR HALLOWE'EN

A tie-up with the merchants in his town for a Hallowe'en party was the occasion for a flood of congratulatory comment from both merchants and patrons to Harry D. Stearn, manager of the American Theatre in Pittston, Pa. He had some competition in the form of a Mummers Parade put on by the American Legion but this came to a close shortly before nine o'clock in the evening, just about the time people began to flock into the theatre.

The merchants had tied-up with both theatre and Legion but Stearn started his activities a day in advance and as a consequence got the best break on the give-aways, which ranged from a pair of silk stockings to a radio. The many who vied for the honors were arrayed in costumes to imitate a number of screen comedians and other well known characters. Applause from the audience decided the winners. There were also give-aways for those who did outstanding song, dance and specialty acts. The total value of the gifts totaled $600 and not one cent of expense was borne by the theatre.

Stearn knows how to put over affairs of this kind, as has been evidenced in preceding reports of his activities. Keep it up, Harry, and don't forget to let your fellow showmen in on your good work.

FUN CLUB

Fred Ford, manager of the Saenger Theatre, Shreveport, La., has been very successful in organizing a "Fun Club" which had its first meeting on November 14, at which time 300 children were in attendance. A Big Sister is in charge of the club and its activities include the performance of talented children and the telling of stories by the Big Sister.

The Fun Club officers were introduced, and candy which had been promoted from a local confectionery store, was given to the young club members. This Fun Club is tied in with the local schools by awarding free admission to the first twenty children who rate 100% in spelling. The school authorities have been very lavish in their praise of this arrangement as it serves as an incentive to the children to apply themselves more seriously to their spelling.

The activities of the club are also broadcast over the local radio station and is building up to quite an entertaining feature.

TOM CLEARY SOLD CANTOR FILM BIG IN MONTREAL, CAN.

It is quite easy to agree with C. E. Duffey that the "Palmy Days" campaign recently waged by Thomas Cleary, manager of the Princess Theatre in Montreal, Canada, was a most comprehensive one in every respect, all attested to by returns at the box office.

The small truck shown in the accompanying photo was used to transport 700 loaves of bread and two young ladies, who effected distribution, but the bakery was tied-up for a total of 150 trucks. Each one carried a large banner of Cantor on both sides and the vehicles circulated through the entire city. 500 window streamers, advertising Wonder bread and "Palmy Days," were also placed at advantageous points.



Still another tie-up was made with Thrift stores for the placing of 50 five-foot banners and joint advertising in the newspapers. The ad featured a picture of Cantor with the admonition, "Buy Now, says Cantor and enjoy Palmy Days." A Buy Now Week was the slogan. Other stunts included the distribtuion of 2,000 cakes by young ladies in the lobby of the theatre; the playing of "Palmy Days" music by all orchestras in hotels and cabarets and window tie-ups with all music stores on sheet music.

The large photo shows how the front of the Princess was dressed for showing of "Miracle Woman." We are reproducing it for the reason that it was awarded a prize for being the outstanding front in the city.

So, Thomas Cleary is winning prizes for eye-striking theatre fronts these days. That's not surprising to us back here in Club headquarters, for we've been following the work of this enterprising showman for some little time. His work is always interesting and we're always glad to get a note from Duffey enclosing some examples of recent showmanship.

Montreal has Xmas celebrations that are worth writing about, according to what we've heard about this famous city, and so we'll expect to receive a mighty interesting story about what happened at the Princess Theatre over the holidays.



ON NEWSPAPER CONTACT!

Editor's Note: From "Carry On," the Warner House Organ, we reprint the following article on newspaper contacts. We are interested in two angles of this story. First: because it involves an important subject; second: because Frank Boucher, Regional Chairman of the Round Table Club, was responsible for it. We suggest that you not only read it through carefully, but digest the many fine points brought out and touching upon the tremendous value of friendly relations with the local papers.

. . . In managing a theatre there must be many rules of conduct which should be followed if one is to achieve success. There is one rule, however, which should be placed in the MUST column and religiously adhered to by every manager. That rule is . . . Contact your newspaper . . . maintain pleasant relationship with the editor . . . it will pay both of you.

One of the first things that Frank Boucher, newly appointed district manager for the Virginia Theatres of the Washington Zone did in his new post was to call his managers together and lay plans for making the newspapers in each of their towns "theatre-minded," that is to say, to make them stand up and take notice of anything that happened around the theatres. After the preliminary talk, Boucher visited each of his towns and with the manager made a personal call on each newspaper publisher, talked over the theatre problems, made suggestions as to improvement of conditions existing between the theatre and newspaper and created a great deal of favorable goodwill.

As a result of this concentrated campaign on the newspapers, Boucher reports that many unfavorable conditions have been corrected. He cites one as an example. Daily this particular newspaper ran editorials attacking the theatre, its prices, the pictures that were shown and advertising in pictures. Boucher and the manager called on this publisher, first, and after a few hours' conversation swung the man over to their side of the fence. That paper now runs more constructive articles praising the picture industry than any of the others.

Bill Oriani, manager of the Staunton, Virginia theatres, submits a group of tear sheets which include stories of new season product, three column cuts on his current attractions, free fashion show ads, newsreel ads, picture reviews, special stories and contests all clipped from the morning and evening papers which until the time that he went to Staunton would not give the theatres any free space and were very antagonistic toward the theatres in their editorial columns.

Maurice Blouin, manager of the Masonic Theatre, Clifton Forge, sends in tear sheets of front page stories on new season product, picture reviews of current attractions, two and three column cuts and special stories from papers in towns in which there are opposition theatres.

New season product stories, large free ads for classified tie-ups, reviews and stories on special attractions are included in the tear sheets sent in by Ashton Rudd of the Liberty Theatre, Bedford, Va.

Charles H. McKinney, manager of the Virginia Theatre, Harrisonburg, Va., matches the other managers with his tear sheets which contain special stories, new season product stories, reviews and publicity cuts.

During the last few weeks many stories on the new season's product, special shows, midnight shows, editorials on pictures, changes in policy and other news items have been used in every paper in the district where before they would have turned down the majority of the submitted material.

"Personal contact and friendly attitude is what gets the stories in the papers," says Boucher, "and give the paper a break whenever you can. Don't expect the impossible of them."

MAKE IT A SUGGESTION— NOT AN IMPERATIVE ORDER!

"Tact" and "Diplomacy" are the two ingredients used with great success by C. R. McCown, publicity and advertising director of the Crescent Amusement Co. of Nashville, Tenn., in his contacts with the house managers.

Using a mimeographed "pep" magazine issued periodically, he enthuses the manager over the coming product and the way it can be best sold according to the various spots under his supervision.

Unlike most circuit men, he carefully refrains from telling them what they must do. On the contrary, he stresses their own showmanship and encourages the manager to work out his exploitation and advertising to suit local conditions.

His little house organ is a model of its kind and far more valuable than some of the more imposing looking affairs turned out by some men who do not know what it means to run a theatre in an average small town. But they try to tell the small town manager how he ought to run his theatre and sell his attractions. A combination that can't win.

We wish to congratulate McCown on the fine work he is doing down in Tennessee and especially for the spicy, intelligent "Hi-Lights."

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

HAROLD B. HUGHES has been appointed manager of the Temple Theatre, Dover, Del., it was recently announced by Manager Schindler of the local Capitol Theatre.

* * *

LUTHER CULVER is now in charge of the Strand Theatre, Smyrna, Del.

* * *

C. E. TILLMAN and Jack Fleming, two veteran showmen, have opened the Embassy Theatre, Kelso, Wash. This theatre, formerly known as the City Auditorium, has been remodeled and reequipped from stem to stern.

* * *

HARRY MOORE, manager of the Judith Theatre, Lewistown, Mont., recently contributed to the relief fund of his town by holding a midnight frolic.

* * *

M. O'LEARY and his brother have purchased the Grand Theatre in Dell Rapids, S. D.

* * *

ROBERT HANSON is the new manager of the Strand Theatre, De Smet, S. D. This house has been closed for the past six months.

* * *

W. L. AINSWORTH recently opened the new Shawano Theatre in Fond Du Lac, Wis. He also operates the Garrick, same city.

* * *

SAM L. SOSNA, until recently of Des Moines, Iowa, is the new manager of the Varsity Theatre in Manhattan, Kans., succeeding Maynard LaMond.

* * *

DUKE PHILLIPS, manager of the Scout Theatre in Oakdale, La., has installed new sound equipment.

* * *

ORKNEY MILTON has reopened the Milton Theatre in Ozark, Ark.

* * *

FRANK DE GRAUW has been made manager of the new Frank Theatre, Abbeville, La.

* * *

C. E. DAVIS has taken over the management of the Beaver Theatre, Beaverton, Ore. Davis hails from Rainier, Ore.

* * *

C. W. SEARS has succeeded Sufus Olson as manager of the Delavan Theatre in Elkhorn, Wis. Sears hails from Lake Geneva.

* * *

E. M. STINE is the new owner of the Bijou Theatre at La Feria, Texas. The house has been completely remodeled and new equipment installed.

* * *

R. C. BEGG, of the Begg Theatre circuit, has announced opening of the Elgin Theatre, Elgin, Ore.

* * *

A. GREENBERG, former lessee of the Grand Theatre, Camden, N. J., has opened the Palace Theatre in Hammondton, N. J.

* * *

HARRY GOLDBERG, former operator of the Brooklyn Theatre, Detroit, Mich., has taken over operation of the Doric Theatre from Carl Schweigart, who has gone to Little Rock to engage in show business.

* * *

GEORGE W. McMURPHEY, formerly manager of the Alder and Paramount Theatres in Portland, Ore., has been made manager of the new Viking Theatre, in Astoria, Ore. In addition to his knowledge of showmanship, Murphey is well known in the Northwest as an orchestra leader.

W. C RIDDELL and E. R. Wallace of Molalia, Ore., have leased the Lyric Theatre in that city from H. A. Kayler.

* * *

VAN HUTZEN has opened a new motion picture theatre in North Bend, Wash.

* * *

RALPH NOBLE, of the Arkansas Amusement Corp., has announced lease of a building in Little Rock, Ark., which will open as the Pulaski Theatre when remodeling is completed.

* * *

HARLAN COULTER, manager of the Princess Theatre, Meeker, Ohio., has completed arrangements for installation of new sound equipment.

* * *

J. F. HERD has reopened the Palace Theatre, West Helena, Ark., following installation of talkie equipment.

* * *

ERNIE H. HILL and John Sullivan have taken over operation of the New Prague Theatre, New Prague, Minn. The house will be remodeled and equipped with the latest in all that goes to make up the modern theatre.

* * *

JOSEPH BLUMENFELD will be made manager of the Sequoia Theatre, Sacramento, Calif., on completion of the $25,000 remodeling job now under way.

* * *

W. C. SEARS is in charge of the new RKO Orpheum Theatre in Davenport, Iowa.

* * *

SIDNEY SECKLER has been appointed manager of the A. H. Schwartz Rialto Theatre, Brooklyn, N. Y.

* * *

MANNY FRIEDMAN, formerly of the A. H. Schwartz home office, has been made manager of the Fantasy Theatre, Rockville Centre, Long Island, N. Y.

* * *

FRED LEE, a former assistant manager of the Shawnee Theatre, Plymouth, Pa., has been transferred to the Penn Theatre, Wilkes-Barre, under John Galvin.

* * *

R. E. PRACHT has taken over operation of the Grand Theatre in Flagler, Colo. He is a newcomer in show business.

* * *

J. V. ENGLAND is the new lessee of the Broadway Theatre in Pueblo, Colo. The house will reopen under name of Uptown.

* * *

CLIFFORD VOGT has purchased the Grand Theatre, East Troy, Wis., from H. K. Guthrie.

* * *

JOHN BLAIR has re-acquired the Auditorium Theatre, Limon, Ohio. He turned the house over to the Grand Theatre Company about one year ago.

* * *

HARRY MACKEY is operating the Palace Theatre in Tiltonville, Ohio.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

W. L. HOWARD is in charge of the Lyric Theatre in Rockwood, Tenn., a house which recently reopened after having been dark for several months.

* * *

LEW KEELER has reopened the Egyptian Theatre in Spokane, Wash., after extensive remodeling.

* * *

KENT THOMPSON, manager of the Moore Theatre, Seattle, Wash., along with his treasurer, E. D. Stanley, and assistant manager, Al Wilson, were recently found trussed together on the office floor as the result of a burglary that netted thieves several hundred dollars.

* * *

SAM BLOWITZ has succeeded J. S. Cagney as manager of the Lincoln Theatre in Massillon, Ohio. Cagney goes to Portsmouth, Ohio, where he will have charge of three Warner houses.

* * *

NORMAN SPROWL, in addition to supervising Fox Theatres in Santa Anna, Calif., is in charge of the Carthay Circle Theatre.

* * *

MYRON SIEGEL, formerly assistant manager of the Fantasy Theatre, Rockville Centre, Long Island, has been transferred to the A. H. Schwartz home office, where he will act as assistant to the publicity director. Murray Greene has also been added to the publicity staff.

* * *

FRANK STEPHENSON, formerly assistant manager of the Ashland Theatre, Kansas City, Mo., has been promoted to the post of manager of the Tivoli Theatre, same city.

* * *

GEORGE GEMMING, formerly assistant manager of the Webster Theatre, Rochester, N. Y., has been made manager of the Rexy Theatre, also in Rochester. Both houses are owned by Max Fogel.

* * *

ROBERT ENOCH, well known showman in this industry, is now acting as publicity director of the Strand Theatre, a Publix house in Parkersburg, West Va.

* * *

D. R. KAUTZ has taken over operation of the Plaza Theatre, Cincinnati, Ohio, and it will go under name of State. C. E. Hohman has been named manager.

* * *

S. D. WEINBERG, formerly with Warner Bros. and Fanchon and Marco, is in charge of exploitation activities for Great Lakes Theatres, with headquarters at Youngstown, Ohio.

* * *

J. L. MARTIN, hotel operator in Statesboro, Pa., has taken over the State Theatre in that city, a house formerly operated by E. R. Collins.

* * *

R. J. MACK has been placed in charge of the Best Theatre, Topeka, Kansas.

* * *

RICHARD WRIGHT, formerly assistant manager of the Rivoli Theatre, Toledo, Ohio, has been promoted to the post of manager of the State Theatre, also in Toledo.

* * *

SPENCER LEVE, former manager of the Figueroa Theatre, Figueroa, Calif., has traded jobs with Ralph Blank, of the Ritz Theatre, another local house.

* * *

J. J. LONG has been appointed manager of the Globe Theatre in Christopher, Ill., and the Capitol Theatre in Benton, Ill.

BRENNAN EMPLOYED UNIQUE BALLY FOR "THE ROAD TO RENO"

When "Road to Reno" was played by E. R. Brennan, manager of Lloyd's Theatre, Rhinelander, Wis., he arranged a unique ballyhoo that attracted an unusual amount of attention.

The accompanying photo will convey a good idea of the costumes worn by those who took part in the bally. The outfit used by the young man dressed up as a minister was the 45-year-old wedding suit of a prominent local man. You will also note that the dress worn by the lady is another heirloom. The boy was togged out in cutaway coat and conventional grey striped trousers.



The pseudo-minister led the parade, followed by the bride and groom. Each carried signs over their heads reading, "Reno Bound to Lloyd's Theatre to See The Road to Reno." In their wake was a parade of youngsters carrying 22 x 28 cards with face cutouts, title, etc. The circular advertising piece in photo was fashioned to represent a wedding ring (gold for the ring proper and black for the center where the title appeared). During the parade the entire gang attended two football games in progress at the time and succeeded in circulating the message before a large number of people.

Brennan tells us that the above stunt helped pack the house for the Saturday midnight show, Sunday matinee and evening and so we're passing it along to the rest of the gang to try out if they happen to be looking for something in the way of a bally for this picture, or one with a similar theme. Thanks to him for his contribution and we'll be looking forward to receiving others.

RECIPE FOR A HAPPY NEW YEAR

Take twelve fine, full-grown months; make certain they are free from all memories of envy, bitterness, hate and jealousy; cleanse from them every clinging spite; pick off all bits of pettiness and littleness; in short, see that these months are freed from the past—have them as fresh and clean as when they first came from the storehouse of Time.

Cut these months into thirty or thirty-one equal parts. This batch will keep for just one year. Do not attempt to make up the whole batch at one time (so many persons spoil the entire lot in this way), but prepare one day at one time, as follows:

Into each day put twelve parts of faith, eleven parts of patience, ten of courage, nine of work (some people omit this ingredient and so spoil the flavor of the rest), eight of hope, seven of fidelity, six of liberality, five of kindness, four of rest (leaving this out is like leaving the oil out of a salad—and don't do it) three of prayer, two of meditation and one well selected resolution. If you have no conscientious scruples, put in a teaspoonful of good spirits, a dash of fun, a pinch of folly, a sprinkling of play, and a heaping cupful of good humor.

Pour into the whole love, ad libitum and mix with a vim. Cook thoroughly in a fervent heat; garnish with a few smiles and a sprig of joy; then serve with quietness, unselfishness and a Happy New Year is a certainty.

—Golden Thoughts

O'DONNELL STRESSED FURS WHEN HOLDING FALL FASHION SHOW

Fur coats and neck pieces were stressed in a Fall Fashion Show recently held by C. E. O'Donnell, manager of the Paramount Theatre, Baton Rouge, La., in conjunction with showings of "Devotion" and this stunt turned out to be the highlight of the week's activities at this house.

A special ad on the style fur show together with mention of theatre, picture and playdates was a full-page flash. This full-page ad appeared in advance and was paid for by one of the local department stores that sponsored the show.

Luxurious fur coats were displayed in the lobby three days in advance and a window containing many types of fur coats together with stills from the picture was had with the department store.

The full-page ad appeared in the *State Times,* Monday, Tuesday and Wednesday and in the *Advocate* on Tuesday and Wednesday. Ten sorority girls modeled the fur coats, evening gowns, neck pieces, etc. To add interest to the fur show, a comedy act was put on, a dance number by pupils of a local dancing instructor and a musical number by members of the Louisiana State University band.

Just another instance where still another Club member cashed in on putting over one of these popular attractions, this time emphasizing fur dresses, etc. It's not too late for others to line up their shows and we'd like to hear how the box office fares when these are pulled off.

TOM WALL AND HIS CREW OBTAINED AID OF CORPS AND BAND

Manager Tom Wall, of the Modern Theatre, Boston, Mass., and his crew consisting of assistant manager Harry Goldberg, doorman and ushers, have been active as usual with the business of selling shows.

Lately, in connection with a double feature program which included "Mad Parade," the Bessie Edwards Cadets and the Angel Guardian Band were invited to be guests of the occasion. More than 150 cadets, escorted by the band, participated in a parade of 45 minutes duration, finally ending up in front of the theatre. The entire group was seated in a reserved section and at the end of the running attraction, Tom Wall made



a short speech during the light-up. Following applause of a wartime medley played by the band, the lights were gradually brought down and the screen was flooded with a blue light. The titles were flashed on in flaming red and the opening music of the "Mad Parade" was gradually brought from 7 points on the fader to 12. This was kept up until the air sequences closed.

Another stunt recently used by the Modern to exploit "Monkey Business" was an outside bally of an "Upsidedown Man." Construction of this bally has been explained a number of times in this department, but if anyone missed it and wants further information, we'll gladly furnish it.

The accompanying photo shows the cadet band drawing up in front of the theatre and from accounts in local newspapers the stunt was most favorably received and also resulted in additional publicity for the house. Tom Wall can be considered fortunate in having such an able corps of assistants. Goldberg handled publicity; Doorman Smith promoted the band; ushers carried 20 x 5 foot banners, and Tom himself enlisted the services of the cadets.

CITY POLICE SEE CRIME PICTURE!



Flatfeet had time off recently when a Police Chief and a detachment of his men were invited by Julian Campbell, manager of the Strand Theatre, Long Branch, N. J., to witness a special showing of "Homicide Squad."

Left to right are: Thomas A. Phelan, manager of the Paramount Theatre; officers, Scott, Feeney, Crawford, Bruhl, Manning, Campbell, Chief McGarvey, Manager Julian Campbell, and others of the police department. This same photo was played up in three-column width with caption in local newspaper.

A HUCKNALL GAG!

In a recent issue of a Stockton, Calif., paper appeared a story to the effect that John W. Hucknall, manager of the National Theatre in that city, had been awakened at 4 A.M. by the persistent ringing of the telephone bell. Answering the 'phone and assuring the caller that it was indeed the National's manager talking, a female voice emphatically stated: "I saw your 'Frankenstein' picture yesterday and now I can't sleep. I'm going to see that you don't get any sleep either."

John generously offers this gag to all his friends and brother Round Tablers but cautions against using it too early in the run, as most managers need all the sleep they can get.

BEVEL BUILT VERY ATTRACTIVE FRONT WITH BALES OF HAY

All kinds of things have been used to fashion fronts for "Trader Horn," according to our observations, but as far as we know it remained for L. W. Bevel, manager of the Princess Theatre, Harriman, Tenn., to make one out of hay.

The photo he sent along may not show up so very well but you'll be able to get an idea of how the finished job looked. At the cost of $2.36 he bought 2 bales of hay, which was the entire cost of the display. You will not be able to discern the animals in the hay-jungle effect, but they're there just the same. In the center is a zebra and on either side two crocodiles. Lower down on each side appear the heads of lions. These were made in cut-out form and painted in natural colors. The large title letters across front



were made from old beaver board. In addition to this, a bally worked surrounding towns and advance circulars were sent out.

That certainly was getting away with an attractive front at small cost, Bevel, and all we regret is that the photo wasn't large enough to present more detail. But we can see from the original that it made a mighty good appearance and those who have yet to play this picture ought to be able to profit on your Hay idea for a cheap and good looking front. We've noted your P. S. about the poster work and hope to receive this very soon.

RETURN TO CENTURY!

Two former Century Circuit men, after trying it out in the home office for a while, have gone back to the business of selling shows.

Sidney Seckler, former booker of short features, has been appointed manager of the Rialto Theatre, Brooklyn, N. Y., while Manny Friedman, lately connected with the publicity department, has been placed in charge of the Fantasy Theatre in Rockville Center, L. I., N. Y.

BILL ADAMS PLAYED UP NEW STYLE HAIR COLOR TO SELL FILM

Serialization of story, a style show, an identification stunt, merchandising tie-ups and regular run of theatre advertising, all combined to put over a corking campaign on "Platinum Blonde" for William W. Adams, manager of the Colonial Theatre in Brockton, Mass. His plan of campaign, as we look it over, appears to be one that can be followed to excellent results by many other Round Tablers.

Regarding the serialization, this was run in the leading local newspaper for six consecutive days, along with a two-column cut and a credit heading. On the last day of the story and directly following the end, there appeared a single-column ad headed, "Everybody's Talking About Platinum Blonde" (cast, theatre and playdate followed).



The newspaper was also tied up for the identification of two platinum blondes who were turned loose in the business district at a stated time on a certain day. The captors were instructed to bring the blondes to the newspaper office and receive a reward of $5 for each one. This stunt provided considerable excitement and was good for a deep three-column cut, head and caption, and also two other good sized stories. Note the photo showing both blondes and captors.

Public interest in platinum blondes was attested to during the holding of a fashion show in a window of one of the foremost gown shops in town the Friday before opening. Two of these blondes were used to display different model gowns and interest ran so high that reserve police had to be sent from the station to help keep traffic on the move. The other photo shows girls and cut-out in window.

Other efforts included the handing out of heralds by the two blondes who were stationed in the lobby three days before opening (the heralds were tied in with a guest ticket gag); a tie-up with the Victor radio dealer, with demonstration of machines by one of the blondes Saturday afternoon and evening (the dealer ran co-op ad on stunt); tie-up with auto dealer for new car and chauffeur to drive blondes about town, and regular ad campaign consisting of attractive newspaper ads, plus one, two and three sheets in surrounding towns and special banners and valances in lobby and on marquee, in addition to regular cut-outs.



Readers will note that the two platinum blondes were plugged in this campaign and there can be no doubt that this stunt offers many possibilities in the way of tie-ups with both newspapers and merchants. Some of our members may not be able to locate these new kind of blondes, but the fad appears to be spreading all over the country, so it will not be long before they'll be common as the old peroxide type. So cheer up if you already haven't a couple of these around right this minute. We appreciate this campaign information from Bill Adams and hope he will continue the good work.

Watch This Angle

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

CARUSO WITH SKOURAS!

Major Adolfo Caruso, late of the U. S. Theatre, Hoboken, N. J., has been appointed manager of the Granada Theatre, a Skouras house in Corona, L. I., N. Y., succeeding Walter Melvine, who has returned to his old position as manager of the Valentine Theatre, Bronx, New York City. The Major, while a newcomer to this field of showbusiness, did well with management of the U. S. and his new connection may be considered another step up the ladder.

BUILD UP YOUR CAMPAIGN *with* ATTRACTIVE ADVERTISING



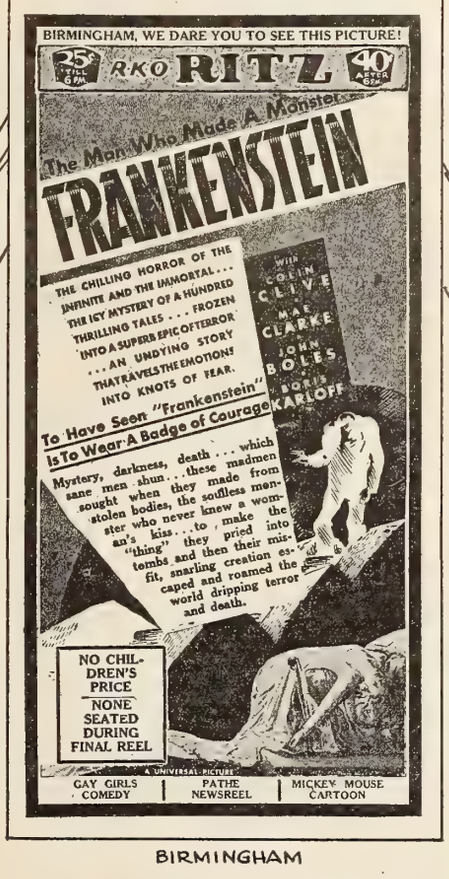
CLEVELAND



ST. PAUL



CHICAGO



BIRMINGHAM



PITTSBURGH



LOWELL



JACKSONVILLE



ATLANTA

HEADING FOR A REPUTATION!

JOSEPH P. SCHNITZEN is in charge of the York Theatre in York, Nebraska, where H. W. Cochran also a Round Table member, holds forth as City Manager of the York, New Sun and Dean Theatres. We are mighty glad to include Schnitzen's name on the roster of this organization and hope that he will do his share to keep the ball rolling along. Regarding his inquiry as to stunts, etc., in vogue with independent operators, we're going to ask him to be a little more specific, or just comb through each issue of this department, which from week to week carries a wide variety of show-selling methods.

———*Wear Your Club Pin! ! !*———

WILLIAM E. KEATING is located in Minneapolis, Minn., where he manages the Loring Theatre, a link in the Publix circuit. He is another new member in line for introduction to his host of fellow showmen in this Club and soon we'll be hearing what Bill is doing for show-business in his city. If he will take time off to shoot along some ideas, we'll see that his brother managers are tipped off.

———*Wear Your Club Pin! ! !*———

G. A. NOTOPOULOS hails from Huntington, Pa., where he manages the Grand Theatre for Altoona-Publix Theatre of Altoona, Pa. A. C. Himmelein general-manages this outfit and has sponsored the membership of this new addition to the Club's list of showmen; hence, we'll expect to be in line for some more live-wire ideas to pass along to the rest of the gang.

———*Wear Your Club Pin! ! !*———

PAUL E. RYMAN manages the New Royal Theatre out in Tipton, Kansas, and while we haven't much information on hand at present to impart about this new Round Tabler we will anticipate a communication from him in the near future which will give us some additional dope on his activities in show-business.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

EDWIN RUSSELL is at the helm of Bill Smalley's Theatre up in Johnstown, N. Y., which is a smart little city located at one of the gateways to the Adirondacks (see Socony map). We think that this is the same Ed Russell we knew when we called at this theatre several years ago and we're mighty glad to give him the glad hand. Business has been mighty good up his way all through this so-called depression, so we hear, and therefore we'l expect to hear a real note of optimism from this neck of our woods. If we have the price of gas next summer, Ed, we'll see you when we make our usual trip north. In the meantime, keep in touch with the club.

———*Wear Your Club Pin! ! !*———

ROBERT I. TAYLOR is the manager of the Yale Theatre in Okmulgee, Okla, and another recent showman to sign up as a member of this Club. We've had occasion to mention the Yale Theatre before, and we feel sure that Taylor and his able assistant, Seymour, will do their share to keep this department moving along at its usual pace.

———*Wear Your Club Pin! ! !*———

G. D. SEYMOUR, whom we have already mentioned as associated with Robert I. Taylor, in the management of the Yale Theatre, has also signed on the dotted line provided on Club membership applications. Seymour takes care of advertising and right now we are privileged to look over a bally he arranged to exploit a recent picture. We'll tell you about this elsewhere in this department. Now that the Club has two live representatives in Okmulgee, Okla., we will expect to be kept informed on what's going on in show-business in that town.

———*Wear Your Club Pin! ! !*———

EARLE V. PATTON hails from the Bronx, New York City, where he has the job of managing the Crotona Theatre. Managers up in his section of the big city have not forgotten that there are ways and means of bringing in patrons to their shows, as some have in other neighborhoods, and we'll therefore anticipate some interesting communications from this new Club member. Limber up that writing arm, Pat, and let's know what's doing in the Bronx.

———*Wear Your Club Pin! ! !*———

EMANUEL FRIEDMAN is the new manager of the Fantasy Theatre, an A. H. Schwartz house in Rockville Centre, Long Island, New York. He was formerly located in the home office of the Schwartz circuit, but he's a dyed-in-the-wool showman, and once a theatreman, always a theatreman. So we now find him back on the firing line, all set to ring up some record grosses for his boss. He's located in a fine residential city and has a theatre anyone would be proud to manage. We'll be waiting to hear what he has done to start the ball a-rolling.

———*Wear Your Club Pin! ! !*———

H. S. "HERB" McGINNIS states that he's been a regular doggone parasite, reading and benefiting from all the fine suggestions sent in by supporters of this Club; that he's ashamed of himself for staying out so long and that he's going to make it all up by sending in some of his own show-selling stunts. That's the proper spirit, Herb, and we don't hold it against you one bit. They all see "the light" in time, and it's better late than never. We'll use that resume you enclosed in a future issue and will expect to hear a lot more from you, now that you're one of us.

EDWARD MILLER has charge of the Roosevelt Theatre, a Shea-Publix house up in Buffalo, N. Y. We are also glad to record that he, too, has enrolled in this Showman's Club and hope he'll help keep up the good standard set by his many fellow-managers. How is show-business up your way, Mi er? Tell us something about what you are doing to put your house over the top.

———*Wear Your Club Pin! ! !*———

C. E. CRABTREE is another Floric an to join this army of showmen and he hails from Avon Park, Fla., where he manages the Avalon Theatre. We will be glad to receive any contributions to this department that he may offer and will see that his brother showmen are tipped off to what is going on down in his section of the country. So shoot along some ideas, Crabtree, for that is the big idea behind this whole fraternal organization.

———*Wear Your Club Pin! ! !*———

WILLIAM E. COX is another Publix manager to sign up as a contributor to these pages and all he's got to do now is to start the ball rolling with a contribution of some ideas that will help members over a tough spot. Bill has charge of the Paramount Theatre in Casa Grande, Arizona, and operates on a straight picture policy. Now that he's one of us he will have an opportunity to keep in close touch with the many Publix men who are members of this Club.

———*Wear Your Club Pin! ! !*———

EDWARD R. GOLDEN manages the New Olympic Theatre in Pittsburgh, Pa., and he is also in line for introduction to his brother managers in the Round Table Club. We are glad to include this new member's name on the Club roster and hope that he will contribute his share of the worthwhile show-selling stunts that appear in this department every week. There are many members of this organization in your city, Ed and when you run across them, please pass along our best regards. In the meantime, keep in touch with headquarters.

———*Wear Your Club Pin! ! !*———

JEAN WILDENSTEIN is a new addition to Round Table ranks from San Antonio, Texas, where he manages the Auditorium Theatre. We are glad to welcome him to this ever-increasing group of showmen and if he sets the same pace that other San Antonians have in the matter of sending in worthwhile show-tips to this department, we can justly assert that all of us will be the better off for his recent affiliation. Let the Club hear from you, Jean.

———*Wear Your Club Pin! ! !*———

VOLNEY HAMM sends his application for membership in the Round Table from Grandfield, Okla., where he owns and manages the Ritz Theatre. His state is fast becoming a veritable bee-hive of active Clubmen and with his addition to its ranks, this organization will be in even a better position to get acquainted with how his shows are sold out in that section of this country. Come through, Volney, with some of your ideas about this business.

———*Wear Your Club Pin! ! !*———

WILLARD MOORE is the manager of the Paramount Theatre in Des Moines, Iowa, one of the large Publix houses in the city, and we're glad to record that he is also a full-fledged Round Tabler at this writing. Moore operates under a vaudeville and picture policy and he should be able to furn sh the Club with some interesting slants.

MUSIC AND TALENT

STAGE SHOWS

New York Roxy

Week ending December 24

With Ruth Etting heading the list of attractions, the Roxy is offering the biggest stageshow in its history, this week. Miss Etting, in a stunning black and silver evening gown proves her title of "Sweet Singer of Sweet Songs." She is ably accompanied at the piano by Victor Briedis, whose tricky playing enhances Miss Etting's "sweet" singing. Her repertoire includes most of the numbers she has helped make popular. Her singing of "Ten Cents a Dance," modernized and made into a production number in which the Male Chorus and The Ballet Corps participate forced her to take two encores. This audience forgot their usual reluctance to applaud and gave Ruthie a great send-off.

The production "East Side," includes three changes of scenery, first of which is the Bowery, in which the Thirty-two Roxyettes do their usual fine dance work. They are followed by Borrah Minevitch, master of the harmonica, and his "musical rascals." He and his 12 boys offer a number of selections, difficult in the extreme, but easily played by them. Borrah's leadership of his aggregation is inimitable. This and the surprisingly fine music these boys get from the lowly harmonica are what have made them famous. Apparently the "Grand Central" scene was left out of the show caught, because "Park Avenue" featuring the Roxyettes and a corps of models followed Minevitch. Scene represents the exterior of the Waldorf-Astoria Hotel, in front of which the Roxyettes, dressed in tuxedo coats and transparent trousers, offer another of their fine routines. Following this, the models, dressed in gorgeous evening, gowns, wrap and coats first make their entrance from prop automobiles and parade around stage.

"Peacock Alley," the interior of the hotel, is the next scene and in it, Josephine Lucchese, soprano, sings as the Ballet Corps perform. Patricia Bowman, dressed in gayly colored pajamas offers one of her sprightly and beautiful ballet routines as the ballet corp serve as a background for her. Patricia has been at this house a long time and her popularity apparently is on the increase instead of diminishing. The corps of models again display their beauty and gowns and then serve as a background as the De Marcos perform their graceful waltz and fox-trot dance routines, for the finale of the show.

This type show seemingly is just what this audience want and like.

Stage Director in East

Leon Leonidoff, Fanchon and Marco stage director, has returned to New York after six months at the F & M Hollywood studios. He will produce four Fanchon and Marco "Ideas" in the East.

Musicians' Benefit Planned

Paul Whiteman will present a symphonic jazz concert for the benefit of unemployed musicians at the Metropolitan Opera House, New York, Sunday, February 28. Rudy Vallee will appear as guest conductor. The National Broadcasting Company has arranged the program in cooperation with Joseph N. Weber, president of the American Federation of Musicians.

SANTA CLAUS



says

MERRY CHRISTMAS

to

EVERYONE

Hermie King Bids Farewell To Fox Oakland Followers

Hermie King, who holds a record of 152 weeks as master of ceremonies in Oakland, Cal., is making his farewell appearance at the Fox-Oakland theatre. With the exception of four weeks at the Hippodrome in Sacramento and eight weeks in Seattle, this popular leader and master of ceremonies has been at the Fox-Oakland since its opening, more than three years ago. Fanchon & Marco have not announced future plans for him.

Would Transfer Radio Board

The functions of the Federal Radio Commission would be transferred to the Radio Division of the Department of Commerce, under a bill introduced in the House by Representative Sirovich of New York, Democrat. A director of radio would be appointed and a board of five set up.

Open Music Bureau

The Texas Musical and Entertainment Bureau recently opened offices at 419 Texas Theatre Building, San Antonio, under the personal management of Ernest Hauser and Frank Doyle, both wellknown in musical and theatrical circles throughout the state.

STAGE SHOWS

San Francisco Warfield

Week ending December 23

San Francisco theatregoers are convinced that there is a Santa Claus and that he brought Paul Ash to the Warfield as a Christmas present to the city. Anyway, Paul is back among the scenes of his early triumphs, after an absence of almost seven years, and is receiving a tremendous reception, which is richly deserved. Incidentally, the Paul Ash of today is a very different man from the one who formerly appeared at the Imperial and Granada Theatres. Gone is the wavy mane which distinguished him in the old days and gone is the boisterous manner. He is much more quiet, much more the polished artist. He leads his men as a conductor, not as a pianist, speaks better and shows improvement in every way. The famous smile is the same.

The program commences with the strains of "California, Here I Come," and Paul breaks through a huge front page of the *San Francisco Chronicle* on which his homecoming is heralded in headline type. He finally stops the applause, tells of his exile of seven years and of his joy in being home again. The augmented band plays "Back in My Home Backyard," with the Three Cheers, "Eastern radio artists," finally crooning the words.

Paul tells of his long list of amusement "finds" and introduces Florence Hedges, a blond lyric soprano, who offers "Indian Love Call" and engages in some lively patter. The Three Cheers follow with "The Peanut Vender" and "When Yuba Plays the Rhumba," offering "Ain't That the Way It Goes?" as an encore. All three numbers are offered with radio broadcasting effect.

Fred Zimbalist, sensational harmonica player, offers "Rhapsody in Blue" and a group of Jewish numbers, which bring him a great hand.

Paul Ash reserves his latest discovery for the last of his program and suggests that in John Pope Jones, a young Negro singer, a real treat is in store for listeners. The young man lives up to the encomiums heaped upon him and offers "On the Road to Mandalay," "That's Why Darkies Are Born," from George White's "Scandals," presented with tableau effects, and "Chloe," rendered realistic with the use of magnified shadows. The young Negro has a voice that reminds one at once of George Dewey Washington, but he lacks the impeccable diction of that artist.

The homecoming of Paul Ash, who has been fortunate in gathering some exceptional talent about him, is proving a real triumph. Not in years has a show been as tumultously received at the Warfield as this one and it is to be hoped that Paul's engagement will be made a long one.

RKO Opens Vaudeville in 5 Cities During Holiday Week

RKO is opening vaudeville shows in five cities during the holiday week. The theatres include: The RKO Keith, Washington; Downtown, Detroit; Emboyd, Fort Wayne; Palace, South Bend; Regent, Grand Rapids.

All houses will use a combination film and stage show policy. The announcement follows similar plans by Publix and the Warner circuit for an expansion of the stage presentation policy.

Season Greetings



From

Mr. & Mrs.
JESSE
CRAWFORD

Paramount Theatre
AT THE
CROSSROADS OF THE WORLD

The Boy with
"Miles of Smiles"

REX KOURY

Extends the
Season's Greetings
To His Many
Radio and Theatre Friends
FEATURE ORGANIST
RKO Proctor's—Troy, N. Y.

MERLE CLARK

Extends
TO ALL HIS FRIENDS
IN THE PROFESSION
A Very
Merry Christmas

STILL FEATURED ORGANIST
AT THE
Paramount Thea., Brooklyn, N. Y.

JOE STOVES
ORGANIST
LOEW'S VALENCIA
NEW YORK
EXTENDS
Holiday
Greetings
To All

Milady's Dream!

The mannequins came to the Roxy for the past week, and, as a result, the place looked like a miniature of the federal treasury. Armed guards took command, as better than 100 *pieces of expensive fur from various establishments along Fifth Avenue were made ready for the parade of fashion which featured the Roxy stage presentation for the week. One sable, believe it or not, is said to be worth* $50,000 *alone. The total figure set on the* 100 *wrap-around pelts was over* $1,000,000, *which just isn't fair to man or beast. Expensive evening gowns and shoes added their bit to the housewife's dream which was contained in a heavily guarded strong room during the week.*

STAGE SHOWS

Detroit Michigan

Week ending December 10

Audiences at the Michigan theatre this week are getting full value plus for their admission checks. The stage bill has that elusive something which has been conspicuous by its absence for many, many weeks, and the whole production smacks of showmanship.

Brooke Johns, in his second week as M. C., is getting away from his Paul Ash style of act introductions. The piece opens in front of the "Padlock Cafe," with the 12 Evans dancing girls dressed as policemen. Johns attempts to slip into the speakeasy, and is unceremoniously hauled off to jail in a police patrol, assembled on the stage by the girls.

The pull-away reveals the interior of a Harlem night club, with plenty of flash and color. Art Franks and his better half, offering an old man-spring chicken piece of business, start the ball rolling, and come back later in the show to do some plain and fancy stepping.

The Five Elgins, three men and two women, who juggle Indian clubs and hats, have about the most novel act of its kind this reviewer has had the pleasure of witnessing. They move rapidly, play 'em close to the chest, and click in a big way. This outfit could win in any house.

Morgan and Stone, a couple of banjo plunkers, are just that. Arthur Nealy, former St. Louis traffic cop, a "discovery" of Johns, has a nice voice for the two numbers he sings, the second as introduction for the fan dance of the Evans ballet. The girls have been well drilled for this number, waving large red and black ostrich feather fans while executing a charming routine.

Raymond Baird, another of Brooke Johns' proteges, does a repeat on "St. Louis Blues" on the saxophone. His concluding number is a sax duet, in which he plays two instruments at the same time. A nice piece of work, and well received. The lad previously had directed the Michigan pit orchestra through the regular overture in the absence of Eduard Werner, and acquitted himself nicely.

Johnny Tranberger (Tranbaw) and his young sister, Nancy, do things to the audience. Johnny sings while Nancy plays a half-pint piano. The kid's rendition of "Minnie de Moocher" is almost a show-stopper.

The bill is nicely balanced, and the stage setting more pretentious than usual. Ed Weisfeldt did a nice piece of work on the show.

Christmas
Greetings
To All My Friends

Nick
Marinaro
Musical Director
Loews Triboro Theatre
Astoria, Long Island, New York City

WITH HEARTIEST
GREETINGS
FOR A
Happy Christmas

FRED FEIBEL
Junior Organist
PARAMOUNT THEATRE
NEW YORK CITY

100 miles from ole Mexico—
'way down in San Antonio
over Station KABC comes

A Merry Christmas
to
Everyone
Everywhere

by
EARL ABEL

Greetings
of the
Season
FROM

SOL. KLEIN
MUSICAL DIRECTOR
SKOURAS BROS.
ACADEMY OF MUSIC
NEW YORK CITY

STAGE SHOWS

Detroit Fisher

Week ending December 5

The big Third Anniversary show of the Fisher, presenting plenty of flash and class, dragged a bit after the first three acts, and folded up with a dull thud. Bob Nolan, as usual, was master of ceremonies. He didn't do much except announce the acts, and that was not so well done, either.

Page and Class, a pair of wire-walkers who also stepped off some lively paces, worked hard and were well received. Arthur Millard and Mina Marlin, featuring comedy patter and a few songs, got over in fair shape.

Latell and Dell, well remembered by the older patrons for Latell's work in "Buster Brown" as "Bonzo," the frisky bulldog, pulled many laughs. Miss Dell, as always, was pleasing.

Peter Higgins, tenor, with Frank Dixon at the piano, proved to be the high spot on the program. Higgins possesses a fine voice, has a pleasing appearance, and sells his stuff in the good old way of the dead-but-not-forgotten vaudeville days.

Naro Lockford and Company, a hard-working crew of dancers, put on straight numbers and follow up with a burlesque adagio which is funny even if it is slow. Steve Freda and Johnny Palace, a comedy pair with a guitar and the expression, "Ketch on?" give the audience the best reason for laughing. The Crystal Trio, roller-skaters, finish the show.

The bill has merit, but was poorly assembled and routined.

Milwaukee Wisconsin

Week ending December 17

Fanchon & Marco's "Co-ed" Idea opens with the mixed chorus of ten attired as gay college dudes stepping in a lively fashion. The background is then lifted to disclose a gymnasium with the orchestra on the stage attired in striped blue and gold jackets with skull caps to match.

The Doyle Quadruplets offer a harmony selection accompanied by a pianist and then do a dance bit. They are followed by three roller skaters, two men and a young woman, who whirl about in fine fashion and receive a goodly amount of applause.

Hubert Dyer sings 'Sweetheart of Sigma Chi" and "I'm Through With Love," while two specialty dancers attired in brilliant red pajamas do their stuff. They give way to the chorus, who dance and swing Indian clubs in a nonchalant manner, to the tune of "Betty Co-ed" and "Anchors Aweigh."

A girl sings "Now You're in My Arms," while the masculine member of the duo clowns about and also tampers with the Indian clubs in lively fashion. The two throw jokes back and forth at each other and all in all get a good reception. He also tap dances while she accompanies on the accordion.

The finale features the Accordion Sextet garbed in cadet uniforms of white, while the six young women of the chorus, completing the picture, are dressed in blue and carry walking sticks. The accordion masters play "Million Dollar Baby" and "St. Louis Blues." They present a pretty picture and their renditions are just as good.

Philadelphia Fox

Week ending December 11

Fanchon & Marco's "Art Gallery" Idea, with its gold and silver living statues, who came to life long enough to offer some excellent adagio dancing and some interesting acrobatic feats, provided a good evening's entertainment.

The act opened with Bob, Andy and Tod, tap dancing outside the Art Museum. Felovis, master juggler, twirled hat, ball and cane, but the outstanding feature of his act was the juggling of a lighted lamp with plates and a stick.

Eddie Cole, in the capacity of a director of one of the early Charlie Chaplin films, provided the comedy of the evening, humorous anticipatory remarks addressed to Charlie.

The doors of the Museum opened as the orchestra played "Pomp and Circumstance" displaying human figures in gold and silver leaf, representing famous groups of statuary, including "Cupid and Psyche," "The Thinker" and "The Disc Thrower," who held their poses as the Herculean Trio performed some unusual feats of strength and skill. They returned to their pedestals and Cupid and Psyche descended and gave a graceful adagio dance accompanied by a singer. One by one the statues came tolife and did various stunts and at the conclusion of the act resumed their original positions. Among those appearing on the stage were The Cachalots, Olga and Lester, La Marr Brothers, Mavis and Ted and Marion and Kathryne. The lighting effects throughout this number were beautiful and unusual.

Season's Greetings
WILL GILROY
•
ZOLL ZEIN MIT GLÜCK
•
Loew's Pitkin Theatre
Brooklyn, N. Y.

merry xmas
bernie cowham
happy new year

EGON
DOUGHERTY
Broadcasting
Sincere
Greetings
for the
Holidays
from
LOEW'S
TRIBORO THEATRE
ASTORIA, LONG ISLAND
NEW YORK CITY



SINCERE GOOD WISHES
TO ALL
FOR A RIGHT
Merry Christmas and a
Happy New Year
ALFRED RICCI
MUSIC DIRECTOR
RKO 86th STREET THEATRE
NEW YORK CITY

Seasons Greetings
to
LOUIS K. SIDNEY
DON ALBERT
AND TO ALL MY FRIENDS
JOHN GART
ORGANIST AND MUSIC DIRECTOR
LOEW'S
46th STREET THEATRE
BROOKLYN, N. Y.

SLICES OF MELLIN

By BOBBY MELLIN

My Christmas gifts to the following (if I could afford it):

Paul Whiteman—another "Rhapsody In Blue." Mildred Bailey—Paul Whiteman's diet. Roy Bargy—some old songs for the Maytag program. Ben Bernie—a courtesy card from the Admiration Cigar Company. Gus Kahn—more melody writers and publishers. Ted Weems—a publicity man to boost Weems. Harry Kogen—a local program. Amos and Andy—Andy to get Amos out of jail. Jack Lavin—new imitations. Mark Fisher—an even dozen children. Al Beilin—unbreakable matches. Joey Stool—Bobby Crawford again to have a million dollars. Chester Cohn—radio at 106. Sid Lorraine—a megaphone. Walter Donovan—an invention for quick hair growing. Tom, Dick and Harry—more Hoeffle arrangements. Carl Hoeffle—more Toms, Dicks and Harrys. Herbie Kay—a national reputation while still a youngster. Doris Robbins—her own band. Ted Lewis—more imitators. Pat Kennedy—a twenty-to-one shot. Al Goering—another pianist in Bernie's band. Micky Garlisch—a violin solo. Joe Dracca—ten terrific shows by special permission of the copyright owners. Ferde Grofe—another concert tour where he can take a bow. Bernie Cummins—another brother like Walter. Maurie Sherman—a world's championship for Tuffy Griffith.

Bing Crosby—a full-length portrait of Russ Columbo. Russ Columbo—a full-length portrait of Bing Crosby. Art Kahn—a piano recital at Orchestra Hall. Tweet Hogan—a local outlet on his chains. Billy White—high enough orchestrations. Henri Gendron—more recordings. Art Kassell—a real break. Don Pedro—an interest in the horse of the same name. Danny Russo—his old interest in WIBO. Clyde McCoy—a commercial contract. Jean Paul King—a microphone at his bed. Isham Jones—more time with Charlie Newman. Paul Specht—his old rating. Charlie Agnew—a pleasant trip from the Frolics to the Edgewater Beach. Don Bernard—a perfect bridge hand. Ted Cook—a wire at the Frolics. Jimmy Garrigan—an assistant arranger. Matt Malneck—what Paul Whiteman lost in weight. Brooks and Ross—their own army. Jane Froman—talking pictures. Johnny Fulton—television. The King's Jesters—Jest my good wishes.

Frankie Magine—a CBS or NBC chain. Sidney Berman—those fifty thousand copy order days. Irene Taylor—a world of success. Harry Reinhold—some new ribbers. Irving Aaronson—smooth sailing in all his ventures. Phil Saxe—a chance to play an instrument. Howard Barrie—more vocal choruses. Lee Sims and Illomay Bailey—a pent house. Vivian Janis—a musical comedy starring her. Milton Samuels—a published song. Izzy Ulman—a towel, for weeping purposes only. Willie Horowitz—a permanent beard remover and a thanks for assisting me in writing this week's column. Arthur Jarrett—Chicago's best wishes. Gene Arnold—a smash hillbilly.

Wayne King—another record like "Goodnight Sweetheart." Egbert Van Alstyne—those good old days. Verne Buck—the lead in a musical comedy. George Pincus—some dead fish for him to give away with every handshake. Clarence Parrish, a school house. Goldie—ten per cent in Swift & Co. Jimmy Hatton—good luck in his new job. Walter Hirsch—another Spitalny. Harry Woods—another eating place like Gus Kahn's and some new verses. Ed Dawson—a wish that I may be able to meet you in person.

Merry Christmas, folks, and here's hoping you will be full of the New Year's Spirit, and we mean it the way you read it.

Named Fox W.C. Booker

Fox West Coast has named William Fitz Henry as Pacific Northwest booker, with headquarters in Seattle. Bob Rhoades will replace him as manager of the Fox Castle in Vancouver, Wash.

Abel Held Over at Aztec

Earl Abel, San Antonio Texas solo organist, is being held over several weeks as guest organist at the Aztec theatre in the same city.



UP AND DOWN THE ALLEY

HELLO EVERYBODY

I
feel that
you, you and you
are too busy
to read a
column
this week
so
I'll
just take time enough
to say
A
right
Merry
Christmas

* *

And close
with a
sincere wish
That
You, You and You
have
many, many more
of them

ED DAWSON

Musicians' Aid Concert Nets $3,000

The concert at the Exposition Auditorium, presented by the San Francisco Symphony Orchestra, augmented to 200 pieces, for the benefit of unemployed members of the Musicians Union, netted about $3,000.

Leader Wins Damage Suit

Sax Smith, Rochester, N. Y., orchestra leader, has been awarded $135 and interest from August 14, 1929, by the supreme court, in a suit to collect alleged balance on payment for use of his orchestra in a sound film made at the Eastman theatre.

Paramount Signs Song Writers

Richard Rodgers and Lorenz Hart, New York song writers, have been signed by Paramount to write the music and lyrics for "Love Me Tonight," next Maurice Chevalier film after "One Hour With You."

Geyer at San Antonio Palace

Vernon Geyer, radio and theatre organist, is holding down the console at the Palace theatre, San Antonio.

WILD OSCAR
AND HIS
"SCHOOL OF BROADCASTING"
Broadcast
Season's Greetings
FROM
R. K. O. ALBEE THEATRE
BROOKLYN, N. Y.

ORGAN SOLOS

ALBERT HAY MALOTTE (Los Angeles Western) offered a very pleasing, though unpretentious solo built around the waltz hit, "Pagan Moon." His work is, at all times, that of the true artist. His registration is perfect, so that one may sit back and forget that it is merely another waltz that he is playing, and imagine that those same strains come from some old master. His fifteen minute recital (submerged in the pit) was also a treat, though played in rather a haphazard and undignified fashion. And in this reviewer's opinion a straight consistent program of three or four numbers played with the organ raised would be more entertaining and appreciated.

JOE STOVES (Jamaica Valencia) presented a community singing novelty which was both entertaining and topical. It is called "Football Fancies," and it incorporates a number of specially written versions together with some good singable tunes. The solo opens with a special chorus to the tune, "Collegiate," which is about the audience being the players and the organist the coach. This is followed by regular singing choruses of "You Try Somebody Else," "Love Letters," and a special to "Roll on Mississippi," "River, Stay 'way from My Door," special to "Gang's All Here," and a final chorus, backed up with scenes of football games on film as the organist plays "Anchor's Aweigh." A good solo, well presented and thoroughly enjoyed.

HENRIETTA KAMERN (New York 175th) presented a timely solo entitled "Football Fancies" for her solo this week. It was one, composed of the usual collegiate songs, interspersed with rare comedy and set to popular songs for the audience to sing. Though the house was but half full, those in it did their best to sing and applauded Miss Kamerns efforts at the finish. Besides being a very good musician, Miss Kamern is the fashion plate of the neighborhood. Her dark beauty was set off by a black and white evening gown, and the console was beautifully decorated.

EARL ABEL (San Antonio Texas) recently offered as his organ solo several peppy parodies on the following late song hits: "You Call It Madness"; "A Cottage For Sale" and "I'm Yours." Earl Abel displayed a sign on the console which read "Organ For Sale," and he announced that the house management was going to dispose of this mighty instrument if the patrons wouldn't sing every line of his song slides. The natives went for the gag in a big way, and did they sing? Thev did. Then the master of the singfest rendered "Good Night Sweetheart"; "I Don't Know Why," and "Sweet and Lovely," and "Shine On, Harvest Moon."

TED CRAWFORD (Santa Barbara Granada) offered one of the cleverest "community sings" of his engagement here. The title was "Local Boy Makes Good." The solo was conceived and used as a prologue to the feature picture of the same title. The theme was nothing like the picture but was a boost for local personages who have made good. Cleverly written special lyrics were used for this and Crawford naively brought out the fact that the audience singing would be instrumental in helping him "to make good."

They helped as much as they could, and that was by singing all the popular melodies he had chosen. Applause was tremendous. This type of solo that this organist is offering is helping him greatly and will assist in making the local papers carry items about another "local boy who makes good" if he continues to give them this fine entertainment.

KEN WIDENOR (New York 86th), who is guest organist here, presented a singing novelty called "Close-ups and Snap-shots." Songs used were "Can't Write the Words," "River Stay 'Way from My Door," "Moon Comes Over the Mountain," and "Faded Summer Love." Two tongue-twisters, a special, written about slogans on billboards, and a "challenge" chorus gave them plenty for the comedy angle. The solo was well received.

JACK WARD (New York Academy of Music) presented as a recent organ solo an original concoction entitled "Musical Mad-Mess." The entire solo, which featured special and regular choruses of popular songs, met with approval and the audience joined in the fun and lustily sang each number. Opening with a self-explanatory chorus to a popular tune, telling the audience the reasons for and fun derived by singing, a regular chorus of "Guilty" was sung by them. "In Your Arms," a special tongue-twister that was not only extremely laughable, but very witty as well, "One More Time" and "Happy When You're Happy," followed.

Ward used special cartoon slides and gags between songs, and also ad lib dialogue that enhanced the intimacy.

Of course, the stage-shows at this house are very long, but this reviewer cannot understand why this organist and his 10 minutes of real entertainment are not featured regularly. The applause at the finish certainly calls for it.

EGON DOUGHERTY (Astoria Triboro) offered a straight community sing. Though this type of work does not require all of Dougherty's ability as a musician, the audience want nothing other than singing and in this wise he is showing himself a clever fellow in giving them what they want.

He called the solo "Now It's Song Singing Time," and gave them the following to sing: "How's Your Uncle," "Can't Write the Words," "River, Stay 'Way From My Door," "Can't Stop Me From Loving You," "Without the Gal," and in closing "Some of These Days."

BOB WEST (Philadelphia Fox), funster of the organ, called his number a song marathon and received more than usual cooperation from the audience. The songs consisted of simple melodies, including "You've Brought a New Kind of Love to Me," "Constantinople," "Shine On Harvest Moon," "Good Night Sweetheart" and "Dancing With Corns on My Toes."

OVERTURES

RAYMOND BAIRD (Detroit, Michigan), acting as guest conductor in the absence of Eduard Werner, demonstrated that he is an accomplished musician as well as a sax tooter. Leading the Michigan orchestra through selections from Victor Herbert's "Fortune Teller," Baird commanded the attention of the audience from start to finish. The number opened with the March melody, then took up the waltz, "Lily and the Nightingale," "The Govette," "Gypsy Love Song," during which Baird offered a pleasing saxophone solo, and ending with "Czardas." The overture was well selected and pleasingly played by the 25 musicians.

GLENN WELTY (Milwaukee, Wisconsin) and his Winsconsin theatre orchestra offer "Martial Melodies" with Clark Parnell, tenor. Selections include "Pomp and Circumstance," "Parade of the Wooden Soldiers" and "I'm Marching Home to You," with Parnell singing the latter selection and accompanied by three drums and a quartet of trumpets.

ALFRED RICCI (New York 86th) and his RKOlians recently offered an overture of outstanding quality entitled "An Oriental Fantasy." This proved to be a cleverly arranged compilation of Oriental melodies. The unusual and novel arrangements of Ricci's overtures, together with the fine musicianship displayed by the orchestra are the reasons for their popularity and success.

DON ALBERT (Jersey City Jersey), conducting the Loew Grand Orchestra, presented his original arrangement of the "Slavic Rhapsody," as his overture this week. Half of this masterpiece was conducted and played in the usual manner but for the last half Don Albert conducted from the screen on a film made of himself. The oddity of seeing the musicians following the gestures and the time from the motion picture of the maestro was immensely entertaining and proved an applause-getting stunt.

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra, offer a distinctive novelty in "California Overture," in which the history of the State and of San Francisco is depicted in music. The overture opens with the pealing of the Mission bells, followed by the strains of "Ramona" and Mexican airs. Then comes the music of the "Texas Tommy," a dance originated in San Francisco, tumultuous music suggested by the San Francisco fire, with fire scenes dimly shown on the curtain, and, as a finale, "California Here I Come" and "I Love You California." Joaquin Garay sings the Anson Weeks composition, "I'm Sorry Dear," whistling the air as an encore.

MAX BRADFIELD (Philadelphia Fox) took as the theme of his overture "I'm Through With Love," arranged in symphonic form, featuring Willard Singley. Bradfield conducted the orchestra in his usual capable manner.

WABASH AVENUE

CHICAGO

The big event facing local film folk is the testimonial dinner and smoker to be given in honor of Aaron Saperstein, Illinois Allied president, at the Congress hotel, January 5. Not in many years has a banquet in honor of a local personality struck such unanimous popular fancy. A tremendous turnout is already assured. Abram F. Myers, Al Steffes and other national directors of Allied will be on hand for the affair. All along the Row enthusiasm is running high over the idea of honoring Saperstein, whose untiring efforts and hard work over many weeks bore fruit in a satisfying settlement of the difficulties between Chicago theatres and the operators' union.

▽

The spacious Kedzie theatre on the West Side will be opened Christmas day under the management of Sam Cohen. The policy will be feature pictures and vaudeville.

▽

Max Slott is now general manager of theatres for Warners Brothers in Wisconsin, making his headquarters in Milwaukee.

▽

Visitors from nearby towns spotted along the Row last week were: Art Nelson, booker for A. B. McCullon of Hoopeston, Ill.; J. M. Dunkin, who operates the Alhambra theatre, Decatur, Ill.; Fred Anderson of the Morris theatre, Morris, Ill., and Walter Fluegel of the Pekin and Empire theatres, Pekin, Ill.

▽

Murray Starr of National Screen Service can certainly thank his lucky star that he is still "all there." Driving back from Cheyenne, Starr misjudged the road, sending his Chevvy down a cliff and just about completely demolishing it. But Starr's lucky star was with him and he came out practically uninjured.

▽

Tom Grady is now managing the Hoosier theatre at Whiting, Ind.

▽

Coming to the United Artists theatre soon: Bing Crosby in "Just One More Chance" and Gloria Swanson in "Tonight or Never." Write your own joke if it looks funny.

▽

Carl Pierson of Westville, Ill., has taken over the Strand theatre at Petersburg, Ill.

▽

A vigorous sales campaign will be instituted on Security product during January, the affair being the annual Irving Mandel month.

▽

Dr. William Caton has entered the ranks of exhibitors, having taken over the Liberty theatre at Mason City, Mich.

▽

Hal Young, western manager of National Screen Service, is in New York.

▽

Considerable interest is attached to the Balaban & Katz experiment of putting "Girl Crazy" on the Oriental stage. Opening was good, with line from the box office to Dearborn street a half hour before the box office opened.

▽

Elmer Barker has closed the Harvard theatre at Harvard, Ill.

▽

Offices of the Allied Theatre Owners of Illinois will move about January 1 from the present quarters at 1018 S. Wabash avenue to the fourth floor of the Standard Oil building, 910 S. Michigan avenue. It is understood that S. S. Epstein, a doctor, has joined the local Allied office as financial secretary.

HOLQUIST

Four Educational Comedies Are in Work at Coast Plant

Four new Educational comedies have been placed in production at the Coast studios. They include a new Hollywood Girls number, "Torchy's Two Toots," "Speed in the Gay Nineties" and "Night Shirt Parade," the last two being Mack Sennett efforts.

The Loew circuit of greater New York has signed for the Sennett comedy, "The Pottsville Palooka," for a minimum of 150 days. "One More Chance," second Bing Crosby, Sennett number, will play both Rivoli and Rialto in New York by a deal just closed with Publix.

Named General Manager

Harry Payntor, Toronto, has been named general manager of Vitagraph, Limited, Toronto, distributing Warner and First National product in Canada. Frank Meyers has become associated with Ray Lewis in the new British International Films of Canada, Limited.

Named MPTO Representative

Charles Zagrans has been appointed business representative of the MPTO of eastern Pennsylvania, southern New Jersey and Delaware.

SHORTS ON BROADWAY

Week of December 19

CAMEO

Cowslips	RKO Radio
Dorvoz	Amkino

CAPITOL

Jackie Cooper's Christmas Party	MGM

CRITERION

Spider and the Fly	Columbia
Gioacchino Rossini	James A. Fitzpatrick
A Doll's Fantasy	Cines-Pittaluga

MAYFAIR

Unconquered Champions	RKO Pathe
In Dutch	RKO Pathe
Camping Out	RKO Pathe

PARAMOUNT

Dizzy Red Riding Hood	Paramount
Socially Correct	Paramount

RIALTO

Boop-Oop-A-Doop	Paramount
Just One More Chance	Paramount
Screen Souvenirs No. 5	Paramount

RIVOLI

Russian Lullaby	Paramount
Oh My Operation	Paramount
Just One More Chance	Paramount

ROXY

Mickey's Orphans	Columbia

STRAND

The Season's Greetings	Vitaphone
Her Wedding Night-Mare	Vitaphone

WARNER

The Season's Greetings	Vitaphone
Last but not Leased	Vitaphone
The Bitter Half	Vitaphone

WINTER GARDEN

Mediterranean By-Ways	Vitaphone
Relativity and Relatives	Vitaphone
Hittin' the Trail for Hallelujah Land	Vitaphone
The Season's Greetings	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 25—Army routs Navy at Yankee Stadium, 17-7—Dr. Butler shares Nobel Prize—$25,000 in new feminine headgear—100,000 Australians attend big race—Paris gets lit up for Christmas—Waitress will sell herself as bride for $10,000.

FOX MOVIETONE NEWS—No. 26—Why United State Treasury asks tax rise, explained by Secretary Mills—Christmas comes but once a year—Latvian singers take a bow—Deposed president of China poses for Movietone—Queen Marie visits her daughter and mother-in-law—Here's prize crop of California, seen at San Diego.

HEARST METROTONE NEWS—No. 224. Gandhi goes home as parleys end—Here's new way to keep that figure—Red forces mass in mighty Moscow birthday review—Twin crop in California shows no sign of depression—Senate war opens on cancellation of debts—Australians get rodeo thrills—A Yuletide message from Paris' Cathedral of Notre Dame.

HEARST METROTONE NEWS—No. 225—A happy New Year from the sky and an autogiro—Gandhi's farewell talk in Europe heard at Geneva—Chicago speeds up for New Year—Harry Hershfield is back in New York with several new ones—Nippon beauties win back girlish figures—Londos, wrestling champion, keeps his crown by defeating Ray Steele at New York Garden.

PARAMOUNT SOUND NEWS—No. 42—Patron saint honored by hundreds of thousands in Mexico City—G. O. P. gets going, with decision for convention in Chicago—French professor shows latest parries in boxing — Gandhi explains India's stand at Geneva—New plane flaps wings in flight—Japan tightens grip on China.

PARAMOUNT SOUND NEWS—No. 41—Baseball taken up seriously in the Orient—Cyclone spreads ruin in Arkansas—Gandhi says goodbye to London—Death ends prison break of seven from Leavenworth—10,000-ton Italian "treaty" cruiser launched before the king—Confusion reigns as California's twins gather for prize show and parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 103—Holiday gift tide engulfs postal workers in Chicago—Imperial Austrian artillery honors anniversary of oath to republic—News paragraphs—Co-operative hobo community rises in heart of New York—Il Duce present at wedding of aide's daughter—Homes deserted as families in Arkansas flee flood peril.

UNIVERSAL NEWSPAPER NEWSREEL—No. 102—Arkansas tornado spreads ruin and desolation in its wake—Monster Soviet army in great demonstration on Soviet anniversary—News paragraphs—Italian king presides at naval academy golden jubilee—200 entrants feature international "twin" congress in California—Devout thousands struggle to pray on Mexico's national saint's day.

Saal of Tiffany Financing And Running Quadruple Film

William Saal, general manager of Tiffany, is president of the newly formed Quadruple Films, Inc., established for the production of a series for Educational-Tiffany release, including Ken Maynard westerns.

The new organization has no connection with Tiffany Productions, it is said, and is not being financed by L. A. Young. It was organized and is being financed and operated by Saal. The firm will supplement Tiffany in feature production.

Real Estate Head Resigns

Arthur S. Metzger, midwest district manager of the real estate department of Paramount-Publix, has resigned to take up work outside the picture business. James Bochecker, attached to the New York department, has taken charge in Kansas City.

District Head Transferred

Jack Flynn, Stanley-Warner manager of the Reading, Pa., district, has been transferred to manager of the new district covering Wilmington, Del., Chester, Pa., West Chester, Pa., a Philadelphia house and several other towns. Moe Goodman takes Flynn's place.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 110—(A) Name the various things to be examined and tested before each show is started. (B) Tell us how you would mark the projector so that the exact point at which the intermittent movement has started to start or stop may be instantly, conveniently and exactly determined. (C) Describe the correct method of handling records and placing them on the turntable. (D) How fast does the turntable rotate? (E) What may be the effect of holding the hand upon the turntable to make a quick stop? (F) What will be the effect of any variation in turntable speed?

Answer to Question No. 104

Question No. 104 *was: "(A) Tell us how to locate or install a spare RCA exciting lamp. (B) Tell us just in what way it is provided that RCA exciting lamp filament will always be square with the slit and at the right distance from the optical system condenser. (C) Describe the RCA exciting lamp optical system. (D) What are the dimensions of the light beam when it reaches the sound track?*

The following answered acceptably, those whose names are followed by an asterisk (*) having done exceptionally well: Lester Borst*, Van Buskirk and Kroll*, C. Rau and S. Evans*, Roy J. Arntson, Herman Billings*, George A. Artley*, Thos. McGruder, G. E. Doe, B. G. Anden, Pat O'Brien*, P. L. Toeping, Tom Kay, Henry Edwards*, W. D. Samuels, John Sloan, A. F. Boe, Wm. Bogart, T. Van Vaulkenburg, Bill Doe*, T. Wylie, Jack Thomas*, D. Fausett, Lester Daniels, Jack Billings, Thomas Rodney, Jerry Davis, H. D. Cole, George Richards*, Andy Bailey, Robert Banning, Dick L. Johnson, Dan Graves, Dave Saunders, James Devoy*, Robert Singleton, D. L. Warren, Geo. Daniels, W. D. Samuels, Dave Straton, D. Hotaling, P. T. Turner, Andrews and Thomas, S. Kay, Peter Cermak, Frank Oliver, John Handley, F. T. Leroy, Larry Tipton*, Will Peck, Harry Lidding, D. L. Simmons, Larry James*, H. D. Schofield, Dan Peters, Wm. Gibson, James Hackett, D. H. Michelson, John Williams, J. Ledbetter, Alonzo Zerach*, John Tupton, G. L. Detrich, Chas. L. Goldman, Frank Borker, Larry Calmann, Lon Schaeffer, Frank D. True, D. R. Robbins and Sam Gregeson.

Choice for publication lay between Evans & Rau, Van Buskirk and Kroll and George A. Artley. Their answers being essentially equal in correctness. After reading them all again, however, I believe Messrs. Evans & Rau have a wee bit the best of it. They say:

"(A) In the RCA Type PS-1, PS-5, PS-6 and PS-8 sound heads, it is only necessary to rotate the exciting lamp turret a third of a turn to bring a new exciting lamp into operation. Three exciting lamps are mounted on a turret in these types of sound heads, and all are kept in correct adjustment so that when one becomes defective, another can be quickly and easily brought into operation. The only adjustment necessary when mounting the lamps is the vertical adjustment. The lamps are adjusted by raising or lowering them in their sockets until they give a round circle of light on a card placed between the sound gate and the photo-electric cell housing. The circle of light must be complete and free from shadows. The exciter lamp assembly used in the RCA Types PS-14 and PS-16 sound heads differ from the above in that no turret is used. The lamp socket is mounted on a bracket, is guided into the proper place by long pins, and is held in place by friction, so that the lamp and socket assembly can be removed and replaced quickly without affecting its adjustment. A spare socket is supplied with the equipment and a spare exciting lamp should be set up in the extra socket, adjusted and set aside for emergency use.

"(B) So that RCA exciting lamp filaments will always be square with the slit and at right distance from the optical system condenser, the base of each lamp is fitted with a locating pin which fits into a slot in the socket. The socket itself is so located upon the turret that all socket slots are in precisely the same circumferential position. The locating pin on the lamp is placed in the precise position which will bring the filament in its correct location with relation to the optical axis of the system when the lamp is put into a socket, except that it may be too high or too low, in which case it must be raised or lowered, as may be necessary to bring it into correct adjustment.

"(C) The RCA exciting lamp optical system consists of the exciting lamp and the slit assembly. The slit assembly consists of a metal barrel containing a condenser, slit and objective lens. The condenser is composed of two plano-convex lenses about one inch in diameter, their convex surfaces facing each other, the apex of the surfaces separated by the small fraction of an inch. These lenses concentrate the light from the exciting lamp filament upon the slit, which is an opening located in a horizontal position, No. .510 of an inch wide by .006 of an inch high, so placed that its width is precisely at right angles with an imaginary line drawn from its center to the center of the sound track. The light passing through the slit emerges in a thin beam of light and is further reduced in dimensions by the small objective lens, which focuses the beam upon the film sound track.

"(D) According to RCA the dimensions of the beam of light when it reaches the sound track should be .00075 of an inch high and exactly .070 of an inch wide."

THEATRE, NOT STUDIO, IS JUDGE

A West Coast production official, in communicating with an eastern official with regard to the dimensions of camera and projector apertures, said: "Any standardization of camera apertures should not be based upon projection or theatre considerations, which are highly variable, but should originate at the source of manufacture, where uniform conditions can be maintained."

Such things as camera aperture dimensions should not be based upon studio practice. Camera apertures should and, for best results, *must* be considered wholly on the basis of what dimensions will produce the best results in the greatest number of theatres. True, projection conditions, including projection angles, vary widely. However, there certainly is something of a general average, in projection angles at least, and that average should be ascertained and the camera aperture dimensions which will give the best results at the average should, as a matter of common sense, be adopted.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15		
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30		
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				
Hurricane Rider, The	Harry Carey			

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows		6 reels	
Blazed Trails		6 reels	
Dance Hall Kisses		6 reels	
Desert Spawn		6 reels	
Devils Decoy		6 reels	
Diamond Mystery		6 reels	
Guns and Saddles		6 reels	
Highway Raiders		6 reels	
Human Targets	Buzz Barton	6 reels	
Lure of the Range		6 reels	
Mark of the Spur	Bob Custer	6 reels	
Midnight Prowlers		6 reels	
Railroad Mail Limited		6 reels	
Rip Roaring Broncs		6 reels	
Rio Grande Raiders		6 reels	

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry	Dec. 20	6 reels	

Coming Feature Attractions

Title	Rel. Date	Running Time Minutes	Reviewed
Hellion's Last Cruise		6 reels	
Rose of Chinatown		6 reels	
Streets of Shadows		6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Marshal, The	Tim McCoy	Dec. 18		
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5	63	June 20
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25		
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Secret Witness (Reviewed under title "Terror By Night")	Wm. Collier, Jr.-Una Merkel	Dec. 15		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Challenger, The (Tent.)	Ben Lyon-Constance Cummings			
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
High Speed	Buck Jones			
Man Who Dared, The	Jack Holt - Constance Cummings			
Menace, The	Walter Byron-Bette Davis-H. B. Warner			
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Substitute Wife, The				
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gieckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Party Husband	Dorothy Mackaill	June 6	68	Apr. 18
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe In Hell	Dorothy Mackaill	Dec. 12		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Feb. 20,'32		
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Gold Fish Bowl, The	D. Fairbanks, Jr.			
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
Mendel, Inc.	Smith & Dale			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Ellers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Delicious	Gaynor-Farrell	Dec. 27		Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Ellers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10	70	Apr. 18
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	68	
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland	Jan. 17,'32		Dec. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Feb. 7,'32		
Dance Team	James Dunn - Sally Eilers	Jan. 31,'32		
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan-L. Watkins			
Gay Bandit, The	George O'Brien - Conchita Montenegro			
Heart Free(Tent.)	Janet Gaynor			
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32		Dec. 12
While Paris Sleeps	McLaglen-Helen Mack	Jan. 24,'32		
Widow's Might	John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-issue - Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Daybreak	Ramon Novarro	May 2	76	Apr. 18
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June 20	92	Apr. 25
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Jan. 16,'32		
Just a Gigolo	William Haines (Reviewed under title "Dancing Partner")	June 6	67	Apr. 25
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Mata Hari	Greta Garbo-R. Navarre	Dec. 26	91	
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marion Davies		12	
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12		
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24	74	Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28		Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?				
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Beast of the City, The	Walter Huston-Jean Harlow			
Courage	Robert Montgomery	Jan. 23,'32		
Emma	Marie Dressler	Jan. 2,'32		
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan. 30,'32		
Grand Hotel				
Her Cardboard Lover	Buster Keaton	Feb. 6,'32		
Limpy	Jackie Cooper			
Sky Scraper	Madge Evans - Rbt. Young			
Smilin' Through	Norma Shearer			
Tarzan, The Ape Man	Johnny Weismulier - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5		
Ghost City	Cody-Shuford	Dec. 20		
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15		
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Single Handed Sanders	Tom Tyler	Jan. 10,'32	6 reels	
Texas Pioneers	Bill Cody-Andy Shuford	Jan. 15,'32	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Oakie	May 16	67	Apr. 18
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	75	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies' Man	Wm. Powell-Kay Francis	May 9	75	Apr. 4
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26		Dec. 19
Lawyers' Secret, The	Clive Brook	June 6	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd			
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Robe, The	Kay Francis-Frederic March			
Dancers In the Dark	Miriam Hopkins-Jack Oakie			
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes	Jan. 23,'32		
Master Key, The (Tent.)	Frederic March			
Miracle Man, The	Chester Morris-Slyvia Sidney			
Mrs. Wiggs of the Cabbage Patch	All Star			
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin			
Shanghai Express	Marlene Dietrich-C. Brook			
Sky Bride	Carole Lombard-Rich'd Arlen			
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas			
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32		
Wayward	Nancy Carroll-Richard Arlen	Jan. 23,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18		Dec. 12
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Dec. 25		
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31
Woman of Experience	Helen Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Feb. 12,'32		
Lady with a Past	Constance Bennett	Feb. 19,'32		
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan. 29,'32		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding	Jan. 22,'32		
Woman Commands	Pola Negri	Jan. 1,'32		
Women Need Love	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Fall of Nations")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	76	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan. 15,'32		
Hold 'Em Jail	Edna May Oliver-Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb. 5,'32		Dec. 19
Lost Squadron	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Men of Chance	Mary Astor-Ricardo Cortez		Jan. 8,'32		Dec. 19
Peach O' Reno	Woolsey-Wheeler		Dec. 25	63	Nov. 14
State's Attorney	John Barrymore-Helen Twelvetrees				
Symphony of Six Million					

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Allbl	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fote Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Beradt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Productions		82	Dec. 19
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Men Like These——!	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Michael and Mary	Edna Best	Gaumont-Gainsborough		85	Nov. 21
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British.		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Publix Welfare Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F.		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams.		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	July 15	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 1	64	Oct. 17
Branded Men	Ken Maynard	Oct. 1	66	Dec. 19
Last Mile, The		Dec. 13		
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6		
Race Track	Lee Carrillo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan. 17,'32		
Luxury Girls		Mar. 30,'32		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26		Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32		
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Feb. 6,'32		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28		
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Racing Youth	Frank Albertson			Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct. 20	68	Sept. 12
Seed	John Boles-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Barbary Coast				
Blue Blazes				
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Gallows				
Great Air Robbery				
Impatient Maiden	Lew Ayres - Mae Clarke			
Lady of Resource	Rose Hobart			
Law and Order	Walter Huston-Lois Wilson	Jan. 17,'32		
Marriage Interlude				
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox			
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Marget Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 31	63	Nov. 21
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan. 30,'32		
Hungry Wife, The	Kay Francis			
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32		
Man Who Played God	George Arliss	Feb. 27,'32		
Mouthpiece, The	Marian Marsh-Warren Williams			
Old Man Minick	Charles "Chic" Sale	Feb. 13,'32		
Rich Are Always With Us	Ruth Chatterton			
Roar of the Crowd, The	Cagney-Blondell			
Taxi!	James Cagney-Loretta Young	Feb. 6,'32		
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mee Higgins	May 22	1 reel	
Red Men Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Sweetheart! Darling!			
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Crazy			
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlie	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 15	1 reel	
Delivery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Cuts Up			
Mickey's Orphans		7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Dangerous Dapper			
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9		
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 3	1 reel	May 2
Spider and the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 18	19	Aug. 29
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife			
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32		
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Honeymoon Trio	Aug. 30	9	Sept. 28
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 6
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	

Title	Rel. Date	Minutes Running Time	Reviewed
IDEAL COMEDIES			
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Moonlight and Cactus	Jan. 10,'32	21	
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The (P. Kelton-T. Dugan)	Aug. 2	6	July 4
All American Kickback	Nov. 29	20	Dec. 12
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Fainting Lover (Clyde-Boteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
Monkey Business in Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Bennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27	21	
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32		
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooks)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	6	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32		
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
What a Head (Duffy-Rendell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
For the Love of Fanny	Dec. 27		
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5

Title	Rel. Date	Minutes Running Time	Reviewed
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	26	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Bozo	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
One Good Turn	Oct. 31	21	Nov. 21
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 8	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies (Haig Trio)	Dec. 12		
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		Mar. 14
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Close Farmony (Boswell Sisters)	Jan. 9,'32		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
Helping Hand (Solly Ward)	June 27		
Hudson and Its Moods (Leslie Stowe-Speed Young)	Apr. 11		May 12
Jackass, The (Red Donahue)	Jan. 23,'32		
Jazz Reporters (Charles Davis & Gang)			
Lesson in Love, A (Helen Kane)	Sept. 26	11	Sept. 19
More Gas (Solly Ward)	Oct. 24		
M'Lady (Irene Bordoni)	Mar. 28		
Musical Justice (Rudy Vallee)	Dec. 26		
My Wife's Jewelry (Tom Howard)	Aug. 22	11	Sept. 12
No More Hookey (Haig Trio)	Aug. 29		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Once Over, Light (Burns and Allen)	May 23		May 16
One Hundred Percent Service (Burns and Allen)	Aug. 1	10	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pair of French Heels, A.. Mitchell & Durant	Nov.	14	
Pest, The.. Tom Howard	Mar.	14	
Plastered.. Willie West & McGinty	Nov.	22	
Puff Your Blues Away.. Lillian Roth	Oct.	31	10 Nov. 28
Roaming.. Ethel Merman	Nov.	28	
Taxi Tangle.. Jack Benny	Dec.	19	
Tongue Tied.. Lulu McConnell	Dec.	13	
Tune Detective, The.. Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M.. Tom Howard	May	2	
Via Express.. Tom Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies			
In sports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air..	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
SCREEN SONGS			1 reel
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around..	May	30	1 reel
Any Little Girl That's a Nice Little Girl..	Apr.	18	1 reel
Betty Co-Ed..	Aug.	1	1 reel
By the Light of the Silvery Moon..	Nov.	14	7 Dec. 19
Gallagher & Shean..	Aug.	29	1 reel
Kitty from Kansas City.. Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney..	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country..	June	13	6 Sept. 26
Russian Lullaby..	Dec.	26	1 reel
Show Me the Way to Go Home..	Jan.	30,'32	1 reel
Somebody Stole My Gal..	Mar.	21	1 reel
Sweet Jenny Lee..	Jan.	9,'32	1 reel
That Old Gang of Mine..	July	11	1 reel
You're Driving Me Crazy..	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty..	Sept.	12	1 reel
No. 3—Old Time Novelty..	Oct.	10	1 reel
No. 4—Old Time Novelty..	Nov.	7	1 reel
No. 5—Old Time Novelty..	Dec.	5	1 reel
No. 6—Old Time Novelty..	Jan.	2,'32	1 reel
No. 7—Old Time Novelty..	Jan.	30,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags..	Jan.	2,'32	1 reel
Bimbo's Express..	Aug.	22	Sept 12
Bimbo's Initiation..	July	25	1 reel
Boop-Oop-A-Doop..	Jan.	23,'32	1 reel
Bum Bandit, The..	Apr.	4	1 reel
Dizzy Red Riding Hood..	Dec.	12	1 reel
In the Shade of the Old Apple Sauce..	Oct.	17	1 reel
Jack and the Beanstalk..			1 reel
Male Man, The..	Apr.	25	6 May 23
Mask-a-Raid..	Nov.	7	1 reel
Minding the Baby..	Sept.	26	1 reel
Silly Scandals..	May	23	1 reel May 9
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
All Sealed Up.. Al St. John	Jan.	16,'32	
Auto Intoxication.. Ford Sterling	Oct.	17	
Big Splash, The.. Weismuller-Kruger	Oct.	17	
Bullmania.. Billy House & Co.	Aug.	15	
Cab Waiting.. Jack Benny	June	20	17 May 16
Elmer Takes the Air.. Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away.. Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.. Chester Conklin	May	9	
Headache, The.. Billy House	Mar.	14	June 13
It Ought to Be a Crime.. Ford Sterling	Sept.	12	
Lease Breakers, The.. Dane & Arthur	Sept.	5	
Mile Iren, The Great.. Al St. John	Nov.	7	
Mysterious Mystery, The.. Johnny Burke	Jan.	9,'32	
Nothing to Declare.. Lulu McConnell	Aug.	8	
Out of Bounds.. Billy House	Nov.	14	
Retire Inn.. Billy House	Sept.	19	
Shove Off.. Dane & Arthur	Oct.	31	
S.S. Malaria.. Smith & Dale	June	6	
Studio Sap.. Chester Conklin	Sept.	28	
Socially Correct.. Lulu McConnell	Oct.	10	
Summer Daze.. Dane-Arthur (Reviewed under the title "In the Good Old Summer Time")	Dec.	26	
13th Alarm, The.. Chester Conklin	July	4	
Thou Shalt Not.. Billy House	May	23	May 2
Twenty Horses.. Ford Sterling	Dec.	19	
Unemployed Ghost, The.. Tom Howard	Nov.	12	
What Price Pants.. Smith & Dale	Aug.	22	
Where East Meets Vest.. Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game..	Aug.	3	9
Cinderella Blues..	April	12	8 Apr. 11
College Capers..	Mar.	15	1 reel Mar. 21
Cowboy Cabaret..	Oct.	26	1 reel
Family Shoe, The..	Sept.	14	7 Oct. 18
Fairyland Follies..	Sept.	28	8 Oct. 31
Fisherman's Luck..	June	13	10 July 4
Fly Guy, The..	May	10	7 June 6
Fly Hi..	Aug.	31	9 Oct. 10
Fun on the Ice..	July	19	8 Aug. 8
Horse Cops..	Oct.	12	1 reel
In Dutch..	Nov.	9	1 reel
Love in a Pond..	Aug.	17	6 Sept. 19
Making 'Em Move..	July	5	9 July 25
Pale Face Pup..	June	22	9 July 4
Play Ball..	May	24	10 May 30
BENNY RUBIN COMEDIES			
Dumb Dicks..	Mar.	21,'32	2 reels
Full Coverage..	Nov.	9	18 Nov. 14
Guests Wanted..	Jan.	18,'32	18 Dec. 12
Julius Sizzer..	Sept.	7	20 Sept. 5
Messenger Boy, The..	June	29	22 July 25
Promoter, The..	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class..	May	31	2 reels. May 16
Open House..	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees..	May	8	2 reels. Mar. 7
Half Pint Polly..	May	3	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The..	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision..	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The..	May	17	2 reels. May 2
Parents Wanted..	Mar.	15	2 reels. Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The..	Nov.	16	2 reels
Extra, Extra..	Apr.	4,'32	2 reels
Hot Spot, The..	Sept.	14	18 Oct. 10
News Hound, The..	Jan.	25,'32	2 reels
That's News to Me..	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get..	Dec.	7	18 Dec. 19
Gigolettes..	Apr.	18,'32	2 reels
June First..	July	27	20 July 4
Niagara Falls..	June	27,'32	2 reels
Only Men Wanted..	Feb.	8,'32	20
Take 'Em and Shake 'Em..	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings..	July	12	11 July 18
Blue Grass Kings..	June	20	1 reel July 4
Canine Champions..	Nov.	16	10 Dec. 12
Diamond Experts..	May	17	10 May 23
Floating Fun..	Sept.	7	10
Manhattan Mariners..	Aug.	24	9 Oct. 24
Olympic Talent..	Aug.	9	8 Sept. 12
Outboard Stunting..	May	3	1 reel May 31
Pack and Saddle..	Oct.	19	11
Pigskin Progress..	Sept.	21	9 Oct. 10
Poise..	July	27	9 Aug. 8
Riders of Riley..	Nov.	2	1 reel
Tennis Topnotchers..	Apr.	4	1 reel June 6
Timing..	Oct.	5	10
Younger Years..	June	29	10 July 4
Water Bugs..	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces..	Sept.	26	1 reel
Flying Feet..	Sept.	26	1 reel
Hidden Ball, The..	Sept.	26	1 reel
Last Yard, The..	Sept.	26	1 reel
Touchdown..	Sept.	26	1 reel
Two Minutes to Go..	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno..	Aug.	24	2 reels. Aug. 8
Oh, Marry Me..	Nov.	2	18 Nov. 21
She Snoops to Conquer..	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra..	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands..	June	15	20 May 30
Wide Open Spaces..	Dec.	28	2 reels
MELODY COMEDIES			
Not So Loud..	May	3	2 reels. May 2
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage..	Feb.	22,'32	2 reels
Camping Out..	Dec.	14	2 reels
Lemon Meringue..	Aug.	3	20 June 6
Mother-in-Law's Day..	Apr.	25,'32	2 reels
Thanks Again..	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules..	June	6	19 May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal..	Feb.	29,'32	2 reels
Doomed to Win..	Dec.	21	2 reels
Slow Poison..	Oct.	19	21 Oct. 24
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas..	Sept.	21	20 Sept. 26
Blondes by Proxy..	Apr.	11,'32	2 reels
Perfect 36..	June	13,'32	2 reels
Selling Shorts..	Nov.	30	17 Nov. 7
Stop That Run..	Feb.	1,'32	2 reels
That's My Line..	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun..			1 reel
Fallen Empire..	July	27	10
Hurricane Island..	April	21	1 reel. Mar. 28
Song of the Voodoo..	Oct.	19	Oct. 31
Through the Ages..	Nov.	16	9 Dec. 19
Utmost Isle, The..	Sept.	21	11 Oct. 3
WHOOPEE COMEDIES			
All Gummed Up..	May	23	2 reels. May 16

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The..	Aug.	15	20
Cowslips..	Sept.	19	18
Ex-Rooster..	Jan.	30,'32	
Hurry Call, A..			
Many a Slip..			
Pop Goes the Weasel..			
DANE & ARTHUR SERIES			
Lime Juice Knights..	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The.. Jimmy Save	Oct.	17	18
False Roomers.. Clark & McCullough	Oct.	10	20
Scratch As Catch Can.. Clark & McCullough	Oct.	24	19
Melon Drama, A.. Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad.. F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy..	Dec.	26	
Endurance Flight..	Jan.	23,'32	
Ether Talks..	Dec.	12	
She Held Him..			
Stung..		6	Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds..	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand..			
Mickey's Sidelines..	Dec.	19	
Mickey's Thrill Hunters..	Sept.	19	18
Mickey's Wildcats..	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting..	Jan.	16,'32	Dec. 19
Strife of the Party, The..	Oct.	17	16½
Way of All Fish, The..	Aug.	29	19 June 13
When Summons Comes..			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows..	Sept.	26	21
Mystery of Compartment C, The..	Oct.	31	21
Swift Justice..	Jan.	16,'32	
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The..	Sept.	26	20 Aug. 1
Lone Starved Ranger, The..	Aug.	8	20 July 25
Never the Twins Shall Meet..			
Use Your Noodle..	Oct.	31	20
TOBY THE PUP Toby the Bull Thrower..	June	7	7 May 27
TOM AND JERRY SERIES			
Jungle Jam..	Nov.	14	8
Polar Pals..	Sept.	5	7 Sept. 19
Swiss Trick, A..	Dec.	19	
Trouble..	Oct.	10	7
Wot a Night..	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL Land of the Shalimar..		17	Nov. 21
CINES-PITTALUGA A Doll's Fantasy..			Dec. 19
FALCON PROD. Knights In Khaki..		22	May 23
FILM EXCHANGE, INC., THE			
At the Race Track..		9	
Could I Be More Polite..		9	
Living Book of Knowledge:			
3—Solace of the Hills..		7	
4.—Silvery Salmon..		6	
5—Lonely Soul..		7	
6—Flying Fleet..		9	
IDEAL Jerusalem—The Holy City..		10	Sept. 26
Journey Through Germany, A..		10	Oct. 3
IMPERIAL PICTURES Isle of Isolation..		9	Oct. 10
JUDEA FILMS Jewish Gypsy.. Hymie Jacobson		10	Sept. 26
LOUIS SIMON Palmy Daze..		28	Oct. 24
B. M. POWELL Harem Scarem.. Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany..		8	
Mosel, The — German's River of Enchantment..		8	
Springtime on the Rhine..		7	
Trier, The Oldest City in Germany..		6	
PICTURE CLASSICS			
Kiddie Genius..		9	Nov. 28
Out Where the West Begins..		8	Nov. 21
Sightseeing in New York..		17	Dec. 19
TOBIS FORENFILM			
Germany In 15 Minutes..			Oct. 10
Melodie der Welt..		30	Oct. 24
Songs of the Steppes..		13	Oct. 10
UFA			
Hunting the Carpathian Bear..		12	Aug. 1
Secrets of Plant Life..		10	Aug. 1
VISUOGRAPHIC Wings of Tomorrow..		10	May 2
WELSHAY Old Songs for New.. Bob Welsh		9	Sept. 5
WILLIAMS, J. D. Nomadic, The..		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats..	May	1	6
Alice's Mysterious Mystery.	May	15	6

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training..	Sept.	26	9 Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Dec. 23		
12—Ex-King	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	Dec. 5
No. 8—Monte Blue	Oct. 11	11	Nov. 21
No. 9—Pat O'Brien	Oct. 25	11	
No. 10—Andy Clyde	Nov. 8	11	Dec. 12
No. 11—Marjorie White	Nov. 22	10	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Band Master, The	May 18	6	June 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 21	1 reel	
Country School, The	May 5	1 reel	May 18
Farmer, The	Mar. 23	1 reel	
Fisherman, The	Dec. 7	1 reel	
Grandma's Pet	Jan. 18,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
Mechanical Cow	Jan. 4,'32		
In Wonderland	Oct. 26	6	Dec. 5
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 27	1 reel	Aug. 15
Stone Age, The	July 13	1 reel	
Sunny South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	2 reels	
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
SIDNEY-MURRAY COMEDIES			
Butter in Yegg Man	May 6	2 reels	Apr. 11
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Bless the Ladies	Dec. 9	2 reels	
Hotter Than Haiti	Nov. 11	22	Dec. 5
Let's Play	Apr. 29	2 reels	Aug. 6
Parisian Galeties	June 17	2 reels	Aug. 6
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System Notre Dame Football	Sept. 14	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	11	
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Jan. 25,'32	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Summerville	Dec. 9	2 reels	
Fast and Furious Daphne Pollard	Oct. 14	19	Oct. 3
First to Fight	Sept. 2	4 reels	Aug. 6
Hollywood Halfbacks Summerville	Dec. 23	2 reels	
Hotter Than Haiti Summerville	Nov. 11	2 reels	
Models and Wives Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping Don Brodie	Oct. 28	16	Nov. 7
Peekin' in Pekin Summerville	Dec. 30	2 reels	
Running Hollywood	Jan. 27,'32	2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		1 reel	
No. 4		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weidoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 16
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 6
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The		2 reels	
Primo Carnero			
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigole Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
A Stuttering Romance		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—Free and Easy Edgar Bergen			
No. 5—High School Hoofer Hal Le Roy			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept 26
No. 3		1 reel	
No. 4		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javenese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Eagle's Shadow, The		
Galloping Ghost, The Harold Red Grange		
Lightning Warrior, The Rin Tin Tin	Sept. 1	
Vanishing Legion, The Harry Carey-Edwin Booth	June 10	July 25

SYNDICATE PICTURES CORP.

(10 EPISODES OF TWO REELS EACH)

Title	Rel. Date	Reviewed
Mystery Trooper, The Robt. Frazer-B. Mehaffy	Apr. 1	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Heroes of the Flames Tim McCoy	June 2	

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